

# Provost's Message

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The oldest independent art school in Los Angeles, Otis College of Art and Design is deeply committed to academic excellence, diverse learning styles, creative perspectives, and the unique development and education of every student. Studying at Otis prepares you to be innovative, collaborative and self-driven with informed knowledge and adaptable skills in a range of contemporary art and design practices.

In the graduate programs, students develop individual relationships with internationally recognized faculty, and quickly become part of the local and global community of Los Angeles artists and designers. This creative and vibrant context provides personalized support, helps establish networks in the field, and advances your work and professional opportunities in art, public practice, writing or graphic design.

Central to Otis' undergraduate education is the *Integrated Learning* program, an interdisciplinary, collaborative experience that engages students with Los Angeles and its communities, providing insight into the cultural, social, environmental, and political issues of the city. Through this program you learn to work in teams with others from across the College, gaining an understanding of the ways artists and designers contribute and initiate change in the world.

Otis has a growing commitment to *sustainability*. In addition to specific studio projects in the major, Otis is integrating the teaching of sustainability into its core curriculum through courses in Foundation, Liberal Arts and Sciences, and Integrated Learning. By developing an awareness of sustainability, you are better prepared to ask the right questions, to take a position, and to contribute positively to the future.

The ongoing use of the *Learning ePortfolios* across the curriculum provides a way for undergraduates to collect work, reflect on their learning, and make connections between courses, from year to year, inside and outside (within and beyond) the classroom.

These and other initiatives are included here in the *Course Catalogue*, a guide for your educational experience at Otis. It contains the curriculum, departmental goals, degree requirements, and offerings of the undergraduate and graduate programs of the College. It also includes information about the faculty in each area, and is an important reference for information concerning the academic and college policies for the 2010-2011 academic year.

The course listings, updated each semester in the *Schedule of Courses*, include the core courses for your program of study, as well as a range of electives, both in and outside of your department, that broaden your education and provide breadth to your knowledge as a future artist or designer.

Welcome to Otis! I know you will find a home in the Otis community of artists and designers.

Gwynne Keathley  
Interim Provost



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

# Fall 2010 Calendar

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## **Class Meetings**

### **Monday, August 30 – Saturday, December 18**

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

### Holidays

Labor Day	Monday, September 6
Election Day	Tuesday, November 2
Thanksgiving Break	Wednesday, Nov. 24–Sunday, Nov. 28

### Important Dates

Open Registration	Monday, Apr. 12 - Friday, May 7
Registration Payment Deadline	Saturday, July 24
Late Registration (\$275 late fee)	Monday, Aug. 2 - Friday, Aug. 27
Classes Begin	Monday, Aug. 30
Course Add Deadline	Tuesday, Sept. 7
Independent Study Proposal Deadline	Tuesday, Sept. 7
Course Drop Deadline	Tuesday, Sept. 14
First Quarter Warnings	Tuesday, Sept. 21 – Monday, Sept. 27
Midterm Exams & Warnings	Tuesday, Oct. 12- – Monday, Oct. 18
Course Withdrawal Deadline	Tuesday, November 9
Third Quarter Warnings	Wednesday, Nov. 10 – Tuesday, Nov. 16
Spring Registration Begins	Monday, Nov. 22
Final Exams	Monday, Dec. 13-Saturday, Dec. 18
Spring Payment Deadline	Wednesday, December 15
Spring Open Registration Deadline	Wed., Dec. 15 (\$275 late fee after this date)
Classes End	Saturday, Dec. 18

# Spring 2011 Calendar

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**Tuesday, January 18 – Tuesday, May 10**

**Class  
Meetings**

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

**Holidays**

Martin Luther King, Jr. Holiday	Monday, January 17
Presidents' Day Holiday	Monday, February 21
Spring Break	Monday, March 21 - Sunday, March 27

**Important Dates**

Spring Payment Deadline	Wed., December 15
Open Registration Deadline	Wed., Dec. 15 (\$275 late fee after this date)
Late Registration (\$275 late fee)	Tuesday, Jan. 4 - Friday, Jan. 14
Classes Begin	Tuesday, Jan. 18
Course Add Deadline	Tuesday, Jan. 25
Independent Study Proposal Deadline	Tuesday, Jan. 25
Course Drop Deadline	Tuesday, Feb. 1
First Quarter Warnings	Tuesday, Feb. 8 - Monday, Feb. 14
Named Scholarship Application Deadline	Tuesday, Feb. 15
Cal Grant Deadline	Wednesday, March 2
Midterm Exams & Warnings	Saturday, Mar. 5 - Friday, Mar. 11
<b>Course Withdrawal Deadline</b>	<b>Tuesday, Mar. 29</b>
Third Quarter Warnings	Tuesday, April 12- Monday, April 18
Fall Registration Begins	Monday, April 18
Final Exams	Tuesday, May 3 - Tuesday, May 10
Classes End	Tuesday, May 10
Fall Open Registration Deadline	Friday, May 13
Fall Payment Deadline	Sunday, July 24
Commencement	Saturday, May 14

# Summer 2011 Calendar

Bachelor of Fine Arts Program

**Class Meetings**

**Monday, May 23 – Tuesday, August 2**

Week	Monday	Tuesday	Wednesday	Thursday	Friday
1	<b>May 23</b>	May 24	May 25	May 26	May 27
2	June 6	May 31	June 1	June 2	June 3
3	June 13	June 7	June 8	June 9	June 10
4	June 20	June 14	June 15	June 16	June 17
5	June 27	June 21	June 22	June 23	June 24
6	July 11	June 28	June 29	June 30	July 1
7	July 18	July 5	July 6	July 7	July 8
8	July 25	July 12	July 13	July 14	July 15
9	Aug. 1	July 19	July 20	July 21	July 22
10	<b>Aug 2 (Tu)</b>	July 26	July 27	July 28	July 29

Holidays

Memorial Day	Monday, May 30
Independence Day Holiday	Monday, July 4

Important Dates

Summer Payment Deadline	Sunday, May 15
Classes Begin	Monday, May 23
Course Add Deadline	Tuesday, May 31
Independent Study Proposal Deadline	Tuesday, May 31
Course Drop Deadline	Tuesday, June 7
First Quarter Warnings	Tuesday, June 7-Monday, June 13
Midterm Exams & Warnings	Tuesday, June 21-Monday, June 27
Course Withdrawal Deadline	Friday, July 8
Third Quarter Warnings	Tuesday, July 12-Monday, July 18
Final Exams	Tuesday, July 26-Tuesday, August 2
Classes End	Tuesday, August 2



# Foundation

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## **Department Goals**

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

Students in the Foundation Department will:

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

# Foundation

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

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

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

\*\*\* Creative Practices and Responses is recommended for Product Design majors.

# Foundation

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## Course Descriptions

### Form and Space I

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

### Form and Space II

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

*Prerequisite: FNDT110 Form and Space*

### Principles of Design

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

### Creative Practices and Responses

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

*Recommended for students planning to select Product Design as their major.*

### Life Drawing I

**FNDT 180**            3 credits  
Sequenced instruction provides rigorous training in the use of gesture, anatomy, and structural figure drafting. Drawing the human figure from the inside out fosters an understanding of complex visual relationships. Upon completion of the course, students are able to analyze the human form and to view it as a complex perceptual model for the larger realm of visual experience.

### Life Drawing II

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

*Prerequisite: FNDT180 Life Drawing*

### Drawing and Composition I

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

### Drawing and Composition II

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

*Prerequisite: FNDT190 Drawing and Composition*

## **Connections through Color and Design**

ILMS 100            2 credits

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

*Lab fee: \$35. Photo lab fee (section P only): \$30.*

## **Electives**

### **Communication Arts: Design Solutions**

FNDT 145            1 credit

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

### **Communication Arts: Illustration**

FNDT 145            1 credit

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

### **Communication Arts: Printmaking**

FNDT 145            1 credit

This studio course is an introduction to the fundamentals of printmaking, incorporating drawing, painting, and collage with methods of monotype, collograph, and drypoint engraving. Through technique and experimental

### **Digital Media: Motion Graphics Essentials**

FNDT 145            1 credit

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

### **Architecture/Landscape/Interiors: Designing Space**

FNDT 145            1 credit

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

### **Fashion Design: Model Drawing**

FNDT 145            1 credit

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

## **Course Descriptions**

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

# Foundation

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## Course Descriptions

### **Fine Arts: Painting Explorations**

FNDT 145 1 credit

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

### **Fine Arts: Photography/Sculpture**

FNDT 145 1 credit

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

*Photo Lab fee: \$30.*

### **Product Design: Product Design Workshop**

FNDT 145 1 credit

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

### **Toy Design: Introduction to Toy Design**

FNDT 145 1 credit

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

### **Paris Trip**

FNDT 145 1 credit

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

*Travel Gap Insurance Fee: \$25.*

## **Katie Phillips**

*Chair*

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

## **Randall Lavender**

*Associate Chair, Professor*

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

## **Maura Bendett**

*Senior Lecturer*

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

## **Beverly Bledsoe**

*Associate Professor*

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

## **Jason Burton**

*Assistant Professor*

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

## **Cole Case**

*Lecturer*

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

## **Jacci Den Hartog**

*Professor*

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

## **Nicole Duet**

*Lecturer*

MFA (Drawing and Painting) CSU Long Beach, CSU Northridge. Portraitist and painter whose work has been included in exhibitions at Long Beach Museum of Art, Mount Saint Mary's College, and J. Cacciola Galleries, New York.

**Department  
Faculty**

# Foundation

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## Department Faculty

### Bill Eckert

*Professor*

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

### Barry Fahr

*Associate Professor*

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

### Kristen Foster

*Lecturer*

MFA (Art) Otis; BA (Art) California State University, Northridge. Fine artist/sculptor, graphic designer. Solo exhibition at Otis Bolski Gallery. Selected group exhibitions include USC Helen Lindhurst Fine Arts Gallery and USC Roski MFA Gallery; Supersonic, LA Art Fair.

### Gary Geraths

*Professor*

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

### D.J. Hall

*Senior Lecturer*

BFA U.S.C. Extensive national and international exhibition record. Work has been included in numerous exhibitions nationally and internationally, as well as important publications such as *Contemporary Art in Southern California*, and *Masquerade*. Work has also been featured in numerous periodicals and catalogues, as well as a feature film directed by James L. Brooks.

### Marjan Hormozi

*Adjunct Associate Professor*

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

### Linda Hudson

*Associate Professor*

MFA Art Center; BA CSU Northridge. Artist and designer. Numerous design consulting projects include space planning, lighting, furniture, and fixture design for commercial and residential interiors. Solo exhibitions at University Art Museum, UC Berkeley; Santa Monica Museum of Art. Group exhibitions at Whitney Equitable Center, New York, Nevada Institute of Contemporary Art, Pittsburgh Center for the Arts. Reviewed in *Art News*, *New York Times*, *Arts*, and *Vytvarne Umenf: The Magazine for Contemporary Art*.

### Siri Kaur

*Senior Lecturer*

MFA (Photography) Cal Arts, BA and MA Smith Coll. Work has been featured in exhibitions nationally and internationally. Her compelling portraits have been reviewed in *CMYK*, *The Washington Post*, *The Portland Mercury* and *Photo District News*.

**Patricia Kovic**

*Assistant Professor*

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

**Joyce Lightbody**

*Adjunct Associate Professor*

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

**Cathy Lightfoot**

*Adjunct Associate Professor*

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

**Gregory Martin**

*Lecturer*

MFA (Painting) Claremont Graduate University, BFA (Drawing & Painting/Illustration) CSU Long Beach. Received Ahmanson Foundation Graduate Fellowship. Regional exhibition record. Works included in the public collections of Creative Artists' Agency, 3M Corporation, U.S. Air Force Pentagon.

**Helena Min**

*Lecturer*

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

**Christian Mounger**

*Associate Professor*

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

**Patrick Nickell**

*Adjunct Professor*

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

**Kiki Sammarcelli**

*Adjunct Associate Professor*

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

**Michael Schrier**

*Professor*

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

# Foundation

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## **Department Faculty**

### **Rob Spruijt**

*Adjunct Associate Professor*

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

### **Jim Starrett**

*Professor*

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

### **Christopher Warner**

*Associate Professor*

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

### **Rush White**

*Professor*

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



# The Artists, Community and Teaching (ACT) Program

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## **Department Goals**

The Artists, Community and Teaching (ACT) Program prepares students for a range of professional practices as community-based artists/designers and educators in diverse communities and contexts. The ACT Program offers two tracks: Teacher Credential Preparation and Community Arts Engagement.

Students enrolled in either track of the ACT Program will...

- Develop a meaningful connection between their studio art/design practice and an engagement with their community.
- Demonstrate an understanding of the practices and theories of arts education and community engagement.
- Gain an understanding of career opportunities for community-based and teaching artists/designers.
- Gain professional practice training through off-campus teaching and community arts internships.

Students enrolled in the Teacher Credential Preparation track will also:

- Successfully complete the Single Subject Matter in Art requirements needed to pursue the Teaching Credential offered by the State of California.

# ACT Program

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The ACT Program allows eligible students to major in one area and concentrate in either Teacher Credential Preparation or Community Arts Engagement. Students choose ACT coursework as part of elective options based on consultation with their Department Chairs or faculty advisors and the ACT Coordinator. Students in the ACT Program may take between 14 and 18 credits depending on the department in which they are enrolled and the ACT concentration of their choice.

The ACT Program consists of two tracks:

## **Teacher Credential Preparation**

The Teacher Credential Preparation track is for students who wish to pursue the California Single Subject in Art Teaching Credential needed to teach in California Kindergarten -12th grade public schools. As a California Commission on Teacher Credentialing approved Subject Matter in Art Program, the combined coursework of this track with the Fine Arts BFA requirements satisfy the CA Subject Matter in Art requirements, and upon graduation, students with a minimum cumulative GPA of 2.5 will qualify for a CSET (California Subject Exam for Teachers) waiver. A fifth year of study at another institution is required to complete the remaining CA Single Subject Teaching Credential requirements. This track is open only to Fine Arts majors and requires 18 credits of ACT coursework in place of LAS and Studio electives.

## **Community Arts Engagement**

The Community Arts Engagement track is for students who wish to work in art/design education and community based art/design practices in areas outside of K-12 public schools, such as museum education departments, community arts centers, correctional facilities, therapeutic arts programs, public art, design companies that focus on educational materials, and the use of design as an agent for positive social change. This track is open to all students who have 14-18 LAS and Studio elective credits available in their majors.

## **Participating Departments**

Students in Architecture/Landscape/Interiors, Communication Arts, Digital Media, Fine Arts and Product Design are eligible to enroll in the Community Arts Engagement track. Because of the California Commission on Teacher Credentialing requirements, only Fine Arts majors are currently eligible to enroll in the Teacher Credential Preparation track. Because of the curricular requirements of the Toy Design and Fashion Design programs, students in these majors are currently not able to enroll in either track of the ACT Program.

## **Eligibility and Enrollment Requirements**

Unlike the Interdisciplinary Concentration, there are no GPA requirements for the ACT Program, however students must be in good standing and have fulfilled curricular requirements of the foundation year in order to be eligible. It is recommended that students who are considering enrollment in the ACT Program elect to take the Sophomore English and the Integrated Learning requirements in the fall semester in order to begin the ACT requirements in the spring semester of their sophomore year.

## **The Application Process**

Eligible students complete the ACT application process between their second semester Foundation year and first semester Sophomore year. Application forms are available from the ACT Coordinator's office or the ACT home page on the Otis website. Approval for participation in the ACT Program rests with the Department Chair (of your major), the LAS Advisor and the ACT Coordinator.

## **Transfer Students**

Transfer students who apply for and are accepted into the ACT Concentration upon entering the College need to fulfill degree program requirements through an appropriate combination of transfer courses and courses completed at Otis.

Interested students should see the ACT Coordinator for more details.

## **Course Descriptions**

# ACT Program

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## Course Descriptions

In addition to major degree requirements, ACT students fulfill both studio and LAS electives with the following required courses:

### Teacher Credential Preparation

#### Required Courses:

PRNT267 or PRNT268  
Printmaking I or Introduction to Screenprinting (3 credits)  
SSCI212  
Teaching for Learning I (3 credits)  
MEDA211  
Introduction to Video (2 credits)  
SCNG236  
Ceramics (2 credits)  
ACTS336  
Teaching Internship (2 credits)  
AHCS312  
Aesthetics and Cultural Values (3 credits)  
LIBS412  
Teaching for Learning II (3 credits)

### Community Arts Engagement

#### Required Courses:

LIBS245  
Community Arts in LA (2 credits)  
SSCI212  
Teaching for Learning I (3 credits)  
ACTS335  
Community Arts Internship (2 credits)  
\*ACTS300/400  
ACT Special Topics (2-6 credits)  
\*\*ILMS300  
Integrated Learning Studio (2 credits)  
LIBS412  
Teaching for Learning II (3 credits)

*\* exact credit count depends on major*

*\*\* a limited choice of IL Junior Studios will count towards the ACT Concentration, as determined by the IL Director and the ACT Coordinator each semester.*

### Community Arts Internship

ACTS335 2 credits  
This course places qualified upper level students who are interested in art and community engagement, in a choice of structured internship positions in public art and art education programs at private schools, museums, galleries, non-profit cultural organizations or with community-based individual artists and collectives. The internship provides an opportunity to expand one's understanding of education theory, art practice and community engagement, and will include shared analysis and debriefings of reflective field annotations through electronic journals. This internship is also a chance to establish contacts and begin networking with potential mentors working in community based art/design practices throughout Los Angeles. Required for students in the Community Arts Engagement track of the ACT program. Can be taken as an elective for all other students. (6 hours a week in class or in the field)

### Teaching Internship/Early Field Experience

ACTS336 2 credits  
This course places qualified students who are interested in art and education, in a choice of structured internship positions in kindergarten through twelfth grade (K – 12) public school classes. Students observe and assist teachers with a “Single Subject Art Credential” in their classrooms and have significant interactions with students from diverse populations, as required by the Commission on Teacher Credentialing in the state of California. The internship provides an opportunity to expand one’s understanding of education theory in conjunction with the reality of art curricula in the studio / classroom. Weekly assignments include shared analysis and debriefings of reflective field annotations through electronic journals, a final Reflective Essay, and Oral Presentation with visuals. This internship is also a chance to establish contacts and begin networking with potential mentors in the broader Los Angeles public school systems. Required for students in the Teacher Credential Preparation track of the ACT program. Can be taken as an elective for all other students. (6 hours a week in class or in the field)

### ACT Special Topics

ACTS300/400 2 credits  
ACT Special Topics are a series of studio based courses that focus on conceptual, aesthetic and interdisciplinary approaches to art and design

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education and community engagement. Topics vary each semester. Fulfills requirements of ACT: Community Arts Engagement concentration. Can be taken as an elective for Juniors and Seniors of all majors.

Examples of planned ACTS300/400 courses:

### **Artists & Designers in Museums**

From Institutional Critique to Relational Aesthetics, students will look at the ways artists and designers work with Museum Education departments to develop and present community based projects. This class will be partnered with a local museum (LACMA, MOCA, Getty, or SMMoA) and will work as a group on a community based project either sited in the museum with community input, or sited in the community with the museum's support.

### **Art Therapy**

This studio course will give students an introduction to visual art and performance art techniques used in therapeutic art programs. History and theories of art and performance therapy will be covered through demonstrations, readings, guest lectures and field trips. Students will also produce self-directed work with these techniques in mind as well as guide each other through therapeutic art practices.

### **Documentary as Social Practice**

What does it mean to tell someone else's story? What does it mean to facilitate others in telling their own stories? How can collaboration and education empower self-representation? Documentary practices such as cinema verite, oral histories, photo journalism, audio archives, reality TV, webcams and YouTube will be discussed from historical and theoretical perspectives. Students will produce collaborative, multi-media projects (audio, video, web, text, image, etc) using the documentary form, with an emphasis on process and social engagement.

### **Facilitating and Directing Large Scale Projects**

In this studio course students will have the chance to develop large-scale projects that engage diverse audiences in a topic of their choice. They will work as facilitators, art directors or project managers to lead a group of peers/classmates in the implementation and production of their individual projects. The first half of the semester will focus on individual project development, while the second

half of the semester will focus on production. Contemporary practices of art direction, relational aesthetics, and community based art and design practices will be discussed as models for producing work that is essentially bigger than what any individual can produce on their own. Students must have the desire to work outside of the isolation of their studios and may already have a large-scale project in mind before starting this course.

### **Learning and Engaging in the Digital Age**

This studio course looks at web 2.0 technologies as related to education and community engagement. Topics covered include interactive social media, open source, creative commons, peer to peer learning, online courses and the use of blogs, wikis and websites to facilitate learning and meaningful engagement in a global society. Students will develop interactive projects and/or lesson plans that reside on the internet and other multimedia formats.

### **Public Practices**

Students will study history and theories of public art/design practices, tour public art/design in LA, and learn about the public art/design selection process while developing projects and application materials for Request for Qualifications/Request for Proposals (RFQ/RFP).

### **Innovative Pedagogy**

In this three-part course, visiting educators will each share their innovative teaching approaches and guide students through experimenting and developing their own. Topics to be addressed may include the art of facilitating workshops and social interactions, incorporating movement based learning into art and design education, approaches to interdisciplinary team teaching, education reform, integrating learning technology into the classroom and arts integration across math, science and humanities.

For SCNG and MEDA Course Descriptions see Fine Arts.

For PRNT Course Descriptions see Communication Arts.

For AHCS, SSCI and LIBS Course Descriptions see Liberal Arts and Sciences.

# ACT Program

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## Department Faculty

### **Michele Jaquis**

*ACT Coordinator, Assistant Professor*  
MFA (sculpture) RISD, BFA (sculpture, experimental studio, psychology) Hartford Art School/Univ. of Hartford. Interdisciplinary Artist and Educator. Exhibitions and screenings include SoundWalk, Long Beach, CA; ReelHeART International Film Festival, Toronto, Canada; Victoria Independent Film Festival, Sebastapol, Australia; LA Freewaves Festival of Experimental Media Arts Hollywood, CA; University of Missouri Gallery of Art; South La Brea Gallery, Inglewood, CA; Gallery 825, Los Angeles, CA. Co-founder of Rise Industries: Interdisciplinary Projects. Director and Editor, "RECOVERED Journeys Through the Autism Spectrum and Back" – Best Documentary, The Director's Chair Film Festival, Staten Island, NY.  
[www.riseindustries.org](http://www.riseindustries.org)

### **S.A. Bachman**

*Senior Lecturer*  
MFA Tyler School of Art, BFA Ariz. St. Univ. Public artist and co-founder of THINK AGIN, an artist-activist collaborative that expects something political from art and their work challenges indifference via interventions, billboards, postcards, and public projections. Exhibited at Museu d'Art Contemporani de Barcelona, Spain; Track16 Gallery, Santa Monica, CA; Exit Art, New York, NY; Alternative Museum, New York, NY; Rose Art Museum, Waltham, MA; and Grey Art Gallery, New York, NY. Grants include NEA, Massachusetts Cultural Council, LEF Foundation, New England Foundation for the Arts. Published in Artforum, Reframings: New American Feminist Photographies, Graphic Agitation 2, Peace Signs: The Anti-War Movement Illustrated and a monograph entitled, *A Brief History of Outrage*.

### **Lorraine Cleary Dale**

*Lecturer*  
MFA (Painting & Installation) Claremont Graduate University; BFA (Intermedia studies, Drawing & Painting) CSU, Long Beach. Director of Professional Development, Armory Center for the Arts; Consultant/Trainer, Los Angeles County Arts Commission. Several public art commissions, exhibited at the Armory Center for the Arts, Pasadena City College Art Gallery, Kohn Turner Gallery, Andrew Shire Gallery, Jones Center for Contemporary Art, The Buddy Holly Center, Peppers Art Gallery at University of Redlands and Shore Art Gallery. Active in the College Art Association.

### **Jeanne Willette**

*Associate Professor*  
PhD (Art History) UC Santa Barbara; MA (Art History) CSU, Long Beach; BA (Fine Arts) Cal State Univ. L.A. Specializes in modern and contemporary art, and critical theory with a particular emphasis on photography. Extensive publication record in professional journals, exhibition catalogues, and the website: [www.arthistoryunstuffed.com](http://www.arthistoryunstuffed.com). President of the Art Historians of Southern California.



# Architecture/Landscape/Interiors

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## **Department Goals**

The Architecture/Landscape/Interiors (A/L/I) Department prepares diverse students for imaginative practices whose interventions and discourse reflect the complexity and challenges of contemporary culture and technology. Students in the Architecture/Landscape/Interiors Department will acquire:

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

# Architecture/Landscape/Interiors

<b>Sophomore Year</b>		<b>Fall</b>	<b>Spring</b>	<b>Degree Requirements</b>
ARLI250/252	Studio I/II	4.0	4.0	<i>Descriptions for courses listed in grey boxes are located in the Liberal Arts and Sciences section.</i>
ARLI260/261	Technologies + Ecologies I/II	3.0	3.0	
ARLI270	Digital Media I	2.0	—	
ARLI271/272	Digital Media II-A, II-B	2.0	2.0	
CRIT 205/206	History + Theory I/II	3.0	3.0	
MATH 246	Applied Trigonometry	3.0	—	
ILML 200	Integrated Learning Lecture	—	3.0	
ENGL 202	Sophomore English	—	3.0	

Total Credits per Semester 17.0      18.0

<b>Junior Year</b>		<b>Fall</b>	<b>Spring</b>
ARLI350/353	Studio III/IV	5.0	5.0
ARLI360	Technologies + Ecologies III	3.0	—
ARLI363	Planning to Plan	2.0	—
ARLI370	Analysis and Diagramming	—	2.0
	Studio Electives	—	2.0
ILMS300*	Integrated Learning Studio	—	2.0
CRIT 305/306	History + Theory III/IV	3.0	2.0
NSCI307*	Natural Science	3.0	—
	*Advanced Topics in English or Liberal Studies Elective	—	3.0

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

Total Credits per Semester 16.0      16.0

<b>Senior Year</b>		<b>Fall</b>	<b>Spring</b>
ARLI454/455	Studio V/VI	5.0	5.0
ARLI362	Lighting Fundamentals	2.0	—
ARLI460	Detail Development	2.0	—
ARLI462	Constructions	—	4.0
ARLI465	Presentation Techniques	—	2.0
	Studio Electives	2.0	
CRIT 405/406	History + Theory V/VI	2.0	2.0
*LIBS440	Senior Liberal Studies Capstone	3.0	—
*SSCI 210	Social Science	—	3.0

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

Total Credits per Semester 16.0      16.0

# Architecture/Landscape/Interiors

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## Course Descriptions

### Studio I: Scale/Structure/Circulation

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

### Studio II: Landscape/Furniture

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

### Technologies + Ecologies I: Landscape Technology and Ecology

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

### Technologies + Ecologies II: Interior Technology

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

### Digital Media I: Communicating Information

ARLI270 2 credits  
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.

### Digital Media II-A: Digital Translations

ARLI271 2 credits  
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.*

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

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

### Studio III: Interior/Display/Exchange

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

### Studio IV: Private/Interior Architecture

ARLI 353 5 credits  
Design theory, process, building and interior technologies are applied to the problem of a residential program sited within an existing building.  
*Prerequisites: ARLI350 Studio III, ARLI360 Technologies + Ecologies III.*

### Technologies + Ecologies III: Building Technology

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

### Planning to Plan

ARLI363 2 credits  
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 .*

# Architecture/Landscape/Interiors

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## Course Descriptions

### Lighting Fundamentals

ARLI362 2 credits

The basic design and technical requirements of lighting systems are introduced with an emphasis on commercial and entertainment applications.

*Prerequisite: ARLI250 Studio I.*

### Human Factors/Light and Health

ARLI366 2 credits

The effects of constructed lighting conditions upon human activities, visual perception and health are introduced, researched, analyzed and documented.

*Prerequisite: ARLI250 Studio I, or equivalent*

### Analysis and Diagramming

ARLI370 2 credits

Formal, spatial, and programmatic organizations are presented in digitally generated diagrams through an analysis of canonic building precedents. A dual emphasis on typology and transformation allows the recognition of repetition and production of variation among existing morphologies.

*Prerequisite: ARLI272 Digital Media II-B.*

### Digital Animation and Fabrication

ARLI371 2 credits

Digital animation and fabrication techniques are introduced and practiced through the development of studio projects.

*Prerequisite: ARLI272 Digital Media II-B.*

### AutoCAD

ARLI424 2 credits

Computer-aided drafting using AutoCAD software is introduced and practiced as a tool for design, presentation, and construction drawings. This course may be repeated for credit.

*Prerequisite: ARLI250 Studio I.*

### Studio V: Public/Urban Architecture

ARLI454 5 credits

Design theory, process and building technologies are applied to the problem of a building within an urban context.

*Prerequisite: ARLI353 Studio IV.*

### Studio VI: Building/Landscape

ARLI455 5 credits

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

*Prerequisite: ARLI454 Studio V,  
ARLI 260 Technologies + Ecologies I.*

### Vertical Studio

ARLI 453 4 or 5 credits

Design theory, process, and appropriate technologies are introduced and applied to a spatial design project, or projects, equivalent to Studio II, III, IV, V or VI, as determined on the basis of student interest.

*Prerequisite: permission of Department Chair.*

*This course may be repeated for credit.*

### Topics Workshop

ARLI458 1 credit

A focused subject of student interest and/or need is introduced and practiced. This course may be repeated for credit

*Prerequisites vary as noted per offering. This course may be repeated for credit.*

### Topics Studio

ARLI459 1-2 credits

Design theory, process, and appropriate technologies are introduced and applied to a focused spatial design project. The topic varies per offering and is determined on the basis of faculty and student interest.

*Prerequisites vary as noted per offering. This course may be repeated for credit.*

### Detail Development

ARLI460 2 credits

An interior space including all finishes, lighting, furniture and integrated custom components is designed, detailed and documented.

*Prerequisite: ARLI 350 Studio III*

### Constructions

ARLI462 4 credits

A comprehensive exhibit for the display of student work is collaboratively designed and constructed.

*Co-requisite: concurrent enrollment in ARLI455 Studio VI.*

# Architecture/Landscape/Interiors

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## Course Descriptions

### Construction/Installation

ARLI463 1 or 2 credits  
Students participate in the collaborative construction and installation of the Architecture/ Landscape/Interiors exhibit. No homework, 3 contact hours per credit as scheduled by the Instructor.  
*No prerequisite, open to students in any department. This course may be repeated for credit.*

### Presentation Techniques

ARLI465 2 credits  
Comprehensive presentations of selected studio projects are designed and produced for display in the Architecture/Landscape/Interiors exhibit.  
*Co-requisite: concurrent enrollment in ARLI462 Constructions.*

### Diagramming Techniques

ARLI468 2 credits  
Historical and contemporary techniques to diagram, map, and graph statistical, programmatic, temporal and external information are introduced and/or practiced, with a consideration of how these techniques can be translated to the design process.  
*Prerequisite: ARLI270 Digital Media I.*

### Advanced Lighting Design

ARLI471 2 credits  
Design theory, process and lighting technologies are applied to a series of lighting design problems.  
*Prerequisites: ARLI362 Lighting Fundamentals, ARLI366 Human Factors/Light and Health*

### Luminaire and Control Technologies

ARLI472 2 credits  
The technology of luminaire and control systems, including solid-state systems, dimming controls and other building management systems, are introduced, analyzed, and applied to the design and construction of a working luminaire.  
*Prerequisite: ARLI362 Lighting Fundamentals*

### Daylighting and Sustainability

ARLI473 2 credits  
The effects and use of daylighting in the built environment as well as sustainable design practice are introduced, researched, analyzed and documented.  
*Prerequisite: ARLI250 Studio I, or equivalent*

### Lighting Workshop

ARLI474 2 credits  
Design theory, process and lighting technologies are applied to a site installation in collaboration with a community partner.  
*Prerequisite: ARLI471 Advanced Lighting Design*

### Fabrications S

ARLI 475 2 credits  
Orthographic representation, the basic and safe operations of wood shop tools, and methods of wood joinery and detailing are introduced and practiced through projects addressing the housing and display of small objects.

### Fabrications M

ARLI 476 2 credits  
The basic and safe operations of metal shop tools and methods of metal fabrication and detailing are introduced and practiced. Surfaces for work, play, and/or the display of objects are designed, documented, and constructed in wood, metal, or other materials.  
*Prerequisite: ARLI 470 Fabrications S.*

### Fabrications L

ARLI 477 2 credits  
Surfaces for the support and/or display of the body are designed, documented, and constructed in wood, metal, or other materials.  
*Prerequisite: ARLI 471 Fabrications M.  
This course may be repeated for credit.*

### Fabrications XL

ARLI 478 2 credits  
Site-specific and programmed body-scale systems are designed and documented.  
*Prerequisite: ARLI 471 Fabrications M.  
This course may be repeated for credit.*

### Portfolio Development

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

**Linda Pollari**

*Chair*

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

**Mohamed Sharif**

*Assistant Chair, Associate Professor*

MS (Advanced Architectural Studies) and BS (Architecture), The Robert Gordon University, Aberdeen, Scotland. Associate, Koning Eizenberg Architecture. Awards include Excellence in Restaurant Design, AIA/LA; Honor Award, AIA/LA; Citation, AIA/LA; Honorable Mention, Unbuilt Architecture Awards, Boston Society of Architects; First Prize, Urban Design, Ideas Competition for the Downtown Arts District, Los Angeles.

**Rebecca Lyn Cooper**

*Lecturer*

PhD candidate (Architecture), UCLA; MDes, Harvard Graduate School of Design; BArch, Boston Architectural Center. Prior work experience includes Job Captain, T Chalmers Architects; Head Drafter, JA Architects; Office Manager, Gary Wolf Architects, Inc.

**Matias Creimer**

*Senior Lecturer*

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

**Chava Danielson**

*Senior Lecturer*

MArch Harvard GSD, BA UC Berkeley. Architect. Principal, DSH. Residential Architect Magazine Design Merit Award, Preservation Award from the Los Angeles Conservancy.

**Todd Erlandson**

*Adjunct Associate Professor*

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

**Todd Gannon**

*Senior Lecturer*

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

**Margaret Griffin**

*Senior Lecturer*

MArch, Univ of Va, BArch, Syracuse Univ. Architect. Principal, Griffin Enright Architects. Published extensively locally, nationally and internationally. Awards include, local and state AIA Awards and most recently the 2006 American Architecture Award from the Chicago Athenaeum. Recipient of the John Dinkeloo Traveling Fellowship from the American Academy in Rome.

**Eric Haas**

*Senior Lecturer*

MArch Harvard GSD, BDes Univ. of Florida. Architect. Principal, DSH. Residential Architect Magazine Design Merit Award, Preservation Award from the Los Angeles Conservancy.

**Department  
Faculty**

# Architecture/Landscape/Interiors

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## Department Faculty

### William Hogan

*Senior Lecturer*

BArch Cal Poly Pomona. Architect. Owner, Hogan Architecture. Previously Associate Director, Los Angeles Institute of Architecture and Design; Faculty Leader, Architecture Department, Santa Monica College; Project Architect, Walt Disney Imagineering with HNTB; Project Designer, RAW Architecture.

### Dawn Hollingsworth

*Senior Lecturer*

MBA, Pepperdine Univ, BFA, Univ of Okla. Certified Lighting Professional, National Council on Qualifications for the Lighting Professions. Managing Design Principal, Visual Terrain, Inc. Architectural Lighting Designer of the Year 2000, Lighting Dimensions International, for the LAX Gateway. Past President of the Los Angeles Section of the Illuminating Engineering Society.

### Jason Kerwin

*Senior Lecturer*

MArch Harvard GSD, BArch Illinois Institute of Technology. Architect. Partner, Office of Kerwin Bleet. Previously Associate, Koning Eizenberg Architecture; Project Architect, William Hefner Architect; Project Assistant, lab architecture studio, London; Intern, Lohan Associates, Chicago.

### Greg Kochanowski

*Senior Lecturer*

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

### Heather Libonati

*Senior Lecturer*

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

### Alexandra Loew

*Senior Lecturer*

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

### Richard Lundquist

*Senior Lecturer*

BA (Architecture) UC Berkeley; Studied at the Architectural Association, London. Architect, Principal, studio RCL. Publications include *LOS ANGELES*, *Architecture and Design* (teNeues); *Spa-de*, *Space and Design* magazine; *Hospitality Design*; *Architectural Record*; *The Architectural Review* and *Designer's Journal*. Prior professional experience includes Bolles-Wilson, Frank Gehry, Morphosis, and Michele Saece.

### Ben Ragle

*Senior Lecturer*

MArch UCLA; BArch CSPU San Luis Obispo. Principal, Office 42. Formerly Designer, JohnFriedmanAliceKimm Architects. Exhibitions include Currents, UCLA; Designing the Highline, New York; First Step Housing, New York. Publications include *Metropolis Magazine*, *Thought Matters*, and *Quick, Loose, Dirty: a Tijuana Novella*.

**David Reddy**

*Senior Lecturer*

MArch and BA, Univ of N.M. Architect. Managing Principal, Design Partner, R&D Architects, Venice, CA. Over twenty years experience in residential, institutional and commercial architectural practice and ten years experience in construction. Prior work experience includes Project Architect, Altoon + Porter Architects; Project Manager and Design Director, Fields Devereaux Architects and Engineers; Project Architect, Frank O. Gehry and Associates; Architect, Gruen Associates; and Intern, Antoine Predock Architects.

**Clark Thenhaus**

*Lecturer*

MArch, Univ. of Penn; BEnvd, Univ. of Colorado. Project Designer, Griffin Enright Architects. Publications include *306090* Vol 12: *Dimension* and *Via Occupation* (Via Publications Vol 1) as a featured artist and editor.

**Department  
Faculty**

# Communication Arts

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## **Department Goals**

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

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

# Advertising Design

<b>Sophomore Year</b>		<b>Fall</b>	<b>Spring</b>	<b>Degree Requirements</b>	
COMD207/208	Communication Studio I/II	3.0	3.0	<i>Descriptions for courses listed in grey boxes are located in the Liberal Arts and Sciences section.</i>	
COMD214/215	Drawing + Painting I/II	2.0	2.0		
COMD218/219	Typography I/II	2.0	2.0		
COMD232/233	Practicum I/II	2.0	2.0		
	Sophomore Studio Electives	2.0	2.0		
AHCS220	Contemporary Perspectives in Art and Design	3.0	—		
AHCS222	History of Gr Des/Adv/Illus	—	3.0		
*ENGL202	Sophomore English Requirements	3.0	—		
*ILML 200	Integrated Learning Lecture	—	3.0		
Total Credits per Semester		17.0	17.0		
<b>Junior Year</b>		<b>Fall</b>	<b>Spring</b>		
ADVT302/303	Advertising and Art Direction I/II	2.0	2.0		
COMD332/333	Practicum I/II	2.0	2.0		
ADVT353	Ideation Boot Camp	2.0	—		
ADVT351	Copywriting	—	2.0		
COMD311	Typography III	2.0	—		
ADVT355	Type & Image for Advertising	—	2.0		
	Studio Electives	—	4.0		
*ILMS300	Integrated Learning Studio	2.0	—		
*AHCS310	Art History Elective	3.0	—		
*MATH336	Introduction to Symbolic Logic	3.0	—		
*NSCI307	Natural Science	—	3.0		
	*Advanced Topics in English or Liberal Studies Elective	—	3.0		
Total Credits per Semester		16.0	18.0		
<b>Senior Year</b>		<b>Fall</b>	<b>Spring</b>		
ADVT400/401	Advertising & Art Direction III/IV	2.0	2.0		
ADVT440	Senior Project	—	3.0		
COMD432/433	Practicum I/II	2.0	2.0		
ADVT456	Interactive Advertising	2.0	—		
	Studio Electives	4.0	6.0		
*LIBS440	Senior Liberal Studies Capstone	—	3.0		
*SSCI 210	Social Science	3.0	—		
LIBS404	Senior Project/Research Paper	2.0	—		
Total Credits per Semester		15.0	16.0		

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

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

# Graphic Design

<b>Degree Requirements</b>	<b>Sophomore Year</b>	<b>Fall</b>	<b>Spring</b>	
	COMD207/208	Communication Studio I/II	3.0	3.0
	COMD214/215	Drawing & Painting I/II	2.0	2.0
	COMD218/219	Typography I/II	2.0	2.0
	COMD232/233	Practicum I/II	2.0	2.0
		Sophomore Studio Electives	2.0	2.0
	AHCS220	Contemporary Perspectives in Art and Design	3.0	—
	AHCS222	History of Gr Des/Adv/Illus	—	3.0
	*ENGL202	Sophomore English Requirement	3.0	—
	*ILML 200	Integrated Learning Lecture	—	3.0
	Total Credits per Semester		17.0	17.0
	<b>Junior Year</b>	<b>Fall</b>	<b>Spring</b>	
	COMD300/301	Communication Studio III/IV	3.0	3.0
	COMD310/311	Typography III/IV	2.0	2.0
	COMD332/333	Practicum I/II	2.0	2.0
	COMD354	Professional Practice	2.0	—
		Studio Electives	—	4.0
	*ILMS300	Integrated Learning Studio	2.0	—
	*AHCS310	Art History Elective	3.0	—
	*MATH336	Introduction to Symbolic Logic	3.0	—
	*NSCI307	Natural Science	—	3.0
		*Advanced Topics in English or Liberal Studies Elective	—	3.0
	Total Credits per Semester		17.0	17.0
	<b>Senior year</b>	<b>Fall</b>	<b>Spring</b>	
	COMD440	Senior Project	—	3.0
	COMD432/433	Practicum I/II	2.0	2.0
	COMD472-477	Sr. Digital Electives	2.0	2.0
		Studio Electives	6.0	6.0
	*LIBS440	Senior Liberal Studies Capstone	—	3.0
	*SSCI 210	Social Science	3.0	—
	LIBS404	Senior Project/Research Paper	2.0	—
	Total Credits per Semester		15.0	16.0

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

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

# Illustration

<b>Sophomore Year</b>		<b>Fall</b>	<b>Spring</b>	<b>Degree Requirements</b>
COMD207/208	Communication Studio I/II	3.0	3.0	
COMD214/215	Drawing & Painting I/II	2.0	2.0	
COMD218/219	Typography I/II	2.0	2.0	
COMD232/233	Practicum I/II	2.0	2.0	
	Studio Elective -or-	2.0	---	
ILUS320	Drawing Intensive	---	2.0	
AHCS220	Contemporary Perspectives in Art and Design	3.0	---	
AHCS222	History of Gr Des/Adv/Illus	---	3.0	
*ENGL202	Sophomore English Requirement	3.0	---	
*ILML 200	Integrated Learning Lecture	---	3.0	
Total Credits per Semester		17.0	17.0	
<b>Junior Year</b>		<b>Fall</b>	<b>Spring</b>	
ILUS300/301	Communication Studio III/IV	3.0	3.0	
ILUS310/311	Drawing & Painting for Illustration	2.0	2.0	
ILUS332/333	Practicum I/II	2.0	2.0	
ILUS354	Professional Practice	2.0	---	
	Studio Electives	---	4.0	
*ILMS300	Integrated Learning Studio	2.0	---	
*AHCS310	Art History Elective	3.0	---	
*MATH336	Introduction to Symbolic Logic	3.0	---	
*NSCI307	Natural Science	---	3.0	
	*Advanced Topics in English or Liberal Studies Elective	---	3.0	
Total Credits per Semester		17.0	17.0	
<b>Senior Year</b>		<b>Fall</b>	<b>Spring</b>	
ILUS402	Adv Illustrative Applications	2.0	---	
ILUS440	Senior Project	---	3.0	
COMD432/433	Practicum I/II	2.0	2.0	
COMD472-477	Sr. Digital Electives	2.0	2.0	
	Studio Electives	4.0	6.0	
*LIBS 440	Senior Liberal Studies Capstone	---	3.0	
*SSCI 210	Social Science	3.0	---	
LIBS404	Senior Project/Research Paper	2.0	---	
Total Credits per Semester		15.0	16.0	

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

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

# Communication Arts

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## Reviews

### Communication Arts Review Structure

All reviews are required. Not to participate is to receive an absence in each Communication Arts studio course for that semester. The department does not hold courses in the fifteenth week of the semester to accommodate the review process.

#### **Sophomore Year:**

Fall: Attend three senior review panels

Spring: Three 15 minute, one-on-one reviews

#### **Junior Year:**

Fall: Pass/Fail review

Spring: Participation in the Internship Fair

Failing the review during the fall of junior year will result in a reduction of one letter grade in the core Communication Arts courses for the semester.

#### **Senior Year:**

Fall: One-20 minute review

Spring: Three-15 minute, one-on-one reviews

## Course Descriptions

### **Advertising Workshop**

ADVT 240 2 credits

This course introduces students to the world of advertising. Students experience the intersection and difference between graphic design and advertising. They look at some famous ad campaigns to learn why they were successful and how they affected American culture. Art director/copywriter guest speakers along with field trips to some of the most well known and award winning ad agencies in the LA area are scheduled. Students discover what it is to work in an agency environment with real advertising assignments.

### **Deep Brand Dive**

ADVT241 2 credits

This course is designed to help broaden the students' exposure to strategy and high-level advertising issues. It will look at the demographic, psychographic and attitudinal behavior of the consumer. The class provides a context for how the creative team can think about what came before the creative brief when considering directions and options.

### **Advertising and Art Direction I**

ADVT302 2 credits

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

*Prerequisite: COMD207/208 Communication Studio I/II.*

### **Advertising and Art Direction II**

ADVT303 2 credits

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

*Prerequisite: ADVT300 Advertising and Art Direction I*

### **Ideation Boot Camp**

ADVT353 2 credits

Students are taught new and unexpected ways to approach the process of creating ideas. Where do they come from? How do you develop abundant thinking? What exercises work and when? How do you know that it's a good idea? These and many other questions are addressed in this course.

### **Copy Concepts in Advertising Writing**

ADVT351 2 credits

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

### **Type and Image for Advertising**

ADVT 355 2 credits

This class focuses on creating synergy between photography and typography. Students develop the skills needed to be a competent Art Director on professional photo-shoots through a series of hands-on commercial photography exercises and then develop dynamic typographic solutions that compliment the photography and enhance the strategic communication goal.

### **Advertising and Art Direction III**

ADVT400      2 credits

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

*Prerequisite: Advertising and Art Direction II*

### **Advertising and Art Direction IV**

ADVT402      2 credits

Elements of professional practice are incorporated into this threshold semester where students fine-tune their professional competencies in the areas of traditional portfolio development, web presentation and career focus through continued networking and investigation of agency structures and business practices. Lectures, agency visits and critiques complement this professional preparation.

### **Special Topics**

ADVT403      2 credits

Students focus on advertising and branding solutions related to provocative and timely subjects and themes. The seminar is conceived as a professional multidisciplinary studio, in which students work in a range, individually and collaboratively, to produce quality portfolio pieces geared to their areas of professional interest.

### **Senior Project/Seminar**

ADVT440      3 credits

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

### **Advanced Copy Concepts**

ADVT452      2 credits

Extensive exploration of the power of effective copy for various media, expands the students understanding of target audiences using the

appropriate tone and level of formality.

Developing clear, provocative and memorable copy is the goal for shaping brands and delivering their value to customers.

### **Social Media**

ADVT 472      2 credits

Social Media is loosely defined as any online activity where people share opinions, experiences or other information. It is a powerful, sometimes fun and always unpredictable way of communicating in today's world. Students study various types of Social Media and gain a greater understanding of how people use it. Special focus is given to Facebook, MySpace, Twitter, blogging, Flickr, Delicious, Digg and YouTube. How companies (big and small) are using Social Media to market in the online environment is also a topic.

### **On Screen Production + Concepts**

ADVT473      2 credits

This course is designed for students to have a better understanding of how to produce commercials in a real world-advertising environment. Students will work in production team(s) in order to embrace a commitment of professionalism in their specific practice. They will view themselves as cultural producers who value both the creation of work and their relation to clients and audiences. Students work to create commercials using the fundamentals of advertising strategies, storyboarding design, sound design, art direction and video.

### **Communication Studio I/II**

COMD207/208      3 credits/3 credits

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

### **Drawing + Painting Studio I/II**

COMD214/215      2 credits/2 credits

Students are introduced to the variety of materials and methods of drawing and painting, from traditional to conceptual visual thinking. Students learn that all visual communicators use drawing as a means of ideation or decision-making. To develop the necessary skills, special emphasis is

# Communication Arts

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## Course Descriptions

given to drawing as a fundamental means for thinking, looking, and making decisions, and as training in thinking through intense drawing exercises in thumbnails, sketching, roughs, and storyboards.

### Typography I/II

COMD218/219 2 credits/2 credits

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

### Practicum I/II

COMD232/233 2 credits/2 credits

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

### Communication Studio III/IV

COMD300/301 3 credits/3 credits

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

*Prerequisite: For COMD 301 is COMD 300.*

### Typography III/IV

COMD310/311 2 credits/2 credits

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

*Prerequisite: COMD218/219.*

### Experimental Typography

COMD 312 2 credits

In this class we will investigate the denotative, connotative and conceptual potential of typography, by experimenting with letters, words and language. Students will test the limits of typographic expression and expand the variety of creative strategies for generating and evolving ideas by working in 2-, 3- and 4-D. They will curate and edit their own content, develop a willingness to experiment with the unfamiliar, and embrace ambiguity.

### Type Design I

COMD313 2 credits

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

### Type Design II

COMD314 2 credits

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

### Image Making

COMD 323 2 credits

This course explores how images create visual allegory, messaging and storytelling. Students will gain interpretive and technical skills to create meaningful images; the emphasis is on visual literacy and post-production. Short experiments will focus on interpreting the content of existing images and will lead to the creation of highly controlled content-based work. A series of weekly experiments will build interpretive skills and image-making chops, followed by two longer assignments. Longer assignments will incorporate successful methodologies for complex image making and theories on the role of the image in contemporary design.

### Practicum I/II

COMD332/333 2 credits/2 credits

Practicum is one of the core learning structures in

the communication arts curriculum. One-on-one critiques with faculty and guests, lectures, demos, and workshops are all components of each section required of all students, sophomore to senior. Sections are divided by year.

## Professional Practice

COMD354 2 credits

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

## Propaganda

COMD 355 2 credits

This course focuses on cultural, social, and political content and forms. Students will research topic of choice and create a body of work that reflects on related issues. Students who enroll in this course will understand alternatives to illustration and design as corporate service. Assignments include research and presentation on cultural, social, or political topic of choice; realization of visuals that communicate and reflect on chosen topic; and collaboration with community organizations when possible/applicable. *Print Lab / Lab Fee.*

## Creative Lab

COMD361 2 credits

In weekly meetings students build formal and intellectual muscle in guided and free exercises like language games, free association, creative triggers, lateral thinking, mapping and experimental mayhem to arrive at unique and unexpected results. This elective is open to all majors. *Lab Fee \$35*

## Introduction to Letterpress

COMD362 2 credits

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

## Bookmaking Projects

COMD 360 2 credits

This course is a culmination of the skills and techniques used in letterpress printing, typographic design, and edition bookmaking using both lead type and digital plate-making. Through the means of model making and testing, students combine both conceptual skills and printing technique to create books in the bookwork tradition. Course assignments involve the integration of text and image, paper selection, inks and inking, color, serial imaging, surface preparation and press editions.

*Prerequisite: COMD 362 Introduction to Letterpress and COMD 365 Bookstructures.*

## Visual Language

COMD364 2 credits

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

## Bookstructures

COMD365 2 credits

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

## Improvisation

COMD 371 2 credits

This class focuses on team building, creativity/innovation, risk taking, problem solving and overcoming inherent barriers and blocks to creativity. Through improvisational exercises and games in a safe environment, listening skills are improved that can lead to better communication and satisfying teamwork, presentation skills and production.

## The Illustrated Book

COMD372 2 credits

This course is an introduction to publication

## Course Descriptions

# Communication Arts

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## Course Descriptions

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

*Prerequisite: Typography I.*

### Advanced Letterpress

COMD373 2 credits

For students that have taken Intro to Letterpress and want to improve their expertise, the main objective is to achieve superior print quality and learn new techniques. The class covers the subtle nature of handset type and goes further into the inking process including careful attention to make-ready, packing the press and adjusting roller height. Students will also learn how to print on dampened paper; how to make detailed, high-quality photopolymer plates and alternative techniques such as pressure printing where prints are created from a low-relief collage attached to the tympan of the press behind the printing paper.

### Environmental Graphics

COMD381 2 credits

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

*Prerequisite: Typography I.*

### Information Design

COMD430 2 credits

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

*Prerequisite: Typography I/II*

### Practicum I/II

COMD432/433 2 credits/2credits

One of the core learning structures in the curriculum, in which one-on-one critiques with faculty and guests, lectures, demos, and workshops are all

components of each section. Required of all students, sophomore to senior. Sections are divided by year.

### Senior Project/Seminar

COMD440 3 credits

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

### Identity and Systems Design

COMD452 2 credits

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

*Prerequisite: Typography I/II.*

### EDG: Installation and Intervention

COMD 464 2 credits

This course explores creative and innovative ways to engage graphics and conceptual ideas into three dimensional space. Students develop ideas about interaction with space by exploring our environment with a critical eye. Assignments encourage questioning of customary design tools through exploration of unconventional and multiple mediums, promote the development of urban interventions interrupting daily life, mediation of time and space, and shape immediate environment according to personal preferences.

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

COMD466 2 credits

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

### Visual Narrative and Sequence I

COMD469 2 credits

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

### Advanced Image Making Projects

COMD468 2 credits

In this class students explore methodologies that foreground concerns such as inspiration, motivation, intention, impression, interpretation, decision, consequence, analogy, chance, coincidence, predictability, message, ambiguity, literacy, manipulation, privacy, intimacy, memory, subjectivity and media in the process of image making. Students learn to integrate and discern levels of communication in and through their own and other students' processes.

### Web Presence

COMD 477 2 credits

This course will focus on the creation of a website that effectively and accurately represents yourself and your work online. We will cover the conceptualization, planning, organization, design and production of your portfolio website. We will examine various approaches and review available technologies to determine which are the most appropriate for you. You should have a basic understanding of HTML, CSS and Adobe Dreamweaver.

### Web Design I

COMD478 2 credits

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

### Digital Innovation: Web Design II

COMD479 2 credits

This course offers a more in-depth look into Web site design and the future of this ever-evolving medium. Students will analyze existing sites;

explore and experiment with formal and conceptual development that is unique, personal, and innovative.

### Internship

COMD482 2 credits

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

*Prerequisite: Professional Practice in the major.*

### Entrepreneur 101

COMD 483 2 credits

Entrepreneurship is designed to prepare students to open their own business. Introduction to all facets of running a business, such as marketing, promotion, developing a client base, pricing, legal and financial aspects as well as ethical standards will be covered. Students will learn best-business practices from: clients, an accountant, an attorney, a banker, and vendors. This course will teach students how to plan, establish, and sustain a meaningful studio, office, and/or agency. This course is available to ComArts graduating seniors only.

### Translation for Distribution

COMD 485 2 credits

In this class, each design senior will work with another senior from a different department, towards the production of a publication as a document of the other person's work. This setup allows the benefit of objectivity. We will particularly focus on (a) the idea of designing as the attempt to translate the nature and intentions of the original work, (b) the specific possibilities and limitations of the situation, and (c) the various approaches to distribution. We will begin without any preconceptions of what form these 'publications' might take.

### Independent Study

COMD999 1-6 credits

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

# Communication Arts

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## Course Descriptions

### Communication Studio III/IV

ILUS300/301      3 credits/3 credits

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

*Prerequisite: For ILUS 301 is ILUS 300.*

### Drawing and Painting for Illustration

ILUS310/311      2 credits/2 credits

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

### Drawing Intensive

ILUS320            2 credits

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

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

### Comic Book

ILUS340            2 credits

Students learn the steps needed to complete a finished eight-page comic book story that is assembled as a mini-comic. The students begin by focusing on writing and story structure, a vital part of animation, comics, storyboarding, screenwriting and children's books. They then look at how to tell a story visually, equivalent to learning how to become a great director. The focus will be on choosing the point of view, angle, lighting, and composition of each panel and how to make those panels read together in an effective and compelling way. The students also learn from a focused critique process of their self-contained story. All stories are penciled, inked and lettered.

### The Politics of Color

ILUS 341            2 credits

This course is an investigation of the potent symbolism of color and its relationship to visual communications. Assignments vary in complexity, media selection, technique, audience and application.

### Alternative Materials and Procedures for Illustrators

ILUS 353            2 credits

Course focuses on the use of mixed media and alternative materials for image construction. The class will explore the "use values" of different mediums and how they effect communication. Some materials explored will be graphite, paint, paper collage, cloth, digital collage, transfers, oil bars, duct tape, resin, inks, wax, etc. Exploring and experimenting with different combinations of materials will be encouraged. Class instruction will include the following lectures, assigned projects, demos, field trips, and slide presentations.

### Professional Practice

ILUS354            2 credits

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

### Editorial Illustration / Visual Translators

ILUS 357            2 credits

The genre of editorial illustration gives the illustrator ample opportunity to solve diverse conceptual problems. Publications often rely on images to illuminate articles, assertions and the like. This class will approach varying editorial assignments -- all of which call for clear visual ideas, in response to a written text. Students will be given modern-day editorial assignments ranging from political, social and environmental issues. Through each assignment, students will begin to develop a keener awareness of how to visually translate a text.

### Experimental Printmaking

ILUS 355            2 credits

This course provides an opportunity for formal application and experimentation through alternative printmaking processes. Emphasis is placed on problem-solving through process, substance, and style. Students will 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.

### Advanced Illustrative Applications

ILUS402            2 credits

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

### Senior Project/Seminar

ILUS440            3 credits

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

### Illustration Concepts: The Power of the Story

ILUS457            2 credits

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

### Independent Study

ILUS999            1-6 credits

Independent studies provide an opportunity for students to work closely and collaboratively with communication arts faculty on assignments that extend the scope of their current interests, or expand their expertise. Applications for independent study

projects are reviewed and approved by the department chair based on proposals submitted by interested students.

### Printmaking I

PRNT267            3 credits

A basic printmaking course introduces a variety of print methods, such as monoprint, relief, intaglio, silkscreen and lithography as well as various approaches to making and printing plates in each medium. Through individual and collaborative projects students will learn to produce editions, wallpaper, and installations. Students also gain an understanding of the historical and contemporary aspects of printmaking. *Lab Fee: \$35*

### Introduction to Screenprinting

PRNT268            2 credits

This course introduces artists to screen-printing, one of the most versatile print mediums. Students will gain a good understanding of the materials from coating and exposing a screen, registration, use of stencils and mixing inks. Direct emulsion photo screens allow students to work from a variety of source material. Students may work on surfaces including paper, fabric, plastic and wood.

### Printmaking II

PRNT270            3 credits

An advanced course offers the opportunity to work intensively on individual projects using the multiple. Students will learn to develop all stages of the multiple using the print method best suited for their work conceptually and technically. Emphasis is on development of personal imagery and exploration of the media. (A prerequisite of Printmaking I or equivalent experience is required.) *Lab Fee: \$35*

### Printmaking III

PRNT370            2 credits

Students refine their vision in advanced projects developed with an emphasis on practice and critical dialogue. Visits to local printmaking presses, artists and print exhibitions throughout the semester explore the role of the print as a historical and contemporary medium, and the significance of the multiple in contemporary art. (A prerequisite of Printmaking I or equivalent experience is required.) *Lab Fee: \$35*

# Communication Arts

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## Department Faculty

### **Kali Nikitas**

*Chair*

MFA (Graphic Design) Cal Arts; BA Univ of Illinois at Chicago. Designer, author, curator and editor. Founder of the design firm, Graphic Design for Love (&\$). Fellow of the Design Institute of Minneapolis; past Chair of the Department of Visual Arts at Northeastern Univ. and Minneapolis College of Art and Design; faculty member at the School of the Art Institute of Chicago. Curated two international design exhibitions and co-programmed the international symposia “Just the Type” and “What Matters.” Her work has been published in *Emigre*, *Eye*, *I.D.* and the AIGA Journal; and she has received awards from the ACD, AIGA and the Type Directors Club.

### **Barbara Maloutas**

*Associate Chair, Professor*

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

### **Annie Adjchavanich**

*Senior Lecturer*

BFA Corcoran College of Art & Design. Gallery Director of Billy Shire Fine Arts, Culver City, CA and La Luz de Jesus Gallery, Los Angeles, CA. Previously Executive Director Washington Project for the Arts/Corcoran and evaluator for the MacArthur Fellows Program.

### **Juliette Bellocq**

*Senior Lecturer*

MFA (Graphic Design) Cal Arts; prior studies in design and typography in Paris and the Netherlands. Art Director at Osborn Architects. Published by the *New York Times*, *HOW* Magazine International Design Awards and the AIGA. Exhibited in “Grown in California” in San Francisco and Pasadena.

### **Maja Blazejewska**

*Senior Lecturer*

Designer, LACMA. Clients include Sony Music, Ogilvy Brand Integration Group. Recognition from AIGA, awards from Art Directors Club, Out:Put. Currently designer for Los Angeles County Museum of Art for publications, marketing materials, special exhibition graphics and exhibitions’ visual identities. Recognized by AIGA and rewarded by Art Directors Club and Out:Put as well as published in *Lino*.

### **Michael Boychuk**

*Lecturer*

BFA (Graphic Design) and BA (Advertising) Washington St. Univ. Co-founder with CEO Ben Wiener of Wongdoody, Los Angeles. Clients include Adidas, Alpine Electronics of America, CLIF Bar, Fox Sports, Johnny Rockets, the Dodgers and MGM Home Entertainment. Awards from Cannes (a Gold Lion), the Clios, Communication Arts, Art Directors, The One Show, Graphis and The Belding Awards.

### **Riah Buchanan**

*Lecturer*

MFA Cranbrook Academy of Art, Post-Baccalaureate (Graphic Design), Minneapolis College of Art and Design; BA (Psychology), Carleton College. Clients include the national office of the American Civil Liberties Union, *newyorktimes.com*, Social Science Research Foundation, Revenue Watch and the New York Center for Book Arts.

### **Miguel Caballero**

*Senior Lecturer*

BS (Advertising) Univ of FL, with further studies at Miami AD School. Currently, Senior Writer, DDB/LA. Clients include Wells Fargo, Big Brothers/Big Sisters, LA Public Health Department. Previously, writer for agencies—WongDoody, Butler Shine & Stern, Creature, Cole & Weber, JWT and Johnson Sheen whose clients included Gerber Knives, Tool & Gear, Oregon Cheese, Portland Tribune, Tonkin Automotive.

**Carolee Campbell**

*Senior Lecturer*

Proprietor of Ninja Press since 1984. Designs, illustrates, hand-sets in type, prints letterpress & binds each edition of books. Devoted to the continual investigation of form & unusual materials. Exhibited internationally, collected privately & by such institutions as The Getty Center, The British Library, NYPL, Harvard, UCLA, Brown, Smith, Wellesley.

**Enzo Cesario**

*Lecturer*

BFA (Studio Art) UC Irvine, BFA (Advertising) Art Center. Clients include Coca Cola, Sony, Microsoft, Discovery Channel, Nexon Games, THQ, VTech, Countrywide, Disney, Los Angeles Times, NET TV, Skyscraper Brewing Company, Slam Boom Bang.

**Rebecca Chamlee**

*Adjunct Associate Professor*

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

**Kim DeMarco**

*Senior Lecturer*

BFA RISD. Illustrations published in *The New Yorker* and *The New York Times*, as well as the Society of Illustrators, Print, and several annuals of American Illustration. Clients include Harrod's, Kate Spade, Barney's New York, Rizzoli, Simon and Schuster, The New York Public Library, The Oxygen Network, TV Land, Pentagram, and Mikasa.

**Robert Dobbie**

*Lecturer*

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

**Jessica Fleischmann**

*Senior Lecturer*

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

**Besse Gardner**

*Senior Lecturer*

BA (Anthropology) UC Berkeley. Strategic Planner at 72andSunny. Clients include Bugaboo, The CW network, Callaway Golf, The Discovery Channel, Quiksilver and a variety of new business projects. Prior to 72andSunny she freelanced in the Planning Department at RPA in Santa Monica on Acura.

**Katie Hanburger**

*Senior Lecturer*

MFA (Graphic Design) Cal Arts, BA (Journalism), Univ of NC, Chapel Hill. Graphic designer, maker & illustrator interested in the intersection of the practical and the imaginary. Clients include CalArts, REDCAT, USC Roski School of Fine Art, Chronicle Books, MTV and Lane Crawford/Chandelier Creative.

**Nancy Jo Haselbacher**

*Associate Professor*

MFA, RISD, BFA Art Inst of Boston. Has exhibited at The Craft and Folk Art Museum, Los Angeles, Temple Univ., Rome, The Museum of Urban Art and Culture, Boston, Track 16 Gallery, Los Angeles, and The Center for Contemporary Printmaking, Norwalk, CT.

# Communication Arts

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## Department Faculty

### Erin Hauber

*Assistant Professor*

Post-Baccalaureate (Graphic Design), Minneapolis College of Art and Design; BA Univ of Wisc. Principal, cottage industries. Formerly Design and Communications Director, Westport Arts Center; Senior Designer, Intermedia Arts; Designer and Project Manager, MCAD DesignWorks. Recent clients include: Process Type Foundry, the Westport Arts Center, Relay Records and the Los Angeles Chamber Orchestra.

### Lorenzo Hurtado Segovia

*Assistant Professor*

MFA Otis, BA (Art) UCLA. Master Printer, Analogue Press and Cirrus.

### Roman Jaster

*Lecturer*

BFA, Cal Arts. Graphic designer for cultural organizations and artists. Focus on print and book design, as well as web design and development. Co-founder and co-editor of *Mammut* Magazine.

### Yasmin Khan

*Adjunct Associate Professor*

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

### Cecil Kim

*Senior Lecturer*

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

### Marc Kompaneyets

*Lecturer*

BFA University of Pennsylvania. Attended School of Art Institute of Chicago and Pennsylvania Academy of Fine Arts.

### Patricia Kovic

*Assistant Professor*

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

### Daniel Lim

*Senior Lecturer*

MFA School of Visual Arts, BFA Art Center. Published in *American Illustration*, *3by3* Magazine, *Illustration Now!* by Taschen Books. Clients include Guidepost, Angel Magazine, Playboy, Mixmag UK, Oxford American Magazine, New York Times, LA Weekly, G4TechTV, Television Weekly, Upscene Magazine and Murphy Design.

### Greg Lindy

*Senior Lecturer*

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

### Anna Llorente-Thurik

*Senior Lecturer*

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

### Geoff McGann

*Senior Lecturer*

BFA Art Center, Creative director and writer for Weiden + Kennedy, Portland, Ogilvy & Mather, L.A., and Digital Kitchen, Seattle/Chicago. Clients include Nike, Miller, Coca-Cola, MTV, Subaru, Sega, Gap, Microsoft, AT&T, GM, Chrysler, Ford, Dow and Proctor & Gamble.

### Lauren Mackler

*Senior Lecturer*

MFA (Graphic Design) RISD, BS (Studio Art) NYU. Graphic designer, artist and curator whose practice includes making catalogs for exhibitions, posters, artist edition prints, videos, installations and curating group exhibitions in New York and Tokyo. Worked in motion graphics in N.Y.

**Erick Mangali**

*Senior Lecturer*

BFA (Graphic Design) Loyola Marymount University. Clients at "The Bookshop" under Mike Whitlow include: ESPN, Fox Sports, Wienerschnitzel and Chevy. Currently a Senior Art Director at Deutsch Los Angeles working on DirecTV. Awards and recognition from The Beldings, The Addys, Communication Arts and The One Show.

**Nathan Ota**

*Adjunct Associate Professor*

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

**Renee Petropoulos**

*Associate Professor*

BA, MFA UCLA. Exhibited throughout the U.S and internationally. In Los Angeles, she is represented by Rosamund Felsen Gallery, Santa Monica. Numerous public site commissions, and exhibited at the San Francisco Jewish Museum; Blaffer Museum; Occidental College Weingart Gallery; and Galerie Krinzinger, Vienna. Grants and awards from J. Paul Getty, Durfee Foundaiotn, Art Matters, and COLA.

**Faria Raji**

*Senior Lecturer*

BFA (Advertising) Art Center. Clients include Anaheim Angels Baseball Team, Heaven's Bistro Pizza, Manifesto Films, Hurricane Beer, Larry Flynt Publications, Big and Tall Pictures, TotalSports.com, Triple X Records, Universal Pictures and many more.

**Luis Ramirez**

*Lecturer*

V.P Assoc. Creative Director, RPAwith clients such as Honda, Acura, La-Z-Boy, PENTAX and VH1. More than 13 years of experience in advertising and Internet industries.

**Tanya Rubbak**

*Senior Lecturer*

MFA (Graphic Design) Cal Arts, BA Univ of Pa. Freelance graphic designer concentrating on print and web design for arts and culture clients. Previously at Mixed Greens gallery and 5+design studio.

**Robert Sain**

*Lecturer*

BA, Emory University. Curator, educator, and arts management. Organizes experimental exhibitions with a particular focus on artist's commissions and public engagement. As founding director of LACMALab, pioneered programs that were participatory and "age-free".

**Erik Mark Sandberg**

*Senior Lecturer*

BFA Art Center; Fine Art Printmaking Atelier with Gemini Gel Master Printer, Anthony Zepeda, AAS (3D Animation) Art Institute of Minneapolis. Awards from Society of Illustrators. Published in *American Illustration*, *Communication Arts*, *Creative Review*, *3x3*, *Objects*, *Tokion*, and more. Clients include *Rolling Stone*, *New York Times*, *Harvard Business Review*, *Spin*, Budweiser, Pepsi, Absolut Vodka.

**JT Steiny**

*Senior Lecturer*

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

**Leslie Sun**

*Senior Lecturer*

MFA Cal Arts, BS USC. Partner, LSMD Formerly with Green Dragon Office.

**Cybil Weigel**

*Senior Lecturer*

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

# Communication Arts

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## **Department Faculty**

### **Jessica Wexler**

*Senior Lecturer*

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

### **John White**

*Assistant Professor and Coordinator, Advertising Design*

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

### **Davey Whitcraft**

*Assistant Professor*

MFA (Design and Media Arts) UCLA, BFA CCA. Principal, Willem Augustus Studio. Awards from AIGA, Art Directors Club N.Y. Published in Graphis, Print, SXSW Interactive, Altpick, Eisner American Museum of Advertising and Design, EvoMUSART.



# Digital Media

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## **Department Goals**

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

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

# Digital Media

<b>Sophomore Year</b>		<b>Fall</b>	<b>Spring</b>	<b>Degree Requirements</b>
DGMD200/220	Media in Motion I/II	3.0	3.0	
DGMD270	Basic 3D for Storytellers	2.0	—	
DGMD250	Perspectives in Stories, Technologies & Design	2.0	—	
DGMD260	Studio Visits	—	2.0	
DGMD230	Drawing the Fantastic for Films and TV	—	2.0	
-or- +DGM340	Type and Design Fundamentals	—	2.0	
DGMD285	Concept Development and Creativity	—	2.0	
	Studio Elective	2.0	2.0	
AHCS310	Art History Elective	—	3.0	
AHCS220	Contemporary Perspectives in Art and Design	3.0	—	
*ENGL202	Sophomore English	3.0	—	
LIBS217	Concepts & Issues in Media Arts	2.0	—	
*ILML200	Integrated Learning Lecture	—	3.0	
Total Credits per Semester		17.0	17.0	
<b>Junior Year</b>		<b>Fall</b>	<b>Spring</b>	
DGMD300/301	Media in Motion III/IV	3.0	3.0	
DGMD320	3D Modeling and Animation	3.0	—	
DGMD325	Advanced 3D Animation	—	3.0	
DGMD330/331	Visual Effects I/II	3.0	3.0	
DGMD350	Perspectives in Entertainment & Technology	2.0	—	
**ILMS300	Integrated Learning Studio**	—	2.0	
*AHCS310	Art History Elective	3.0	—	
*MATH136	Math for Artists and Designer	—	3.0	
*NSCI307	Natural Science	3.0	—	
	*Advanced Topics in English or Liberal Studies Elective	—	3.0	
Total Credits per Semester		17.0	17.0	
<b>Senior Year</b>		<b>Fall</b>	<b>Spring</b>	
DGMD402	Thesis Preparation	3.0	—	
DGMD400	Senior Thesis	—	4.0	
DGMD410/411	Business Seminar I/II	2.0	2.0	
DGMD430	Practicum in Media Technologies	3.0	—	
DGMD440	Advanced Tools & Techniques	—	3.0	
DGMD450	Advanced Concept Development	2.0	—	
	Studio Electives	2.0	4.0	
*LIBS440	Senior Liberal Studies Capstone	—	3.0	
*SSCI210	Social Science	3.0	—	
Total Credits per Semester		15.0	16.0	

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

\*These courses may be taken in either the fall or spring semester. + It is suggested that students take Drawing Fantastic if they are interested in 3D or Visual Effects, or take Type and Design if they are interested in Motion Graphics.

\*\*\* Juniors will be assigned to take ILMS300 either in the Fall or Spring. If you take it in the fall, you will have Tricks of the Trade in the Spring. If you take ILMS300 in the Spring, you will have taken Perspectives in the fall

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

# Digital Media

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## Course Descriptions

### Media in Motion I

DGMD200 3 credits

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

### Media in Motion II

DGMD220 3 credits

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

### Drawing Fantastic The Creative Figure

DGMD 230 2 credits

Los Angeles' top models are presented in dynamic poses. The sessions are theme oriented with an emphasis on story and action

### Drawing the Fantastic for Films and Video

DGMD231 2 credits

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

### Digital Media Imaging/Painting

DGMD240 2 credits

This course extends students' skills with Adobe Photoshop and Illustrator. Students investigate the functions of these applications and become expert in their uses.

### Perspectives in Stories, Technologies & Design

DGMD250 2 credits

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

### Studio Visits

DGMD260 2 credits

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

### Basic 3D for Storytellers

DGMD270 2 credits

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

### Concept Development and Creativity

DGMD285 2 credits

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

### Media In Motion III/IV

DGMD300/301 3 credits/3 credits

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

### Animation Topics

DGMD310 2 credits

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

### **Concept Art for Video Games and Films**

DGMD310      2 credits

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

### **Concept Art Environments & Props & Vehicles**

DGMD310      2 credits

Learn how to create the concepts for the different elements that go into building a game.

### **Digital Sculpting in ZBrush**

DGMD310      2 Credits

Learn advanced tools of digital sculpting and painting in ZBrush. You'll learn some of the techniques used to create next generation game and movie characters. Create architectural along with organic models with millions of polygons. This class will require a basic knowledge of the ZBrush and a prior class in organic modeling or the equivalent.

### **Painting-Old School for the New School**

DGMD310      2 Credits

Working from a live model with traditional materials and techniques, the focus of this class is to strengthen one's knowledge and mode of expression with color and light. Students will develop a shorthand approach of balancing large shapes of color against one another to define an image's overall tone, structure and composition. Instructor demonstrations will be done with oil and gouache.

### **Concept Art Environmental Painting**

DGMD310      2 credits

This is a digital painting class focusing on Environments.

### **Visual Development for Animation**

DGMD310      2 Credits

An introduction to visual development using the traditional animation production styles of classic Disney, Warner Brothers, and many other celebrated animated shorts and feature films. There will be great emphasis on lighting, composition, and mood. Students will also develop strong storytelling skills through their character designs and environments developing a unique consistent style along the way. Both traditional technique and computer 2D painting technique will be used to create artworks.

### **3D for Motion - Cinema 4D**

DGMD310      2 Credits

This course covers the use of Cinema 4D to create elements and 3D animation for motion graphics. Students will learn C4D for development of graphics ranging from 3D type treatments and backgrounds to looping elements and an introduction to Mograph, C4D's procedural animation system. Modeling, materials and shader development, lighting and multi pass rendering for compositing with After Effects will also be addressed.

### **Narrative Topics**

DGMD311      2 credits

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

### **Comic Books**

DGMD311      2 credits

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

# Digital Media

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## Course Descriptions

### **Creativity and Storytelling: Experiments with Digital Filmmaking**

DGMD311            2 credits

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

### **Drawing and Painting Topics**

DGMD312            2 credits

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

### **Dynamic Painting Concepts**

DGMD312            2 Credits

What is digital painting without the PAINTING? We will cover painting basics from an advanced perspective for concept art. Our focus will be learning strong value and color control within the scheme of everything else you have learned so far. We will be breaking down the logic of light and material and how to communicate your concepts visually.

### **Drawing & Painting Vehicles**

DGMD312            2 Credits

Explore digital painting and sketching as well as vehicle design. You'll be using the Cintiq lab for this class.

### **Earth, Wind and Fire**

DGMD312            2 credits

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

### **The Figure: Expression/Impressions and Movement**

DGMD312            2 credits

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

### **Digital Art for Art's Sake**

DGMD312            2 credits

Starting with a review of digital art and its various creators, students explore this world, and then participate in it. From abstract to structured pieces, this course examines various programs that can assist students to create pieces from still art, motion art, motion art with sound and music, and interactive art.

### **Visual Effects: The Next Step**

DGMD313            2 credits

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

### **Film and Video Topics**

DGMD315            2 credits

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

### **Film And Video Lab for Digital Artists**

DGMD315            2 credits

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

### **Directing for Film and Video**

DGMD315            2 credits

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

### **Editing Films and Video**

DGMD315            2 credits

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

### **History and Techniques of VFX**

DGMD315            2 credits

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

### **Advanced Tools Workshop**

DGMD315            2 credits

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

### **Broadcast Design Topics**

DGMD316            2 credits

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

### **Advanced Type Design for Motion**

#### **Graphics**

DGMD316            2 credits

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

### **Broadcast Design Lab**

DGMD316            2 credits

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

### **Design Concepts**

DGMD316            2 credits

This vital class for motion graphics designers covers concepts of design for still and motion work.

### **Advanced Broadcast Design**

DGMD316            2 credits

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

### **Audio Topics**

DGMD317            2 credits

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

### **Game Design Topics**

DGMD318            2 credits

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

### **Game Design Overview**

DGMD 318            2 credits

Explore what you need to know about designing games. Learn about the various jobs, what skills you need, and what the different skills are that are common to all game artists and unique to each position.

# Digital Media

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## Course Descriptions

### Game Industry: Production and Leadership

DGMD318 2 credits

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

### Game Development: Game Level Design

DGMD318 2 credits

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

### Game Animation

DGMD318 2 credits

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

### Game Animation: Advanced

DGMD318 2 credits

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

### Game Modeling

DGMD318 2 credits

Game companies want to see what designers can do when they model people, vehicles, weapons, and other objects. Of particular importance for modelers is the ability to create a model of an easily recognizable public figure.

### Environments in 3D

DGMD318 2credits

This class will focus on digital sets and environments (i.e., architecture). At the end of the semester, each student will have created images of a carefully designed, meticulously lit and textured environment. Topics covered will include: A survey of Renaissance and Baroque to Modern Architecture, Architectural design principals, Efficient modeling techniques, and Lighting. We will cover how to set up custom passes and how to use them in your compositing

### 3D Modeling and Animation

DGMD320 3 credits

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

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

### 3D for Motion Graphics

DGMD323 2 credits

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

### Advanced 3D Animation: Character Animation

DGMD325 3 credits

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

### Robots, Props and Environments

DGMD329 2 credits

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

### Visual Effects I/II

DGMD330/331 3 credits/3 credits

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

### Advanced Visual Effects

DGMD331 3 Credits

This class will cover the 3D interface in Nuke, some effects animation, 3D Camera Projection in Maya, and the creation of Stereoscopy.

### Master Class in Visual Effects

DGMD331 3 Credits

A study and investigation of the theories, the processes, and the business of Professional Visual Effects.

### Storytelling in 30 Seconds

DGMD333 2 credits

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

### Drawing Animals for Films, TV and Games

DGMD337 2 credits

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

### Type and Design Fundamentals

DGMD340 2 credits

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

### Digital Matte Painting

DGMD343 2 credits

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

### Drawing for Feature Films

DGMD345 2 credits

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

### Advanced Motion Graphics Tools and Techniques Workshop

DGMD346 2 credits

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

### Storyboarding for Features, TV and Games

DGMD348 2 credits

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

### Basic Game Design I

DGMD349 2 credits

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

# Digital Media

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## Course Descriptions

### Perspectives in Entertainment & Technology

DGMD350 2 credits

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

### Digital Design Principles

DGMD352 2 credits

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

### Motion Graphics For The Web

DGMD355 2 credits

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

### Basic Game Design II

DGMD359 2 credits

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

### Real and Computer Generated Lighting

DGMD360 2 credits

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

### Digital Still Photography

DGMD361 2 credits

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

### Sculpture for Digital Artists

DGMD367 2 credits

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

### Advanced Sculpture for Digital Artists

DGMD368 2 credits

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

### Acting for Animators

DGMD373 2 credits

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

### Broadcast Design

DGMD380 2 credits

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

### Broadcast Design Rapid Projects

DGMD380 2 credits

This fast-paced environment will help you get out of the habit of cherishing each idea and into the habit of coming up with an idea, refining it, producing it and moving on to new projects.

## **Storyboarding for Motion**

DGMD380      2 Credits

In this class we will develop the process of storyboarding for motion. Addressing, story arch, concept, composition, board flow, overall technique, and more. Also we will be developing the designers voice and vision.

## **Honors Class**

DGMD399      2 credits

For outstanding students who wish to explore their own projects in greater detail. This multi-disciplinary class will see a wide range of projects and gain much from class critiques of their work as it progresses.

## **Senior Thesis**

DGMD400      4 credits

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

## **Thesis Preparaton**

DGMD402      3 credits

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

## **Senior Business Seminar I: Career Planning & Personal Management**

DGMD410      2 credits

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

## **Senior Business Seminar II: Career Planning & Personal Management**

DGMD411      2 credits

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.

## **Industry Internship**

DGMD425      2 credits

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

## **Traditional Animation**

DGMD428      3 credits

Learn how to do traditional animation to help your 3D animation. Our teacher will introduce you to the history of animation from Emile Kohl to Winsor McCay, Betty Boop and more and then on to Disney, Hanna Barbera, Osamu Tezuka, and Hiyao Miyazaki. From there you will study in depth the principles of animation and the principles of animation as applied to computer animation. A must for serious CG animators.

## **Practicum in Media Technologies**

DGMD430      3 credits

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

## **Course Descriptions**

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

# Digital Media

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## **Course Descriptions**

### **Methods and Materials**

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

### **Advanced Tools and Techniques**

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

### **Visiting Artists Series**

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

### **Advanced Concept Development**

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

### **Independent Study**

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

**Harry Mott**

*Chair*

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

**Art Durinski**

*Assistant Chair, Associate Professor*

MFA and MA UCLA. BFA Univ. of Illinois. Motion Graphic Designer/Director, Visual Effects Supervisor, Computer Animation Director. Clients include: Sony Corporation, Sega Enterprises, Toyota, Bridgestone Corporation, Walt Disney Corporation, New Line Cinema, Dentsu, and 20th Century Fox.

**Orrin Anderson**

*Senior Lecturer*

Designer, director, photographer, animator, art director, and drummer. Recent client is Mattel.

**Jake Banks**

*Lecturer*

Founder and Executive Creative Director of Stardust Studios, an award-winning creative production company, specializing in motion design, animation, visual effects and live-action production

**Laura Barbera**

*Senior Lecturer*

MFA (Computer Graphics and Animation), MFA (Painting and Printmaking) Pratt Inst, BFA (Photography) Brooklyn College. 3D Character animator, photographer, artist and improv actress. Entertainment work includes more than 25 commercials, ten films, and seven TV shows with Emmy and Clio awards and nominations.

**Robert Coddington**

*Senior Lecturer*

Attended Academy of Art College with concentration in animation. Animation and Cinematic Director at Electronic Arts. Has worked on titles such as the "Medal of Honor" series, "Tiberium," and "Knock Out Kings." Author of the Gnomon instructional DVD "Animation for Games with Robert Coddington."

**Tracy Colby**

*Associate Professor*

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

**Chris T. Do**

*Adjunct Associate Professor*

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

**Chris D. Do**

*Senior Lecturer*

BFA (Digital Media) Otis. Co-Owner and Co-Founder of Fulltank, a creative company of artists of diverse backgrounds in print, illustration, typography, photography, cell-animation, storytelling, and directing. Has worked with prominent studios, companies, and designers such as: Christopher Wargin, Smog and Western Images, Digital Kitchen, and Stardust, and agencies such as Crispin, RPA, BBDO, JWT, Ogilvy & Mather, Young & Rubicam, Wieden & Kennedy, Chiat/Day, Fallon, Campbell-Ewald, Saatchi & Saatchi, and Believe Media.

**Bob Dobbie**

*Lecturer*

BFA (Illustration) Otis. Clients include Fox Family Channel, Aflac, Kraft, Intel, The Village Voice, American Airlines, Southwest Airlines, Random House Publishing, and numerous editorial magazines.

# Digital Media

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## Department Faculty

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### Keith Downey

*Associate Professor*

BA and MFA, Cal Arts. Associate Professor of motion graphics, 3D and video art.

### Chris Eckhardt

*Associate Professor*

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

### Bill Eckert

*Professor*

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

### Jennifer Egger

*Assistant Professor*

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

### Glen Eisner

*Senior Lecturer*

AA, San Joaquin Delta College. Other training includes, Dick Smith: Advanced Professional Make-Up Certification, and Taro Yashima’s Method of Painting. Emmy Award Winning Freelance Sculptor/Make-Up Designer/Puppeteer/Illustrator for television programs such as Buffy, Babylon 5, and the X-Files. Feature film credits include 300, The Passion of Christ, The Mask of Zorro, The Nutty Professor, Batman Returns, Terminator 2, Exorcist III, Gremlins 2. Also holds California Art Club honors.

### Brian Eun

*Senior Lecturer*

Attended Center for Creative Studies-College of Art and Design majoring in transportation design curriculum. Freelance toy and entertainment designer, past experiences include working as concept design illustrator for Mainframe Entertainment on CG cartoon shows “Reboot,” “Beast Wars,” “Weird-Oh’s,” and product concept designer for Kenner Toys/Hasbro Toy Group, working on boy action properties such as G.I. Joe, Jurassic Park, Microverse, and Superman.

### Andrew Foster

*Lecturer*

BFA Art Center. Exhibitions at Earl Group exhibitions at McGrath, West Hollywood; Robert Berman, Santa Monica; George Billis, Culver City; Solaris, West Hollywood. Group exhibits include Jonathan Levine, New York and Merry Karnowsky, Los Angeles; Santa Monica Museum of Art, Santa Monica. Published in *New American Painters #85*.

### Gary Geraths

*Professor*

BFA Cal St. Univ. Long Beach; MFA Claremont Grad. School. Clients include Disney, Mattel and many film production companies; sketch artist for the OJ Simpson criminal trial. Exhibited both nationally and internationally.

### Lewis Hall

*Senior Lecturer*

BFA, Theater, Film & TV, UCLA. Emmy and Academy Award-winning writer and producer with an extensive background in filmmaking and design. Produced five award-winning educational films, including the animated documentary, “Anti-Matter.” Has served as design director for CBS Entertainment, senior art director for Novocom. Clients include CBS, NBC, RTL Germany, BskyB in the UK, Star TV, Channel Corp in Saudi Arabia, and Channels 5, 8, and 12 in Singapore. Currently completing a novel, writing DVD games, and developing an interactive vocabulary program for middle school students.

## **Chip Houghton**

*Senior Lecturer*

B.S. School of Communications, Boston Univ. Co-Founder of Imaginary Forces—a multi-disciplinary entertainment and design company based in Hollywood and New York. Has extensive experience in Executive Producing and in Digital and Special Effects. Notable film and television credits include “Seven,” “Spider-Man,” “Band of Brothers.” Major clients include Sony, Disney, IBM, Nike, Universal Studios, and The Museum of Modern Art.

## **James Huang**

*Senior Lecturer*

BFA (Graphic Design)—Univ. of the Pacific, BFA Art Center. Motion Graphics Designer, Game Designer. Earned a Hollywood Reporter Key Art Award and Golden Trailer Award. Credits include; “Blades of Glory,” “Grindhouse,” “Forgetting Sarah Marshall,” “Hellboy II,” “Spider-man 2,” “The Hitchhiker’s Guide to the Galaxy” and “Hairspray.” Has worked with; 20th Century Fox, Paramount, Columbia, Universal, Newline, Warner Bros, Lionsgate, Focus Features, Dimension and Miramax Films.

## **Casey Hunt**

*Lecturer*

BFA (Otis). Partner in directing collective Three Legged Legs, with two other Digital Media alumni. Produces visual effects projects and animations. [www.threeleggedlegs.com](http://www.threeleggedlegs.com)

## **Stephen Jarrett**

*Lecturer*

BA (Computer Science) Oxford Univ. Design Director, Namco/Bandai. Director of Game Design at Disney 2005-2008, Creative Director at THQ 2002-2005. Stephen managed the creative vision of all Nickelodeon and Pixar titles and helped turn the brands into one of THQ’s most successful licenses. As a lead designer Stephen was responsible for helping kick off the Harry Potter franchise with Harry Potter and the Sorcerers Stone and Harry Potter and the Chamber of Secrets. Two of the biggest selling games of all time on the Playstation. Stephen started his career working under Peter Molenuex at Bullfrog helping design titles such as Syndicate Wars, Theme Hospital, and Dungeon Keeper

## **Kate Johnson**

*Adjunct Associate Professor*

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

## **Doug Jones**

*Senior Lecturer*

BFA Otis. Creative Director of Ratched Graphics at Asylum Entertainment, a Emmy nominated company that has produced and developed close to 350 hours of television for networks such as ABC, HBO, MTV, BET, E! Entertainment, Discovery, A&E, TLC, ESPN, and Fox Sports Net. Experience in Animation, Storyboarding, Art Directing, and Freelance Broadcast Design. Credits include; “American Gangster,” “The Forbes Celebrity 100: Who Made Bank,” “Men in Black,” “Top 20 Women in Entertainment,” “Who Wants to be a Millionaire,” and “Gilmore Girls.”

## **Kory Jones**

*Senior Lecturer*

Executive Producer, Creative Director, and Co-Founder of Reality Check Studio in Hollywood, a company that develops innovative graphics, games, animation, visual effects, websites, and interactive projects. Visual Effects and Animation credits include “Star Wars Episode 1,” “Behind Enemy Lines,” “Spiderman II,” “The Messengers,” “The Grudge 2,” “Harold and Kumar Go To White Castle,” “Jersey Girl,” “The Grudge,” and “Titan A.E.” Other projects include the redesign of ESPN’s in game graphics for NFL, NBA, MLB, College Football and College Hoops, CBS Sports, NFL Networks, CCTV China and Sky Italia.

## **Tim Jones**

*Senior Lecturer*

Senior Animator, Lead Modeler and Artist at Knowledge Adventure. Projects include: Jumpstart World, Math Blaster, Barbie Swan Lake, Jurassic Park Scan Command, Dear America, American Idol, and Barbie Fashion Show.

# Digital Media

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## Department Faculty

### Steve Jung

*Lecturer*

Attended Art Center. Co-founder, Red Engine Studios. Feature animation, themed entertainment, video games and live action films for DreamWorks, Universal, Disney and Marvel. Member, Directors Guild.

### Jeff Kaisershot

*Senior Lecturer*

MFA. BFA (Fine Arts) UC Santa Barbara. Specialties in Digital Animation and Media in Motion. Editor, Fine Art Artist, Artist, and Designer. Clients include: LA Eyeworks, Disney, Showtime, Warner Bros., NBC, and GRP Records. Fine Art Exhibitions include Robert Berman Gallery, Contemporary Exhibitions (LACE), County Museum of Art, Bliss, Patricia Correia Gallery.

### Siri Kaur

*Senior Lecturer*

MFA Cal Arts, MA and BA, Smith Coll. Exhibited photography at 401 Projects, N.Y.; Hayworth Gallery, L.A.; Torrance Museum of Art, and UCLA Wight Biennial. Permanent collection of National Gallery, D.C. and Univ. of Maine.

### Ben Kerr

*Senior Lecturer*

MFA (3D Animation) Acad of Arts Univ, BA Indiana Univ. Character Animator at Sony Pictures Imageworks, Walt Disney Animation, and Rhythm & Hues. Projects include: "Cloudy with a Chance of Meatballs," "Bolt," "The Golden Compass," and "Alvin and the Chipmunks."

### Cecil Kim

*Senior Lecturer*

BFA(Illustration) Art Center. Concept Artist, Storyboard Artist, and Illustrator. Videogame industry experience. Currently working as Environment Lead Concept Artist, Sony Computer Entertainment Santa Monica Studio since 2000. One of the main developers for "God of War" franchise. Worked on films "Final Fantasy IX," and "Parasite Eve."

### Rebecca Kimmel

*Senior Lecturer*

BFA Art Center (Illustration), MFA George Mason University (Digital Art). Accomplished instructor of figurative art, digital painting and traditional drawing. Creator and moderator of online forum "Artistic Anatomy & Figurative Art" on CGSociety.org. Animation and set piece design for live performance, New Media Performance Studio, Harris Theatre, Center for the Arts. Animations featured in *Live Movies: A Field Guide to New Media for the Performing Arts*.

### Bryan Koszoru

*Senior Lecturer*

BS (Advertising) Univ. of Florida. Senior Environment Artist at Sony (SCEA) and Amaze Entertainment. Game Projects include: God of War III, X-Men Origins: Wolverine, Indiana Jones and the Staff of Kings, Call of Duty: Roads to Victory, and Pirates of the Caribbean 2: Dead Man's Chest.

### Wonhee Lee

*Lecturer*

BFA Otis. Animation director/designer for Coke, Nike, Apple, MTV, NBC, FOX, Honda, Pepsi and music videos. He is working as a director/animation director at various agencies and studios worldwide and is represented by The Institute alongside Michael Bay and Rob Cohen. Awards from BDA, Type Director's Club, The Art Director's Club and has been featured in *Stash, Boards, Animation Magazine* and various book publications.

### John LePrevost

*Senior Lecturer*

BFA Univ. of Arizona. Emmy awards for computer animation

### John Livesay

*Lecturer*

Livesay made his professional comic book inking debut in 1994 with Prototype #13 and Excalibur #82. Career highlights include "The Flash," "Legion of Superheroes," "Spider-Man," and "X-Men." Currently inking "Doom Patrol" for DC Comics

**Debra Magit**

*Senior Lecturer*

BA Loyola Marymount. Actor/Acting Teacher. Clients include UCLA Extension, Raytheon.

**Marilyn McLaughlin**

*Senior Lecturer*

MFA Acting, UCLA; CLMA, Integrated Movement Studies. BFA Dance, University of Utah. Marilyn's performing arts career had a broad and colorful range—from performing in the Frank Zappa production of "A Zappa Affair" to a series of full length solo cabaret performances, to writing music and acting in stage productions with Ten Thousand Things Theatre Company, presenting classical theatre for nontraditional theatre audiences. She also toured professionally with Tandy Beal and Company.

**Izzy Medrano**

*Senior Lecturer*

BFA Art Center. Character and Creature Concept Artist at companies such as Sony Entertainment and SCEA Santa Monica. Also a Published Illustrator for games developed by Neversoft. Paints frequently for Wizards of the Coast.

**Kathleen Milnes**

*Adjunct Assistant Professor*

BA(American Studies) Univ. of MD. Senior Vice President of Workforce & Economic Development, Entertainment Industry Development Corporation.

**Raul Moreno**

*Associate Professor*

BArch So Ca. Inst. of Architecture. Worked with Trailer Park, Banned from the Ranch. Films include "Austin Powers 2," "Mod Squad," "Big Daddy," "GO," and "8mm," "Entrapment," "Enemy of the State." Effects artist, "Dr. Dolittle."

**Jan Nagel**

*Senior Lecturer*

BA (Journalism) Cal State L.A. Marketing, advertising, public relations, business development. Major clients include, Rhythm and Hues, Jadooworks Animation Studio, US Army Recruiting, Hughes Aircraft

**Joddy Nicola**

*Senior Lecturer*

Certificate of Fine Arts, Character Animation. Animator, Director, Writer. Owner of Hijinks Animation. Has worked with Jim Keeshan Studio Animatics. Clients include Disney and Warner Brothers.

**David Nicksay**

*Senior Lecturer*

BA, Hampshire Coll. Film producer with visual effects experience. Has produced more than twenty films, and is currently Executive Producer of "Surrogates," a science fiction detective film starring Bruce Willis, to be released in 2009 by Walt Disney pictures. Nicksay was most recently Executive Producer of "Step up 2 the Streets." Former positions: President, Morgan Creek Productions; Sr. VP, Paramount Pictures; Assistant Dean, Ringling Bros Clown College. Additional credits include "Legally Blonde 2," "Agent Cody Banks," and "Married Life."

**Nathan Ota**

*Adjunct Associate Professor*

BFA Art Center College of Design. Freelance Illustrator. Clients include Saatchi & Saatchi, Wall Street Journal, Chicago Tribune, New York Times, U.S. News & World Report, Jazz Iz Magazine, Capital Records, House of Blues Music Co., Virgin Interactive-Entertainment, Imago Recording Co., 2-13-61 Publications.

**Jung Ho Park**

*Senior Lecturer*

BFA (Illustration) Art Center. Senior Concept Designer at Sony (SCEA). Projects include: God of War III, Tabula Rasa, Lineage Forever, Aion, Mortal Kombat, NFL Blitz, and Strangelord.

**David Santiago**

*Lecturer*

MSEE (Microwave Systems/Electrophysics) USC, BSEE Univ of Texas. Specializes in pipeline and studio design and organization. VFX Supervisor, CG Supervisor, Effects Department Head, FX Supervisor, and VFX and Animation Consultant, for "The Ant Bully," "Sky Captain and the World of Tomorrow," "Master and Commander," "Black Hawk Down," and "Titanic." Author *Creating 3D Effects for Film, TV and Games*.

# Digital Media

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## Department Faculty

### Bill Sneed

*Lecturer*

BFA (Digital Media) Otis. Bill Sneed is a freelance illustrator/ animator who recently moved back from London and is currently working in Los Angeles. For the last two years, he has directed short films for the BDA presentation showcase 20/120.

### Carly Steward

*Lecturer*

MFA Cal Arts, BFA Otis. Armory Center for the Arts Fellowship. Exhibited at Soil, Seattle; Anna Kustera Gallery, N.Y.; AndrewShire Gallery, L.A.; LACE L.A.; Atelier als Supermedium, The Hague; Caren Golden, N.Y.; and Gavin Brown's Enterprise, N.Y.

### Richard "R.T." Taylor

*Adjunct Assistant Professor*

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

### Christian Volquartz

*Lecturer*

BA (Film and TV Production) Loyola Marymount Univ. Vice President, Operations, for McCartney Multimedia, Inc., a local based media company that specializes in web design, social media advertising, and traditional video/print advertising and marketing. Current and former clients include: Lexus, Chevrolet, MGM Mirage, Boutique.

### Darnell Williams

*Lecturer*

Runs ELEKTRSHOCK, an animation boutique that focuses on realtime motion capture, character animation, and game engine display. Art director/graphic designer/illustrator for SoftImage, Disney Imagineering, Digital Domain, NVidia, and Square.

### Michael Wright

*Professor*

BFA Univ. of Wash. Shows include WYSIWYG (What You See is What You Get), "I Be Am", LA Printmakers Invitational, Featured in Computer & Visual Arts.



# Fashion Design

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## **Department Goals**

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

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

# Fashion Design

<b>Sophomore Year</b>		<b>Fall</b>	<b>Spring</b>	<b>Degree Requirements</b>	
FSHD200/201	Sophomore Studio I/II	3.0	3.0	<i>Descriptions for courses listed in grey boxes are located in the Liberal Arts and Sciences section.</i>	
FSHD210/211	Fashion Illustration/Intro to Design	3.0	4.0		
FSHD220/221	Pattern Drafting I/II	2.0	2.0		
FSHD225	Sophomore Digital Design I	—	1.0		
FSHD230/231	Model Drawing I/II	2.0	2.0		
ILML 200	Integrated Learning Lecture	—	3.0		
AHCS220	Contemporary Perspectives in Art and Design	3.0	—		
ENGL202	Sophomore English	3.0	—		
NSCI311/312	Textile Science I/II	2.0	2.0		
Total Credits per Semester		18.0	17.0		
<b>Junior Year</b>		<b>Fall</b>	<b>Spring</b>		
FSHD300/301	Junior Studio I/II	5.0	5.0		
FSHD312/313	Fashion Illustration III/IV	1.0	1.0		
FSHD324/325	Digital Design II/III	1.0	1.0		
FSHD330/331	Model Drawing III/IV	1.0	1.0		
FSHD360/361	Fashion Design I/II	3.0	2.0		
FSHD375	Apparel Manufacturing Practices	—	1.0		
AHCS370/371	History of Costume I/II	2.0	3.0		
	*Advanced Topics in English or Liberal Studies Elective	3.0	—		
*MATH 136	Math for Artist & Designers	—	3.0		
Total Credits per Semester		16.0	17.0		
<b>Senior Year</b>		<b>Fall</b>	<b>Spring</b>		
FSHD400/401	Senior Studio I/II	6.0	6.0		
FSHD412/413	Fashion Illustration V/VI	1.0	1.0		
FSHD425 or FSHD426	Digital Design IV or Digital Portfolio	1.0	—		
FSHD430	Model Drawing V	1.0	—		
FSHD460	Fashion Design III	3.0	—		
FSHD470	Marketing	1.0	—		
FSHD475	Portfolio Development	—	2.0		
*AHCS 310	Art History Elective	—	3.0		
*LIBS440	Senior Liberal Studies Capstone	3.0	—		
*SSCI210	Social Science	—	3.0		
Total Credits per Semester		16.0	15.0		

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

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

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

# Fashion Design

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## Course Descriptions

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

### Sophomore Studio

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

### Fashion Illustration/Introduction to Design

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

### Pattern Drafting I/II

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

### Sophomore Digital Design

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

### Model Drawing

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

### Junior Studio I/II

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

*Prerequisite: FSHD200/201 Sophomore Studio I/II.*

### Fashion Illustration III/IV

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

*Prerequisite: FSHD211 Fashion Illustration/Intro to Design*

### Digital Design II/III

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

*Prerequisite: FSHD225 Digital Design I*

### Model Drawing III/IV

FSHD330/331 1 credit/1 credit  
This course further explores the fashion figure with focus on improved gesture, line quality, and accurate observation of clothing proportion and shape.

*Prerequisite: FSHD 231*

### **Fashion Design I/II**

FSHD360/361 3 credits/2 credits

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

*Prerequisite: FSHD211 Introduction to Design.*

### **Apparel Manufacturing Practices**

FSHD375 1 credit

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

### **Senior Studio I/II**

FSHD400/401 6 credits/6 credits

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

*Prerequisite: FSHD300/301 Junior Studio I/II.*

### **Fashion Illustration V/VI**

FSHD412/413 1 credit/1 credit

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

*Prerequisite: FSHD 313 Fashion Illustration IV*

### **Digital Design IV**

FSHD425 1 credit

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

*Prerequisite: FSHD325 Digital Design III*

### **Digital Portfolio**

FSHD426 1 credit

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

*Prerequisite: FSHD325 Digital Design III*

### **Model Drawing V**

FSHD430 1 credit

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

*Prerequisite: FSHD330/331 Model Drawing III/IV.*

### **Fashion Design III**

FSHD460 3 credits

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

*Prerequisite: FSHD360/361 Fashion Design I/II.*

### **Marketing**

FSHD470 1 credit

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

### **Portfolio Development**

FSHD475 2 credits

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

*Prerequisites: FSHD460 Fashion Design III and FSHD412 Fashion Illustration V*

# Fashion Design

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## **Course Descriptions**

### **Independent Study**

FSHD999

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

### **Labs**

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

#### **Construction Laboratory**

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

#### **Illustration Laboratory**

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

#### **Design Laboratory**

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

**Rosemary Brantley**

*Chair*

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

**MariBeth Baloga**

*Assistant Academic Chair, Professor*

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

**Jill Higashi-Zeleznik**

*Assistant Design Chair, Professor*

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

**Susan Baker**

*Professor*

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

**Aiko Beall**

*Professor*

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

**Eddie Bledsoe**

*Senior Lecturer*

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

**Brice Bowman**

*Adjunct Professor*

MA CSU Sacramento; BA Cal St Univ S.F. Exhibits nationally and internationally.

**Jackie Doyle**

*Professor*

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

**Jane Engelman**

*Textile and Resource Specialist*

*Senior Lecturer.*

BFA (Fashion Design) Otis. Perry Ellis Thimble Award. BFA Textile Design, University of Iowa, 1986. Teaching Credential Art K-12.

**Rosi Gabl**

*Lecturer*

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

**Kathryn Hagen**

*Professor*

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

# Fashion Design

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## Department Faculty

### Farnaz Harouni

*Lecturer*

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

### Morrison Jackson

*Senior Lecturer*

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

### Paul Keng

*Senior Lecturer*

BFA Otis. Fashion Designer/Merchandiser M.I.L.K.Y., Heaven Knows, Reality Check Inc., MZM Sport; Maxi Modo; Waters & Waters; Motherhood Maternity; TD4 Inc.

### Evelyne Poghosyan Khanyan

*Lecturer*

AA Atex 1997, Armenia. BFA Otis (Fashion Design) 2001, Winner of Gold Medal, Samsung Inst, Seoul, Korea; FGI Rudi Gernreich Scholarship; Finalist, Onward Koshiyama, Tokyo. Created Evelina Galli clothing line.

### Karolyn Kiisel

*Professor*

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

### Gail Knierim

*Associate Professor*

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

### Sumi Lee

*Associate Professor*

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

### Amanda B. Linder

*Assistant Professor*

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

### Bill Martinez

*Lecturer*

BFA (Fashion Design) Otis. Nancy Heller thimble award. Product designer for Mattel.

### Michelle Lucas

*Associate Professor*

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

### Evelyn McInerney

*Associate Professor*

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

### Chetna Mehta

*Senior Lecturer*

MA CSU Northridge, CSU Long Beach. Professional artist, designer and educator. Exhibited and collected nationally and internationally.

**Nora Minassian**

*Lecturer*

BFA (Fashion Design) Otis. Winner of the First Prize Thimble Award from C Randall Brooks. Design Director and Owner of Nora-Minas Inc. Fashion Director for California Apparel Inc. Head Designer for Civility, Johnny Was, Anthony Moorcroft, Auditorium, Malibu Design Group. Founder/Designer of N.M. Design/Nora M.

**Alexis Montgomery**

*Senior Lecturer*

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

**Aaron Paule**

*Assistant Professor*

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

**Nicolette Paulsen**

*Professor*

West Valley Occupational Center (Draping). Freelance designer Fredricks of Hollywood, Dreamgirl Lingere, Isisport. Twenty-five years as Freelance design patternmaker. Owner/Designer, Whose Sari Now.

**Mitra Rajabi**

*Adjunct Assistant Professor*

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

**Karen Regoli-Arthur**

*Adjunct Assistant Professor*

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

**Miguel Reyes**

*Lecturer*

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

**Diane Sisko**

*Senior Lecturer*

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

**Francis Spitta**

*Senior Lecturer*

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

**Pat Stiles**

*Associate Professor*

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

**Robert Tuggle**

*Lecturer*

BFA (Fashion Design) Otis. Designer: Red Sand, Paul D'Avril/Introspect, Bum Equipment, Unionbay, Punch. Senior Designer : Land's End Youth, Tommy Bahama/Indigo Palms Denim. Design Director: 7 for All Mankind, The North Face, Columbia Sportswear. Senior Design Director: Old Navy. Contract Collection Designer: Wrangler Outdoor.

**Robert Valerio**

*Senior Lecturer*

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

# Fashion Design

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## Department Faculty

### Laurie Viapiano

*Senior Lecturer*

BFA (Fashion Design) Otis. Designer for Tommy Bahama, Dennis Goldsmith, and Catalina. Assistant Designer for Phyllis Sues, and Warren Z. Freelance Design and Illustration for Anne Cole, Authentic Fitness, Laurie Allyn, Avalon Blu, Apparel Ventures. Past Assistant Chair, Fashion Design, Otis.

### Wanda Weller

*Lecturer*

BFA (Fashion Design) Otis. Design Director for Patagonia, Group Director for Environmental and Communications Design for Ziba Design, Design Director of US Apparel for Adidas America, Designer and Product Manager for Ideation, Designer for Jantzen, Assistant Designer for MSSP Leon Max, Freelance Textile Designer for Fashion Initiatives. Speaker representative of Patagonia at IDSA's Regional Design Conference in San Francisco and in Washington DC. Member of Color Marketing Group.

### Jackie Wickser

*Associate Professor*

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

### Leah Hoechung Won

*Lecturer*

BFA (Fashion) Otis. Head Designer for ReFresh. Freelance Computer Artist for 'Mattel Shanghai project', and for Christie Newman. Head Designer for HL by Herve Leger and for BCBG. St. John Knits: Head Assistant Designer 2000-2002, Assistant Designer, evening division, 1998-2000, Junior Designer, couture, collection and evening division 2002-2005. AWARDS: Critic award winner for St. John evening wear, Critic award winner for Anne Klein sportswear, CFDA Portfolio

### Tony Young

*Professor*

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

### Susan Zarate

*Senior Lecturer*

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

### Tuula Zivin

*Assistant Professor*

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



# Fine Arts

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## **Department Goals**

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

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

# Painting

<b>Sophomore Year</b>		<b>Fall</b>	<b>Spring</b>	<b>Degree Requirements</b>
PNTG204/214	Painting I/II	3.0	3.0	
SCNG204	Sculpture/New Genres I	3.0	—	
PHOT204	Photography I	3.0	—	
FINA215	Art and Technology Practices	2.0	—	
	Studio Electives	—	5.0	
AHCS246	Postmodern Theory and Fine Art	3.0	—	
AHCS220	Contemporary Perspectives in Art and Design	—	3.0	
*ENGL202	Sophomore English	3.0	—	
*ILML 200	Integrated Learning Lecture	—	3.0	
*MATH136	Math for Artists and Designers	—	3.0	
Total Credits per Semester		17.0	17.0	
<b>Junior Year</b>		<b>Fall</b>	<b>Spring</b>	
PNTG314	Painting III	3.0	—	
FINA 353	Studio IV	—	3.0	
**ILMS300	Integrated Learning Studio	2.0	—	
FINA385	Interdisciplinary Critique	—	2.0	
	Studio Electives	7.0	8.0	
*AHCS310	Art History Elective	3.0	—	
*NSCI307	Natural Science	3.0	—	
	*Advanced Topics in English or Liberal Studies Elective	—	3.0	
Total Credits per Semester		18.0	16.0	
**ILMS300	Integrated Learning Studio can be taken in either the fall or spring semester in the Junior Year			
<b>Senior Year</b>		<b>Fall</b>	<b>Spring</b>	
FINA470/471	Senior Studio I/II	5.0	5.0	
FINA443	Senior Review	—	2.0	
FINA455	Professional Practices	—	2.0	
	Studio Electives	5.0	3.0	
LIBS455	Senior Thesis	3.0	—	
*LIBS440	Senior Liberal Studies Capstone	3.0	—	
*SSCI 210	Social Science Elective	—	3.0	
Total credits per Semester		16.0	15.0	

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

# Photography

<b>Degree Requirements</b>	<b>Sophomore Year</b>	<b>Fall</b>	<b>Spring</b>	
	PHOT204/214	Photography I/II	3.0	3.0
	PNTG204	Painting I	3.0	—
	SCNG204	Sculpture/New Genres I	3.0	—
	PHOT230	Lighting Studio I	—	3.0
	FINA215	Art and Technology Practices	2.0	—
		Studio Electives	—	2.0
<i>Descriptions for courses listed in grey boxes are located in the Liberal Arts and Sciences section.</i>	AHCS246	Postmodern Theory and Fine Art	3.0	—
	AHCS220	Contemporary Perspectives in Art and Design	—	3.0
	*ENGL202	Sophomore English	3.0	—
	*ILML 200	Integrated Learning Lecture	—	3.0
	*MATH136	Math for Artists and Designers	—	3.0
		Total Credits per Semester	17.0	17.0
	<b>Junior Year</b>	<b>Fall</b>	<b>Spring</b>	
	PHOT314	Photography III	3.0	—
	FINA 353	Studio IV	—	3.0
	**ILMS300	Integrated Learning Studio	2.0	—
	FINA385	Interdisciplinary Critique	—	2.0
		Studio Electives	7.0	8.0
	AHCS321	History of Photography	3.0	—
	*NSCI307	Natural Science	3.0	—
		*Advanced Topics in English or Liberal Studies Elective	—	3.0
	Total Credits per Semester	18.0	16.0	
	**ILMS300	Integrated Learning Studio can be taken in either the fall or spring semester in the Junior Year		
	<b>Senior Year</b>	<b>Fall</b>	<b>Spring</b>	
	FINA470/471	Senior Studio I/II	5.0	5.0
	FINA443	Senior Review	—	2.0
	FINA455	Professional Practices	—	2.0
		Studio Electives	5.0	3.0
	LIBS455	Senior Thesis	3.0	—
	*LIBS440	Senior Liberal Studies Capstone	3.0	—
	*SSCI 210	Social Science Elective	—	3.0
	Total Credits per Semester	16.0	15.0	
	*These courses may be taken in either the fall or the spring semester.			

## Sculpture/New Genres

<b>Sophomore Year</b>		<b>Fall</b>	<b>Spring</b>	<b>Degree Requirements</b>
SCNG204/214	Sculpture/New Genres I/II	3.0	3.0	
PNTG204	Painting I	3.0	—	
PHOT204	Photography I	3.0	—	
FINA215	Art and Technology Practices	2.0	—	
	Studio Electives	—	5.0	
AHCS246	Postmodern Theory and Fine Art	3.0	—	
AHCS220	Contemporary Perspectives in Art and Design	—	3.0	
*ENGL202	Sophomore English	3.0	—	
*ILML 200	Integrated Learning Lecture	—	3.0	
MATH136	Math for Artists and Designers	—	3.0	
Total Credits per Semester		17.0	17.0	
<b>Junior Year</b>		<b>Fall</b>	<b>Spring</b>	
SCNG314	Sculpture/New Genres III	3.0	—	
FINA353	Studio IV	—	3.0	
**ILMS300	Integrated Learning Studio	2.0	—	
FINA385	Interdisciplinary Critique	—	2.0	
	Studio Electives	7.0	8.0	
*AHCS310	Art History Elective	3.0	—	
*NSCI307	Natural Science	3.0	—	
	*Advanced Topics in English or Liberal Studies Elective	—	3.0	
Total Credits per Semester		18.0	16.0	
**ILMS300	Integrated Learning Studio can be taken in either the fall or spring semester in the Junior Year			
<b>Senior Year</b>		<b>Fall</b>	<b>Spring</b>	
FINA470/471	Senior Studio I/II	5.0	5.0	
FINA443	Senior Review	—	2.0	
FINA455	Professional Practices	—	2.0	
	Studio Electives	5.0	3.0	
LIBS455	Senior Thesis	3.0	—	
*LIBS440	Senior Liberal Studies Capstone	3.0	—	
*SSCI 210	Social Science Elective	—	3.0	
Total credits per Semester		16.0	15.0	

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

# Fine Arts

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## Course Descriptions

### Introduction to Experimental Drawing

DRWG204 3 credits

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

### Experimental Drawing Projects

DRWG320 3 credits

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

### Art & Technology Practices

FINA215 2 credits

ATP 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, visiting speakers, 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. Core software is Adobe Photoshop, Adobe Illustrator, and Final Cut Pro. Sophomore Core Requirement.

### Blue Space/White Box

FINA305 2 credits

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

### Visiting Artist Workshop/Advanced

### Visiting Artist Workshop

FINA325/326 2 credits/3 credits

### Critic in Residence/Advanced Critic in Residence

FINA327/328 2 credits/3 credits

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

### Studio IV: Painting, Photography & Sculpture/New Genres

FINA353 3 credits

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

*Offered Spring Semester only*

### Fine Art Praxis

FINA370 2 credits

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

Content varies each term.

*Co-requisite: AHCS366 Liberal Studies Praxis.*

## **Interdisciplinary Critique**

FINA385                    2 credits

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

*Offered Spring semester only*

## **Directed Internship**

FINA390                    2 credits

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

## **Advanced Topics**

FINA406/415            2 credits/3 credits

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

*See Fine Arts Department for additional course descriptions.*

## **Senior Review**

FINA443                    2 credits

By way of a professional presentation to their peer group, each student's practice is contextualized within the them they previously selected for Senior Thesis.

## **Professional Practices**

FINA455                    2 credits

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

*Offered spring semester only*

## **Senior Studio I**

FINA470                    5 credits

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

*Offered Fall semester only*

## **Senior Studio II**

FINA471                    5 credits

The final semester of Senior Studio is devoted to the completion of a cohesive body of work culminating in the senior exhibition. Students continue independent studio practices, discussions and critiques with mentors and peers, and studio visits with a variety of visiting artists. The Visiting Artist Lecture Series familiarizes the student-artist with the international art community. The building and mounting of the senior 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.

*Offered Spring semester only*

## **Course Descriptions**

# Fine Arts

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## Course Descriptions

### Introduction to Video

MEDA210 3 credits

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

### Video

MEDA211 2 credits

Video I is a hands-on, studio class that explores recorded video and audio as art materials. The class will provide an introduction to the history and vocabulary of video art through screenings of important works. Students will also produce original artworks in video while developing skills in camerawork, lighting, audio recording, special effects, and editing. The class will emphasize the enormous potential of time-based media in its many aspects including performance, documentary, narrative, installation, and mass distribution.

### Sound Art

MEDA307 2 credits

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

*Offered in alternating semesters/years.*

### Intermedia

MEDA308 2 credits

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

*Offered in alternating semesters/years.*

### Super-8 Filmmaking

MEDA316 2 credits

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

*Offered Spring semester only.*

### Video Projects

MEDA320 3 credits

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

### Advanced Topics: Live Art

MEDA406 2 credits

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

### Photography I

PHOT204 3 credits

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

*Offered Fall Semester only. \$30 Lab Fee.*

### Photography II

PHOT214 3 credits

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

*Offered Spring Semester only. \$30 Lab Fee.*

### Photography Studio Practices

PHOT215 2 credits

*See Department for Course Description.  
\$30 Lab Fee.*

### Extended Techniques in Photography

PHOT218 2 credits

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

*\$30 Lab Fee.*

### Lighting Studio I

PHOT230 3 credits

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

*Offered Spring semester only. \$30 Lab Fee.*

### Photography III

PHOT314 3 credits

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

*Offered Fall semester only. \$30 Lab Fee.*

### Color Photography

PHOT330 2 credits

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

*Offered on a rotating basis. \$30 Lab Fee.*

### Photo Genres

PHOT335 2 credits

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

*Offered on a rotating basis. \$30 Lab Fee.*

### Advanced Lighting Studio

PHOT 430 2 credits

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

*\$30 Lab Fee.*

### Painting I

PNTG204 3 credits

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

*Offered Fall semester only*

# Fine Arts

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## Course Descriptions

### Extended Techniques for Painting

PNTG205            2 credits  
This is a practical workshop directed to the understanding of painting as physical accomplishment. Painting materials and technical processes from ancient to contemporary are examined. Painting techniques might include: encaustic, egg tempera, oils, plastics, industrial paints, and others.

### Painting II

PNTG214            3 credits  
This intermediate painting course integrates intellectual and technical ability with historical, contemporary, and personal strategies. Emphasis is on the exposure to and analysis of contemporary painting through visual presentations, lectures, and the practical application of painting as a medium, both in technique and material.

*Offered Spring semester only*

### Painting Genres

PNTG306            2 credits  
The genres courses provide students with the opportunity to explore a variety of topics within the context of painting, targeting specific conceptual, aesthetic and material approaches in depth, offering theoretical and vernacular driven investigations. Recent topics offered: Real Art; Methods, Materials & Concepts of Color, Figure

### Processes & Practices

PNTG310/311        3 credits  
Addressing the contemporary desire to stretch the medium's physical limits and prod its conventions with unorthodox materials and forms, this advanced painting course focuses on the interplay between painting and space. Investigations such as representation/abstraction, movement/stillness, and structure/idea provide an opportunity for students to engage in non-traditional approaches, including installation.

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

### Painting III

PNTG314            3 credits  
Using historical and contemporary issues, including figuration and the body, the political impulse in art, narrative, and contemporary abstraction, students explore how the contextualization of images function in terms of content, and how they serve as the theoretical basis to explore painting as a highly adaptive contemporary medium. This class emphasizes the development of individual voice leading to Junior Studio.

*Offered Fall semester only*

### Sculpture/New Genres I

SCNG204            3 credits  
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.*

### Sculpture/New Genres II

SCNG214            3 credits  
SCNG 2 guides students in the development and realization of art projects in the context of contemporary art. Skills will include refined fabrication techniques and expanded repertoire of materials, new computer technologies for 3-D output, video, sound, and more. Students are exposed to contemporary practices through lectures, reading discussions, critique and interviews with artists and will be exploring some of these topics in their own work.

*Offered in Spring semester only.*

## **Extended Techniques for Sculpture**

SCNG215            2 credits

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

*Offered in alternating semesters/years.*

## **Special Topics in Crafts**

SCNG235            2 credits

A course covering craft practices including light metals and fibers as applied to contemporary art practice. The course will allow for extended hands-on practice beyond the demo format.

Required for students in the Arts Educator Preparation track of the ACT program. Can be taken as an elective for all other students.

## **Ceramics**

SCNG236            2 credits

Recent years have seen the revival of ceramic sculpture in contemporary art. This class will approach ceramics as a sculptural medium. The techniques taught will include mold-making, slip-casting and hand-building. Discussions will cover the history of ceramic sculpture, high and low culture, craft versus art, and the use of multiples and appropriation.

## **SCNG: Genres**

SCNG306            2 credits

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

*Offered in alternating semesters/years.*

## **Sculpture/New Genres III**

SCNG314            3 credits

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

*Offered in Fall semester only.*

# Fine Arts

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## Department Faculty

### Meg Cranston

*Chair*

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

### Steven Bankhead

*Lecturer*

MFA Otis. BFA Auburn University. Exhibitions include Circus Gallery, Los Angeles; Galerie Andreas Binder, Munich, Germany; Tiroler Kunstpavillon in Innsbrook, Austria; Co-Lab, Copenhagen, Denmark; The Center for Book Arts, NY; Cal State Los Angeles, Torrance Art Museum, and at (s)language, MAK Center, Angles Gallery, Arena 1 and AndrewShire Gallery in Los Angeles.

### Linda Burnham

*Distinguished Professor of Painting*

BFA Cal Arts. Painter. Solo exhibitions at Christopher Grimes Gallery, Santa Monica; Jessica Fredericks Gallery, NY; Finesilver Gallery, San Antonio; Gwenda Jay Gallery, Chicago; and Jan Baum Gallery, LA.

### Joshua Callahan

*Lecturer*

MFA UCLA. BA Cultural Anthropology University of North Carolina at Asheville. Artist. Exhibitions include LA Louver, Los Angeles; Kantor/Feuer Gallery, Los Angeles; Magazzino d'Arte Modern, Rome; High Desert Test Sites, Yucca Valley, CA; South La Brea Gallery, Los Angeles; USC Master of Fine Arts Gallery, Los Angeles; Kirk Douglas Theater, Los Angeles; Spencer Brownstone Gallery, NY.

### Carole Caroompas

*Professor*

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

### Phil Chang

*Lecturer*

MFA Cal Arts, BA Univ. of California, Irvine. Photographer, curator. Exhibitions include Hudson Franklin, NY; Bolsky Gallery, Otis College, Los Angeles; Sam Lee Gallery, Los Angeles; Outpost for Contemporary Art, Los Angeles; Armory Northwest/965, Pasadena; Scalo Project Space, NY; Recipient of The Ahmanson Foundation Award and California Institute of the Arts Grant.

### Liz Craft

*Lecturer*

MFA UCLA, BFA Otis. Solo exhibitions include Patrick Painter, Santa Monica; Marianne Boesky, N.Y.; and Alison Jacques Gallery, London. Group exhibitions include "WONDERLAND - Through the Looking Glass," KadE, Amersfoort, The Netherlands (2009); "Cult Fiction," Hayward Gallery, London (2007); "Eden's Edge," Hammer Museum (2007); and "The Americans," Barbican Centre, London (2000). The artist completed a residency with the Halle für Kunst, Lunéberg, Germany in 2006 and was included in the 2004 Whitney Biennial. Liz Craft currently lives and works in LA.

### Jacci Den Hartog

*Professor, Program Director, Sculpture/New Genres*

MFA Claremont Graduate University; BA Linfield College; studied at Centro Cultural Costarricense Norteamericano, San Jose, Costa Rica. Sculptor. Exhibitions include Nantes Museum, Nantes, France; San Francisco Art Institute; Kansas City Art Institute. Commissioned public art at Angel's Knoll, Los Angeles. Reviewed in Artforum, Flash Art, and Art in America.

**Dana Duff**

*Professor*

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

**Scott Grieger**

*Program Director, Painting*

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

**Asher Hartman**

*Lecturer*

MFA California Institute of the Arts, BA UCLA. Artist. Exhibitions include Sea and Space Explorations, Los Angeles; Highways Performance Space, Los Angeles; Track 16, Los Angeles; Side Street Projects, Los Angeles; Whitney Biennial 2008, NY; Machine Project, Los Angeles; High Energy Constructs, Los Angeles; Paris-Berlin Film Festival; Museum of Jurassic Technology, Los Angeles.

**Skylar Haskard**

*Lecturer*

MFA UCLA. BFA Glasgow School of Art. Performance, video and sculpture artist. Group exhibitions include Transmission Gallery, Glasgow; UCLA Fowler Museum, Los Angeles; MAK Center, Los Angeles; Black Dragon Society, Los Angeles; Anna Helwing, Los Angeles.

**Susan Hill**

*Lecturer*

BA Wellesley. Artist. Co-developed the needlework of Judy Chicago's "The Dinner Party," researching the historic techniques and leading a team of needle-workers in the creation of the majestic embroidered able runners. Over 30 years experience working among Los Angeles non-profit arts organizations.

**Gian Martin Joller**

*Lecturer*

MFA/BFA Cal Arts. Exhibited at CAG Gallery, St.Petersburg, Russia; Armory Center for the Arts Northwest, Pasadena; Gallery G19, Helsinki, Finland; Zolla/Lieberman Gallery, Chicago, IL; Norma Desmond Productions, L.A., and Haus Gallery @ the Brewery, Los Angeles, CA.

**Siri Kaur**

*Senior Lecturer*

MA (Italian Studies), BA (Comparative Literature) Smith College. Photographer. Exhibitions include 401 Projects in New York; Hayworth Gallery, Los Angeles; The Torrance Museum of Art; UCLA Wight Biennial. Permanent collections include The National Gallery in D.C. and The University of Maine.

**Hilja Keading**

*Lecturer*

BA UCLA. Work broadcast on television and exhibited nationally and internationally in galleries and museums, including the Lyon Biennale, Getty Museum, LACMA, Henry Museum in Seattle, MOCA, and PPOW Gallery, N.Y. UCLA.,

**Soo Kim**

*Professor, Program Director, Photography*

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

**Daniel Mendel-Black**

*Lecturer*

Artist and writer. Exhibitions include Margo Leavin, Los Angeles; Guggenheim Gallery at Chapman University; Daniel Hug Gallery, Los Angeles; Young Eun Museum of Contemporary Art, Korea; Royal Melbourne Institute of Technology, Melbourne. Editor and publisher of Spring Journal and contributor to Meise, published in Berlin.

# Fine Arts

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## Department Faculty

### **Carter Mull**

*Lecturer*

MFA Cal Arts. BFA RISD. Exhibitions include Museum of Modern Art, NY; Marc Foxx, Los Angeles; Artissima Contemporary Art Fair, Turin, Italy; Rivington Arms, NY; Dumbo Arts Center, Brooklyn, NY; Vilma Gold, London; Mary Boone, NY; Ritter/Zamet, London; Sister Gallery, Los Angeles; Contemporary Art Center, Cincinnati, OH; Sandroni Rey Gallery, Los Angeles

### **Ruby Neri**

*Lecturer*

MFA UCLA. BFA San Francisco Art Institute. Exhibitions in L.A. include David Kordansky Gallery, China Art Objects, John Natsoulas Gallery, Los Angeles Contemporary; in San Francisco at Camp Fire Stories, The Victoria Room, Center for Curatorial Studies, Yerba Buena Center for the Arts, and in N.Y. at Leo Koenig and Bard College.

### **Patrick Nickell**

*Adjunct Associate Professor*

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

### **Adam Overton**

*Lecturer*

MFA Cal Arts; Artist. Exhibitions and performances include Los Angeles County Museum of Art; Sea & Space Explorations, Los Angeles; Machine Project, Los Angeles; High Energy Constructs, Los Angeles; David Patton, Los Angeles; Scores and writings have appeared in FOARM Journal of Arts & Research, Ratsalad Deluxe, Leonardo Journal and Contemporary Music Review.

### **Michael Pierzynski**

*Lecturer*

BFA Washington University. St. Louis, MO. Studied at Tisch School of the Arts, NYU. Artist. Exhibitions in Los Angeles include Carl Berg Gallery, Christopher Grimes Gallery, POST, Kim Light Gallery, Rosamund Felsen Gallery and LACE. Other exhibitions include Casey Kaplan, N.Y.; Angstrom Gallery, Dallas, and New Museum of Contemporary Art, N.Y.

### **Monique Prieto**

*Lecturer*

MFA Cal Arts, Skowhegan School of Painting and Sculpture, BFA UCLA. Painter. Solo exhibitions include ACME, LA; Praz – Delavallade, Paris; Cheim & Read, NY; Scottsdale Museum of Contemporary Art, AZ; Il Capricorno, Venice; Corvi-Mora, London. Recipient of The Louis Comfort Tiffany Foundation Grant. Work included in the Latino Museum L.A.; Museum of Contemporary Art, San Diego; LACMA, Whitney Museum, Orange County Museum, MFA Houston and UCLA Hammer Museum.

### **Alex Slade**

*Adjunct Assistant Professor*

MFA Cal Arts, BA Univ. of Michigan. Exhibitions at Liverpool Biennial; Wiensowski & Harbord, Berlin; Kunstlerhaus Bethanien, Berlin; Roger Merians Gallery NY; The Downtown Arts Festival, NY; Mark Foxx, Santa Monica; Goldman Tevis Gallery, L.A. 2008 COLA Grant.

### **Alexis Smith**

*Senior Lecturer*

BA University of California Irvine. Solo exhibitions at the Whitney Museum, ICA Boston, Walker Art Center, MoCA, Miami Art Museum, and Museum of Contemporary Art, San Diego. Group exhibitions include Louisiana Museum, Denmark; Site Santa Fe Biennial, MoCA, P.S. 1, and Centre Pompidou.

### **Ann Summa**

*Lecturer*

BA Beloit Coll. Exhibitions at Track 16, Santa Monica. Photojournalism published in *Time*, *Fortune*, *Wired*, *People Weekly*, *Entertainment Weekly*, *ESPN Magazine* among other national and international publications. Represented by Getty Images.

## **Holly Tempo**

*Associate Professor*

BA Pitzer Coll; MFA Claremont Grad School. Artist. Has shown extensively in Southern California, including at Ruth Bachofner Gallery, Miller/Durazo Contemporary Art, POST, Kohn Turner Gallery, Self-Help Graphics, LACMA's Leo S. Bing Center, and LACE; as well as internationally in Great Britain, France, The Netherlands, India, and Panama.

## **Eric Wesley**

*Lecturer*

BA UCLA, Co-founder of Mountain School of Art, Los Angeles. Exhibitions included Maureen Paley, London; China Art Objects, Los Angeles; Museum of Contemporary Art, Los Angeles; Galleria Fonti, Naples; Art Basel, Switzerland; Metro Pictures, NY; Prague Biennial, Czech Republic; Black Dragon Society, Los Angeles; P.S. 1 Contemporary Art Center, NY.

## **Chris Wilder**

*Senior Lecturer*

MFA Cal Arts, BFA San Francisco Art Institute. Artist. Solo exhibitions include Kim Light/Lightbox, Los Angeles; e31, Athens, Greece; Kapinos Galerie, Berlin; The Happy Lion, Los Angeles, CA, Galerie Michael Janssen, Cologne, Germany; Andrew Kreps Gallery, N.Y., Sarah Cottier Gallery, Sydney, Australia; Roger Merians Gallery, N.Y., Blum & Poe, Santa Monica, CA. Public collections include LACMA; Museum of Contemporary Art, Miami; Norton Foundation, Los Angeles; Orange County Museum of Art; Laguna Beach Museum of Art.

## **Mark Wyse**

*Lecturer*

MFA Yale Univ, BA Univ of Colorado. Exhibitions include Wall Space, N.Y.; Hudson Franklin Gallery, N.Y.; Blum & Poe L.A.

## Fall 2010 Critic in Residence

### **Dick Hebdige**

A cultural critic and theorist, Hebdige has published widely on youth culture. His books include: *Subculture: The Meaning of Style* (Methuen, 1979); *Cut 'n' Mix: Culture, Identity and Caribbean Music* (Methuen, 1987); and *Hiding in the Light: On Images and Things* (Routledge, Methuen, 1988). His current interests include the integration of autobiography and mixed media in critical writing and pedagogy.

**Department  
Faculty**

# Integrated Learning

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Integrated Learning provides all BFA students with a series of collaborative experiences that extends beyond the boundaries of their own major, integrates disciplinary skills and knowledge and is sited within a public context. Students work in interdisciplinary teams with a community organization, and focus on team building and research to address the needs of the communities and to implement real-world solutions when possible. The goal is to move beyond the traditional boundaries of the classroom and respond to community challenges using students' diverse visions. Through collaborative projects students will:

- Negotiate diverse public spheres
- Work in interdisciplinary teams
- Develop trans-disciplinary problem-solving skills
- Conceptualize, analyze and define issues and solutions
- Plan and propose creative solutions for a specific context, informed by engagement with a community group

Integrated Learning courses are woven throughout the entire undergraduate curriculum and are structured as follows:

- A two-credit introductory studio course taken in the Foundation Year
- A three-credit Liberal Arts elective course taken in the sophomore year
- A two-credit elective studio course taken in the junior year

### **Connections Through Color and Design**

ILMS100            2 credits

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

### **Integrated Learning Liberal Arts Elective**

ILML200            3 credits

An integrative course using collaborative methodology, synthesizing diverse perspectives, using the skills of creative and critical thinking, clear communication and information literacy. See the Liberal Arts department for offerings.

### **Integrated Learning Studio Elective**

ILMS300            2 credits

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

Examples of previous and planned ILMS 300 courses:

### **Ban the Bottle Abolish the Bag:**

Ways to reduce plastic pollution in our oceans. Students begin by researching the impact plastic trash has on our local oceans, wildlife and communities. They will then work in multi-disciplinary teams to develop proposals to educate and encourage the reduction, reuse and refusal of plastic bags, bottles and containers.

### **Collaborating With Catastrophe: Disaster Design**

Are we ready for the unexpected? If the Big One or another catastrophe hits Los Angeles tomorrow, how can artists and designers help to mitigate the crisis and participate in the rebuilding of LA? Results will range from preventative design, to survival design, to design for a post-catastrophic future. Partner: City of El Segundo

### **Creative Solutions to the Autism Epidemic**

Autism Spectrum Disorder - Neurodiversity - Recovery. In this course students will work with staff at CARD and the families for whom they provide services to learn more about these issues and to develop solutions that transform and enhance the experiences of people on the spectrum, their families, their therapists and the public awareness of Autism. Partner: CARD (Center for Autism and Related Disorders)

### **Comic Heroes: From 2D to 3D**

An exploration of comics and their 3-D counterparts. Outcome may be an intriguing marketing promotion or perhaps a “digital product” that could range from a virtual world, to an action figure, a digital game, or even a user-created and edited website. Partner: Top Cow / Hero Initiative

## **Course Descriptions**

# Integrated Learning

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## Course Descriptions

### **RADI-O:**

Student teams learn about FM, AM and Internet radio production, producing content that reports, 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. As a class we will produce a creative, fun, and informative radio show to be available online at Otis and rebroadcast on the LMU radio stations.

Partner: A Radio Station at LMU

### **Environmental Studio: Reclaiming The Oil Fields**

Conceptualize and produce art and design interventions in partnership with Baldwin Hills Conservancy. Engage issues of sustainability, environmental stewardship and blue-sky project development for a historically significant LA landscape. Partner: TBA

### **Made For Kids : Childhood Learning And Development Studio**

Otis students from all departments will develop tools, toys, clothing and learning spaces for the students and faculty of Aces Elementary School in South Los Angeles. Partner: ACES (Accelerated Charter Elementary School)

### **Made for Kids: Childhood Learning and Development Studio II**

Otis students from all departments will develop tools, toys, clothing and learning spaces for the students and faculty of a local Inglewood School.

### **Neighborgapbridge**

Changing the World, One Neighborhood at a Time. Can artists and designers collaborate and assume the role of ethnographers to investigate our Otis neighbors? Can they identify “gaps” in communication, interests and values and propose “bridges” to connect them? Creative. Blue Sky. Out There. Walking Distance. Partner: WC Senior Center, WC/ Loyola Branch Library and The Custom Hotel

### **Otis Goes Green - Global Green USA:**

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 help Otis become Green, discuss Green Design with top Green Designers and attend a Green Design Show. We believe it is at the design education level where we have the best opportunity to create a sustainable future. Partner: Global Green International

### **Design for Social Impact**

Introducing students to the complexities of social design leadership and teach them to design local product systems that can be validated and then scaled to fit different contexts. Engaging directly with local communities in need, students will conduct hands on research and develop actionable social design strategies, with an emphasis on systems and tools. Partner: Tom's Shoes

Examples of ILML 200 courses: 3 Credits

### **Designing The Political**

This course investigates the role of artists and designers as powerful agents of protest and progress. Emphasis will be placed on a historical contextualization of political graphics to learn more about the role of propaganda, the face of the enemy, and the power of the visual text to shape the perception of the “other” for better or worse. Partner: Center for the Study of Political Graphics

### **Festival**

Students will learn what goes into building and promoting a successful community festival. They will create a business, marketing, and fundraising/development plan that can be used to create an annual festival that celebrates this area of the city in a partnership between Otis College and local government agencies and businesses. Partner: LAX Coastal and Westchester BID

### **Homeboy Histories and Culture**

This course explores personal experience narratives and how they are expressed in the visual arts by their narrators. In addition, this course focuses on identity and the way in which it is expressed: political, ethnic, and social identities serving as markers for social mobility and control. Partner: Homeboy Industries Inc.

### **LA Past Lives: A Virtual Architecture**

This course will challenge students to reconstruct past physical and social nexuses of neighborhoods/communities in LA combining both architectural and design components with art, cinema and private histories of present and past community members. Students will generate an online archival display of LA's past communities as part of this course. Partner: Richard Riordan Central Library

### **Modern Mysticism and the Afterlife**

This class explores the concept of the soul/spirit as viewed through modern mysticism, mystic individuals and social movements. Students will look into cross-cultural perspectives, rites of intensification, attend field trips for first-hand experience, attempt to use or perform some of these practices and concepts in class. Partner: Hollywood Forever Cemetery

### **Movies That Matter**

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

### **Museums: Public Engagement**

The question of visitor engagement in the work of museums is especially heightened in Los Angeles, one of the world's epicenters for the arts. How can the rich content of museums function as a useful resource for the way we live our lives? Can museums ignite the muse or inspiration in all of us? How do popcorn machine of cultural activity and be a place for solitude and contemplation? Can museums be a resource for the complex concerns of our time? Partner: Getty Museum

### **Nurturing Identity and Community**

Proyecto Jardin depends on community collaboration. The presence of multiple constituents reveals ways in which people address emerging issues associated with the globalized food economy. Students will learn and employ ethnographic theories and methods of interviewing garden patrons. Partner: Proyecto Jardin Community Garden

### **The Otis Legacy Project**

This course focuses on preserving and showcasing the rich oral, written and visual history of Otis alumni. Students will research selected alumni, place their work in an art historical context, learn interviewing techniques, interview Otis alumni, and write biographies. Partner: Otis Alumni Relations

### **Public Policy in The Arts**

The LAX airport is developing art installations as an expression of the "public face" of LA. This course will focus on the management, implementation, selection process, and on going commitment to art exhibitions at LAX. Students will discover how the public sector builds relationships with community partners, serves as a catalyst for the delivery of art, culture and heritage, while offering entertainment at an internationally public site. Site Partner: LA Cult. Affairs Dept. and LAX Airport

# Integrated Learning

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## Department Faculty

### Richard Shelton

*Director*

MFA (Art) Cal Arts, BFA (Media Arts) Minneapolis College of Art & Design. Associate Professor/Animation MCAD 1994-2004 Recent exhibitions and clients: Walker Art Center, MN, NEXIT gallery Arnhem, Netherlands, Jung and Pfeffer, Amsterdam/Germany. Partner, GD4Love&\$. Founded and co-runs the Minneapolis Record Show and Convention. Richard has been teaching at Otis since Fall 2006.

### Maura Bendett

*Senior Lecturer*

BA, MFA (Painting) UCLA. Exhibitions: Los Angeles County Museum of Art; Santa Monica Museum of Art; Kemper Museum of Contemporary Art, Kansas; San Jose Museum of Art; Kansas City Art Institute; Arizona State University Art Gallery; COCA, Seattle; ARC, Vienna; Christinrose Gallery, New York. WESTAF NEA Visual Arts Grant

### Adam Berg

*Senior Lecturer*

MA, ABD (Philosophy), Haifa Univ., BA (Philosophy) Univ. of Toronto and Haifa Univ. Studied Academia delle Belle Arte, Rome, Video and installations shown internationally. Artist-in-Residence, McLuhan Center for Culture and Technology, Univ. of Toronto; and Headlands Center for the Arts, Sausalito.

### Cole Case

*Lecturer*

BFA (Fine Art) Art Center; BA (English Lit) Stanford Univ. Painter and Illustrator. Exhibitions include Howard House Contemporary Art, Seattle, WA; Luckman Gallery, CSU Los Angeles; Arizona St. Univ. Art Gallery, Tempe, AZ. Reviewed in *The Stranger* and *Artweek*.

### Perri Chasin

*Adjunct Assistant Professor*

MA (Speech Communication) Queens Coll, City Univ N.Y.; BA (Speech and Language), City Coll, City Univ N.Y. Broadcast writer/producer and speech and language specialist. Former CBS Records International executive, National Celebrity Coordinator for Hands Across America and co-producer of "The Story of Hands Across America." Writer and producer of television news, entertainment specials, reality series, live events and a critically acclaimed series for public radio.

### Andy Davis

*Adjunct Assistant Professor*

PhD (Performance Studies) New York University; MA (Folklore) UCLA; BA (English) San Francisco State University. Writes and curates museum exhibitions on theatre related topics. His company, Baggy Pants Productions, produces shows and events in the L.A. area. Andy has been teaching part-time at Otis since Fall 2003.

### Isabelle Duvivier

*Senior Lecturer*

Principal, Duvivier Architects. Specializing in ecological architecture, sustainable planning, urban design, and environmental education. Featured in Eco Home Network green building tours; Time Warner Cable News; The Green House, on FOX 11 News Network; and Discovery Channel.

### Todd A. Erlandson, AIA

*Adjunct Associate Professor*

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

### Claudia Hernandez

*Lecturer*

PhD candidate (World Arts and Cultures) UCLA. Specializes in Latina/o religion, spirituality and healing practices in Los Angeles. Dissertation topic is "Healing Strategies Among Latina/os at Proyecto Jardin Community in Boyle Heights, Los Angeles."

## **Lara Hoad**

*Lecturer*

MA (Architecture) Royal Coll of Art, London, BA (Interior Design) Middlesex Univ. London. Project Designer, M(Arch), Santa Monica. Freelance designer and branding consultant in London and Sydney for Nike, Toyota, and Vodaphone.

## **Rogan Ferguson**

*Adjunct Assistant Professor*

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

## **Michele Jaquis**

*Coordinator of ACT, Assistant Professor*

MFA (sculpture) RISD, BFA (sculpture, experimental studio, psychology) Hartford Art School/Univ. of Hartford . Interdisciplinary Artist and Educator. Exhibitions and screenings include SoundWalk, Long Beach, CA; ReelHeART International Film Festival, Toronto, Canada; Victoria Independent Film Festival, Sebastapol, Australia; LA Freewaves Festival of Experimental Media Arts Hollywood, CA; University of Missouri Gallery of Art; South La Brea Gallery, Inglewood, CA; Gallery 825, Los Angeles, CA. Co-founder of Rise Industries: Interdisciplinary Projects. Director and Editor, "RECOVERED Journeys Through the Autism Spectrum and Back" – Best Documentary, The Director's Chair Film Festival, Staten Island, NY.

## **Heather Joseph-Witham**

*Associate Professor*

MA & PhD (Folklore and Mythology) UCLA; BA (Political Science). Author of many articles including "Ironic Bodies and Tattooed Jews", "The Magical Harry Potter", as well as the book Star Trek Fans and Costume Art. She has appeared as a folklore expert on many TV shows and has produced three DVD's: "Alien Images", "UFO's in Derbyshire" and "The Costume Art of Star Trek Fans." Working on a documentary, "Visiting Vampires in the Big Easy". Heather has been teaching full-time at Otis since Fall 1999.

## **Patricia Kovic**

*Assistant Professor*

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

## **Candace Lavin**

*Adjunct Associate Professor*

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

## **Joyce Lightbody**

*Adjunct Associate Professor*

BFA Coll of Creative Studies. Artist and composer who blends the poetics of language and meaning with aspects of notation systems, cartography, and illuminated manuscripts. International exhibitions, as well as significant grants, awards and honors.

## **Cathy Lightfoot**

*Adjunct Associate Professor*

BFA Cooper Union; MFA Cal Arts. Paintings and sculpture elaborate on common color, pattern, and pictorial space concepts. Professional activities include mural commissions and extensive exhibitions.

## **Michele McFaul**

*Lecturer*

MA (Art History) and MA (Education, Curriculum and Instruction) UC Riverside, BA Regis Coll. MA thesis: "Patroness of the Gilded Age: Isabella Stuart Gardner." Active member CAA, AHSC, Board member of Jonathan Arts Foundation, LA. and AMA. Michele has been teaching at Otis since 2000.

## **Christopher Michlig**

*Senior Lecturer*

MFA Art Center. Fine Artist with an interdisciplinary practice. Represented by Jail Gallery, Los Angeles.

# Integrated Learning

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## Department Faculty

### **Christian Mounger**

*Associate Professor*

BA (English Literature); BFA Memphis Coll of Art; MFA Claremont Grad School. Fine artist and graphic artist who makes digitally generated photographs. Exhibitions nationally and internationally.

### **Ysamur Flores-Pena**

*Associate Professor*

PhD (Folklore and Mythology) UCLA; BA, MA (Education) Catholic Univ of Puerto Rico.

Extensive publications including *Fit for a Queen: Analysis of a Consecration Outfit in the Cult of Yemaya*. Has presented papers at the Fowler Museum and the St. Louis Museum.

### **Robert Sain**

*Senior Lecturer*

BA Emory Univ. Curator, educator, arts program developer. Experimental exhibitions focused on commissioning artists and engaging the public. Founding Director, LACMALab.

### **Kiki Sammarcelli**

*Adjunct Associate Professor*

BFA, MFA, Otis. Uses a range of paint surfaces and textures to reveal a sense of humor.

Professional activities include an extensive record of international exhibitions, numerous articles and reviews, public and private collections, and awards and honors.

### **Michael Schrier**

*Professor*

BFA, MFA, Otis. Produces tapestry designs for large-scale architectural environments as well as designs for apparel. Professional activities include extensive administrative experience, as well as national exhibitions.

### **Jim Starrett**

*Professor*

Studied at Pratt Institute. Sculpture and painting reflects social and political concerns in a variety of media. Professional activities include multiple Whitney Museum Annuals, a solo show at the Whitney, numerous articles and reviews, NEA Visual Arts Grant.

### **Kerri Steinberg**

*Associate Professor*

PhD (Art History) UCLA. Concentrates on modern art and photography, and has published articles and reviews on visual culture and American Jewish self-representation. Currently researching the critical role played by graphic design within popular culture

### **Joan Takayama-Ogawa**

*Associate Professor*

MA (Education) Stanford Univ; BA (East Asian Studies and Geography) UCLA. Educator and ceramic artist whose work is in public collections of the Renwick Gallery, Smithsonian Institution, LACMA, and Oakland Museum.



# Interdisciplinary Concentration

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## **Program Goals**

The Interdisciplinary Concentration is a self-directed program that allows students to define a concentration in an area of study outside of their major. Students complete the concentration by taking elective courses that satisfy specific educational goals. Students need to meet eligibility requirements to pursue an Interdisciplinary Concentration.

Students in the Interdisciplinary Concentration will...

- Develop an awareness of interdisciplinary pursuits and relationships in art and design practices.
- Increase their exposure to a broad range of skills, experiences, and knowledge.
- Pursue a concentration that is self-directed, complements studies in the major, and addresses a particular area of interest.

# Interdisciplinary Concentration

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The Interdisciplinary Concentration (IC) allows eligible students to choose elective courses from participating departments (see below). Students choose courses as electives based on consultation with their Department Chair and the concentration chair/advisor. Students in the Interdisciplinary Concentration may take 14 to 20 elective credits in their concentration depending on the curricular requirements of their major, and they register for elective courses on a space available basis.

## Participating Departments

Eligible students in Architecture/Landscape/Interiors, Communication Arts, Digital Media, Fine Arts, and Product Design departments may pursue an Interdisciplinary Concentration by taking courses in Architecture/Landscape/Interiors, Communication Arts, Digital Media, Fine Arts, Liberal Arts and Sciences, Product Design, and/or Toy Design on a space available basis. Fashion Design courses currently are not available as elective courses to students outside of the major.

Because of the curricular requirements of the Fashion Design and Toy Design programs, students in these majors currently are not able to participate in the Interdisciplinary Concentration.

## Eligibility and Enrollment Requirements

Students must have a cumulative and semester grade point average of 3.0 or higher to pursue an interdisciplinary concentration.

Students may apply for the Interdisciplinary Concentration during registration for either the first or second semester of the sophomore year.

Under limited circumstances, students may begin the Interdisciplinary Concentration in the first semester of the junior year and must apply during the registration for the first semester of their junior year.

Students will be allowed to register for elective courses in a concentration on a space-available basis.

Any student enrolled in the Interdisciplinary Concentration program whose semester or cumulative grade point average (g.p.a.) falls below a 3.0 will be placed on “warning.” Two consecutive semesters on “warning” will automatically cause students to default out of the Interdisciplinary Concentration program.

## The Application Process

Students need to complete an application form, available at the Registration Office. The application includes a statement, written by the student, that describes the goals and intentions of the Interdisciplinary Concentration.

Approval for participation in the Interdisciplinary Concentration program rests with your Department Chair, the Chair of the concentration department, and the Provost. Approval for specific elective courses rests with the Department Chair or advisor for your department as well as the department(s) in which you wish to take elective courses.

## Transfer Students

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

*Interested students should see their Department Chairs for more details.*

## **Program Description**

# Liberal Arts and Sciences

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## **Department Goals**

Liberal Arts and Sciences provides students with a diverse and intellectually stimulating environment that cultivates critical tools, enabling students to become informed, creative artists and designers who are prepared to meet global challenges. The curriculum is constructed around the themes of creativity, diversity, identity, sustainability, and social responsibility.

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

# Liberal Arts and Sciences

Liberal Arts and Sciences Courses and Credits for the Bachelor of Fine Arts Degree

ENGL 106 Composition and Critical Thinking (3)

SSCI 130 Cultural Studies (2)

## Course Descriptions

### Distribution Requirements

Liberal Arts and Sciences courses make up 1/3 of the course requirement for graduation. These are distributed among Art History, English, Liberal Studies, Social Sciences, Mathematics and Natural Sciences as shown below; there is a core and some variation depending upon the studio major.

Required Courses:

Students are required to fulfill all Art History, Capstone, English, Integrated Learning, Liberal Studies, Social Science, Mathematics and Natural Science courses within the categories below.

### Categories of Courses

Foundation (FNDDT) Courses:

Students in all majors are required to fulfill Art History, English and Social Science courses listed below in their first year.

Required Elective Course:

All students are required to choose one 3-unit Junior Elective in English, or Liberal Studies.

Based on the English Placement Test, students may be required to take the following prerequisites:  
ENGL 020 ESL; ENGL 050 or ENGL 090.

AHCS 120 Introduction to Visual Cultures (3)

AHCS 121 Modern Art History (3)

ENGL 104 Critical Analysis and Semiotics (2)

	ARLI	COMD	DIGM	FASD	FINA	PRDS	TOYD
<b>Art History</b>							
FNDDT	6	6	6	6	6	6	6
Required	15	9	9	11	9	9	9
<b>English</b>							
FNDDT	5	5	5	5	5	5	5
Required	3	3	3	3	3	3	3
<b>Social Sciences</b>							
FNDDT	2	2	2	2	2	2	2
Required	3	3	3	3	3	3	3
<b>Mathematics</b>							
Required	3	3	3	3	3	3	3
<b>Natural Sciences</b>							
Required	3	3	3	4	3	3	3
<b>Required Elective Courses</b>							
ENGL/ LIBS	3	3	3	3	3	3	3
<b>Integrated Learning</b>							
Required	3	3	3	3	3	3	3
<b>LAS Capstone</b>							
Required	3	3	3	3	3	3	3
<b>LAS Total Credits</b>	<b>49</b>	<b>45</b>	<b>45</b>	<b>46</b>	<b>46</b>	<b>45</b>	<b>45</b>

# Liberal Arts and Sciences

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## Course Descriptions

### By Major:

#### Art History

Architecture/Landscape/Interiors:

CRIT 205/206 History + Theory I/II (6)

CRIT 305/306 History + Theory III/IV (5)

CRIT 405/406 History + Theory V/VI (4)

Communication Arts:

AHCS 220 Contemporary Perspectives in Art and Design (3)

AHCS 222 History of GRD/ADVT/ILLUS (3)

AHCS 310 Art History Electives (3)

Digital Media:

AHCS 220 Contemporary Perspectives in Art and Design (3)

AHCS 310 Art History Electives (6)

Fashion Design:

AHCS 220 Contemporary Perspectives in Art and Design (3)

AHCS 310 Art History Electives (3)

AHCS 370/371 History of Costume I/II (5)

Fine Arts:

AHCS 220 Contemporary Perspectives in Art and Design (3)

AHCS 246 Postmodern Theory and Fine Art (3)

AHCS 310 Art History Electives (3)

Product Design:

AHCS 220 Contemporary Perspectives in Art and Design (3)

AHCS 225 Product Design History (3)

AHCS 310 Art History Electives (3)

Toy Design:

AHCS 220 Contemporary Perspectives in Art and Design (3)

AHCS 236 History of Toys (3)

AHCS 310 Art History Electives (3)

#### English

All Majors:

ENGL 202 Sophomore English (3)

#### Social Sciences

Architecture/Landscape/Interiors; Communication Arts; Digital Media; Fashion Design; Fine Arts;

Product Design:

SSCI 210 Social Science (3)

Toy Design:

SSCI 211 Child Psychology (3)

#### Mathematics

Architecture/Landscape/Interiors:

Math 246 Applied Trigonometry

Communication Arts:

MATH 336 Introduction to Symbolic Logic (3)

Digital Media; Fashion Design; Fine Arts;

Interactive Product Design; Toy Design

MATH 136 Math For Artists and Designers (3)

#### Natural Science

Architecture/Landscape/Interiors;

Communication Arts; Digital Media; Fine Arts:

NSCI 307 Natural Science (3)

Fashion Design:

NSCI 311/312 Textile Science II (4)

Product Design:

NSCI 319 Anatomy & Ergonomics (3)

Toy Design:

NSCI 308 Juvenile Anatomy & Ergonomics (3)

#### Liberal Studies

Communication Arts:

LIBS 404 Senior Project/Research Paper (2)

Digital Media:

LIBS 217 Concepts & Issues in Media Arts (2)

Fine Arts:

LIBS 455 Senior Thesis (3)

Product Design:

LIB 235 Economics and Product Market (2)

Toy Design:

LIBS 454 Business Practices (2)

#### Integrated Learning

All majors:

ILML 200 Integrated Learning Lecture (3)

#### LAS Capstone

All majors:

LIBS 440 LAS Capstone (3)

#### Required Elective Course

All majors:

ENGL/LIBS Elective (3)

# Liberal Arts and Sciences

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## Foundation Level Liberal Studies

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

### Learning e-portfolio

An e-portfolio is a purposeful electronic collection of work focused on learning and reflection. In foundation year, students will set up an e-portfolio within the college's course management system. In all Liberal Arts and Sciences classes they will select one artifact that they feel best represents the learning outcomes of the course and their work in that class, and post that in their e-portfolio along with a reflection on why they chose it. The e-portfolio will culminate in LIBS440, the senior capstone course. Transfer students will establish their eportfolio in a special orientation.

### The First Year Initiative

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

### The Honors Component

The Liberal Arts and Sciences department offers a four year honors component for students who qualify by their intake score and English Placement evaluations. The Honors component consists of Honors Junior Elective, ENGL 106 and ENGL 202 Honors English, SSCI130 Honors Cultural Studies, an Honors Liberal Studies Elective and LIBS 440 Honors Capstone.

Qualified transfer students may join the Honors and Capstone components for AHCS 220 Contemporary Perspectives in Art and Design and the Junior Liberal Studies elective.

## Foundation (FNDD) Courses:

AHCS120H Honors Intro. to Visual Culture (3)  
AHCS121H Honors Modern Art History (3)  
ENGL106H Honors English (3)  
ENGL202H Honors Literature (3)  
SSCI130H Honors Cultural Studies (2)

## Sophomore Year:

AHCS220H Honors Contemporary Perspectives in Art and Design (3)

## Junior Year:

ENGL400/LIBS410H Honors Junior Elective (3)

## Senior Year:

LIBS440H Honors Capstone (3)

## ENGL106H and ENGL202H

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

Those who complete the sequence are not required to take ENGL 104 Critical Analysis and Semiotics. To replace these credits, after completion of ENGL 202 Introduction to Literature, they may take any LAS elective.

## AHCS 120H, AHCS 121H, and AHCS 220H.

The Honors Art History sequence offers a more challenging approach toward the material covered in the regular Introduction to Visual Culture, Modern Art and Contemporary Perspectives in Art and Design courses.

## ENGL 400/LIBS 410 Junior Liberal Studies elective

This Honors Junior elective will address a selected topic each year through an interdisciplinary approach.

## LIBS 440H Honors Capstone

This course will give Honors students the opportunity to discuss, critique, and write about their experiences over the past four years in relation to their general education, their major fields, and their senior projects.

## Course Descriptions

# Liberal Arts and Sciences

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## Course Descriptions

### **Creative Writing Interdisciplinary Concentration**

The Interdisciplinary Concentration in Creative Writing offers art and design students an opportunity to give voice and shape to their creativity through a variety of written expressive forms. The concentration provides guidance and support to students in a structured environment to develop their writing, and an exciting way to explore their personal visions through workshops and lectures.

### **Cultural Studies Interdisciplinary Concentration**

Why do people behave as they do? The Interdisciplinary Concentration in Cultural Studies gives students the opportunity to explore this question within this exciting field through coursework, independent study, on-site field research and an internship. Students will learn to make connections between their artistic skills and education through both analytical and practical applications of cultural studies.

### **Art History Interdisciplinary Concentration**

The Interdisciplinary Concentration in Art History offers students an opportunity to focus on an expanded range of historical and cultural ideas about art and art making. The concentration provides a guided and structured approach to diverse critical methods for exploring the cultural creation, meaning, dissemination, and impact of visual images, objects, and practices.

### **Paired Class Developmental English II and Introduction to Visual Culture**

These tied first year courses are for students whose first language is not English. Many of the reading and writing assignments are connected, using the Developmental English class as a supportive medium to the art history course. The course serves as a bridge to the academic mainstream courses. Eligible students are identified through the English Placement Assessment.

### **Art History Courses**

#### **Introduction to Visual Culture**

AHCS120            3 credits

This course introduces students to the major methodological and critical approaches used in art

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

#### **Modern Art History**

AHCS121            3 credits

This is a comprehensive survey of nineteenth- and twentieth-century European and American modern art that reviews and discusses the major movements from a contemporary perspective. Beginning with Realism and concluding with Abstract Expressionism, the course examines the political and social context of each period, significant artists and works, and the issues of modernity.

#### **Contemporary Perspectives in Art and Design**

AHCS220            3 credits

This course outlines contemporary art and design, as well as contemporary culture and its socio-political context and theories from 1960 to the present. It looks at the change from Modern art/design to Postmodernism art/design and focuses on the relationships between contemporary fine art and other fields such as graphic, fashion, and product design, architecture and digital media. It considers the role that popular culture, mass media and institutions of privilege play in all creative practices and looks critically at how contemporary art and design blur standard Modernist barriers between high and low art, fine art and design, the Western canon and more global viewpoints.

#### **History of Graphic Design, Illustration, and Advertising Design**

AHCS222            3 credits

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

#### **Product Design History**

AHCS225            3 credits

This course provides an introduction to the relationship between design and functionality in

objects created throughout human history. An emphasis is placed on understanding designed objects in their broad socio-cultural context. Special emphasis is placed on consumer products since the Industrial Revolution. Required for all Product Design majors

## **History of Toys**

AHCS236 3 credits

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

## **Postmodern Theory and Fine Art**

AHCS246 3 credits

This class covers the major theories and concepts of Postmodernism, tracing their sources from antiquity to the present and analyzing their impact on and connections to contemporary Fine Art. Required for all Painting, Photography, and Sculpture/New Genres majors.

## **History of Aesthetics**

AHCS312 3 credits

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

## **History of Photography**

AHCS 321 3 credits

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

## **Art History and Theory Electives**

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

### **Fashion Culture: Fashion in Social Space**

AHCS310 3 credits

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

### **Garb(ing) Identity**

AHCS310 3 credits

Everyone dresses, and for everyone, dressing, regardless of how minimal, is a social construct. This is the starting point for a course that investigates the complex matrix of relationships, associations, and meanings of contemporary dress, including its intersections with fine art and visual culture.

### **Art on the Global Stage**

AHCS3103 units

This course will engage contemporary art practices in relation to social phenomenon of globalization. Globalization as a concept is hotly contested and eludes definition. Clearly it engenders a sense of ever expanding communications, a market that reaches and impacts indigenous localities and cultures and challenges difference through the dissemination of transnational uniformity. But how does art operate within Globalization? What are the artistic and cultural responses and challenges to this new phenomenon? We will explore these issues through discussions, screenings, collaborative projects and students; presentation.

### **Asian Film: New Chinese Cinema**

AHCS310 3 credits

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

## **Course Descriptions**

# Liberal Arts and Sciences

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## Course Descriptions

### Baroque and the Rococo World

AHCS310 3 credits  
This course investigates the social, religious, and cultural changes that arose from 1600-1750 in Europe, and how the art and architecture that developed during that period both molded and reflected the changes in social class, gender, worldview, and lifestyle.

### California Dreaming

AHCS310 3 credits  
Far from being a west coast outpost of New York, the art scenes in California had a significant impact upon the shaping of contemporary art. This course emphasizes contemporary art making including film, ceramics, installation, performance, and fine art.

### African Art History

AHCS310 3 credits  
This course will examine some of the major art forms of Africa, including architecture, textiles, masquerade, and sculpture. The class will focus on the artist, the creative process, and the dynamic that occurs between the creative process and requirements of the piece's function. The class will also look at how the function and creative processes change when the piece moves into an American environment.

### Afro-Caribbean Art

AHCS310 3 credits  
This course examines the art and culture of Puerto Rico. Students identify issues of race, identity, and cultural projection as reflected in the arts along with themes of continuity, change, and foundation myth that inform the way in which the country defines its position in Latin America, and more recently, North America.

### Capstone: Creativity in Art and Design

AHCS310 3 credits (*Seniors Only*)  
The capstone course offers seniors the opportunity to discuss, critique, research and write about a topic they find to be of compelling interest. The topic should intersect in some significant way with the student's studio practice, discipline, career aspirations, and also with one's work in Liberal Studies. It is a truly unique opportunity to reflect on one's education informs one's creativity as an artists and designer.

### Capstone: Identity in Art and Design

AHCS310 3 credits (*Seniors Only*)  
This capstone course offers seniors the opportunity to discuss, critique, and write about their experiences over the past four years whether in relation to their general education, their major fields, or their senior projects. It is a truly unique opportunity to reflect on one's education, the expectations that one arrived with, the knowledge and skills that one has gained and how these experiences have, can, and will shape one's identity as artists and designers. Through discussion and reflection, students will identify and write about individual issues and concerns that they believe are the most critical in evaluating their college experience and themselves as artists and designers.

### The Classical World

AHCS310 3 credits  
This course will investigate the cultures of ancient Greece and Rome, looking not only at the art they produced, but also at how they identified and distinguished themselves from other cultures in their world.

### Design in Flux

AHCS310 3 credits  
This course addresses both the impact and the impetus of change and sustainability in art and design in connection with chaos theory and fields of research that probe complexity, transition from chaos to order and the instability and unpredictability of phenomena. Chaos theory has challenged the traditional view of order and disorder, suggesting not only a new understanding of complexity and organization in the natural domain, but in culture as well. Students will exercise this paradigmatic change in science that has affected cultural production and in terms of designing in flux.

### Modernism in Mexico

AHCS310 3 credits  
Modernism came to Mexico in unique ways: via the studies abroad of major figures like Diego Rivera; via visits of modernist thinkers to Mexico such as Andre Breton, Edward Weston, and Tina Modotti; and via the political revolutions that rocked Mexico from 1920-30. This course examines the artistic and cultural consequences of these multi-faceted inputs and analyzes their

# Liberal Arts and Sciences

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impact on the unique nature of the Mexican Avant-garde.

## **History of American Film I: 1900-1950**

AHCS310 3 credits

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

## **History of American Film 2; 1950-Present**

AHCS310 3 credits

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

## **Art and Art Criticism**

AHCS310 3 credits

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

## **Hollywood on Hollywood**

AHCS310 3 credits

This course explores the cultural and historical conception of "Hollywood" through the self referential movies about the Hollywood film industry. We will screen key "meta-movie" narratives from their emergence as a genre in the 1920s to the Classic Hollywood studio system era and through to the contemporary Hollywood media-landscape. This course will also consider how other genres (experimental, documentary) and technologies (television and digital media) continue to portray a post-modern Hollywood discourse.

## **Latinas in American Film**

AHCS310 3 credits

This course examines the representation of Latinas in American film from early cinema to the present. It will explore the ways in which the Latina body, marked by race, ethnicity, class, gender, and sexuality is used to produce meaning about Latinidad in the United States, and how those conceptions have shifted over time. This course encourages media literacy and challenges

students to consider the power of the moving image in regard to how people understand their own and other's place in society.

## **Film and Film Theory**

AHCS310 3 credits

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

## **Film Genres**

AHCS 310 3 Credits

This course examines three film genres that engage concerns about science and the environment, law and lawlessness, and representations of truth and identity. Sci-Fi will be devoted to science fiction and this genre's focus on ecological and environmental issues, technology, political dissent, and social divisions. The crime segment will analyze depiction of race, gender, and class as well as economics, social order, and post-war strife. The final section will look at biopics about artists, musicians, writers and the sometimes controversial portrayal of creativity and the artistic process in relation to modern and postmodern notions of truth and identity.

## **Film Noir**

AHCS 310 3 Credits

This course examines the film noir genre of American film in its various aesthetic and socio-cultural contexts. This will address the changing political and gender forces in American culture following World War II that influence key classical Hollywood films and the genre's transnational appeal and appropriation by European filmmakers who used the film noir style to create new postwar genres. Students will also analyze the formal aspects of film noir as both a movement and a style by studying narrative, editing, cinematography/lighting, mise-en-scène and sound

## **Course Descriptions**

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## Course Descriptions

### Horror Film

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

### Art in the Field of Cultural Production

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

### Islamic Art

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

### 19th Century Visual Culture

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

### Photo Culture

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

### Representations of War

AHCS310 3 credits  
This class explores concepts related to war embedded in visual artifacts from early culture to the twentieth century. Particular attention will be directed to the shifts in dominant media from

sculptural manifestation to the modern media of film, video, and the internet.

### Mary in Folklore and Belief

AHCS310 3 credits  
Like no other figure, the Virgin Mary can be ascertained as the most influential female in Western culture. Celebrated in songs, poetry, plastic and graphic arts, and politics, her influence pervades every aspect of our culture. This course will study the ways in which folk art and folk belief adds yet another layer of meaning to the idea of Mary. We will study folk narratives and folk representation of Mary in the visual arts as well as folk traditions.

### Signs, Rituals, and Politics

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

### Semiotics and Visual Communication

AHCS310 3 credits  
This course is an advanced study of visual culture and its communicative outlets and manifestations. The course explores a range of semiotic analyses with an emphasis on their applicability to visual culture. The course will build on the issues introduced in Visual Culture and Critical Analysis and Semiotics, and will follow a systematic survey of basic methods and topics in visual communication analysis.

### Advertising the American Dream

AHCS310 3 credits  
From the "big idea" to the text-less ads, advertising occupies a prominent position within the cultural landscape of capitalist America. This course explores American advertising in its various frontiers, taking into consideration how advertising constructs national, social, cultural, political, and gender identities.

## **Action/Reaction: The Art of Hong Kong Films**

AHCS310            3 credits

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

## **Yellow Face: Perceptions of Asians**

AHCS 310            3 Credits

In the first half of the 20th century, many Americans understood Asia and Asians from literature and feature films such as *Broken Blossoms*, *The Good Earth*, *Charlie Chan and Fu Manchu* movies. Many of these stories were based on passing knowledge gleaned from spotty accounts and Chinatown, and colored by a need to create the Exotic Other. Some films demonized Asians; others made them into heroes. This course explores both the construction/imposition of racial identity, some of the real results in terms of widespread prejudices and restrictive legislation, and the creation of iconic images and what we now consider stereotypes.

## **Media/Industries**

AHCS310            3 credits

Media/industries examines the collision and collusion of the entertainment industry with a variety of other industries, including those that produce consumer products such as apparel, toys, books, as well as posters, billboards, television, print, and digital advertisements. The structure of the entertainment industry will be discussed historically and contemporarily, and we will view the development of film, radio, television, video games, and other digital media through the lenses of consumerism, marketing, industrial analysis, and politics. This course will also examine how individual films, television shows, and video games create brands which are then used to generate a host of new consumer products.

## **Photo-documentary Culture**

AHCS310            3 credits

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

## **Postcoloniality and the Diaspora**

AHCS310            3 credits

This course will look at contemporary art that responds to the aftermaths of colonial rule or those peoples who have fallen under the rule of colonizers, such as African and Middle Eastern peoples. In addition, students will explore how artists reckon with issues of national and cultural identity, gender, and race and ethnicity after Imperial rule has left, and looks at art by people with a history of displacement and from countries ravaged by war and disaster. The focus will be on conceptual, photographic, video and body art.

## **Survey of Pre-Columbian Art**

AHCS310            3 credits

The cultures of the Americas produced a marvelously diverse range of art and monumental architecture. This course, which surveys indigenous American arts produced in antiquity through the European contact period, will acquaint the student with key cultures of Andean South America and Mesoamerica. Students will learn to recognize the major artistic styles associated with each group, and learn to analyze indigenous visual cultures in terms of social, religious and political contexts.

## **Mesh of Civilizations**

AHCS310            3 credits

How do we know what we know about Islam? Where do the images come from? The course examines post-9/11 debates through fine art and popular imagery, travel writing and tourism, fiction, film and fashion. Rather than an inevitable Clash of Civilizations between "Islam" and "The West," it suggests, through their intertwined histories, possibilities beyond the rhetoric of fanaticism and war. Above all it is concerned with intercultural communication as an issue of everyday ethical practice

## **Course Descriptions**

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### **Film History through Hitchcock**

AHCS310 3 credits  
Through an examination of the director's role within the British and the US film industries from the 1920s to the 1970s, this course analyzes a selection of films by Alfred Hitchcock. These films are evaluated in terms of their aesthetic, cultural, political, and ideological characteristics. Emphasis on auteurism and genre studies.

### **Art, Technology, and War**

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

### **Shamanism, Art, and Sacred Spaces**

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

### **Text and Image**

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

### **The American Way**

AHCS 310 3 Credits  
Almost immediately following the War of Independence, American leaders began grappling with the issue of what constituted American art. How should a president be pictured? What kind of

architecture was appropriate for the capitol? What do we do with the nude? If every great nation had great art, what should American art look like and who should decide? These were the questions and they raised a variety of answers, issues, and concerns. In this course, students will investigate the historical development of American art, the American artist, and the American public from the Colonial period through early Modernism.

### **The Classical World**

AHCS 310 3 Credits  
This course will investigate the cultures of ancient Greece and Rome, looking not only at the art they produced, but also at how they identified themselves as distinguishable from other cultures in their world. Through looking at the art and artifacts they produced, the course will examine the religious, economic, and social bases for these differences and explore the relations Greece and Rome had with other groups, whether in terms of trade, warfare, or diplomacy as well as see how the actions of both have impacted our world today.

### **Video and Body Art in/and Contemporary Art, ca. 1960-2000**

AHCS 310 3 Credits  
This is a 10-week online course offered during Summer that explores "artworks" and artists who use video and/or their body/self as artwork. This course will trace the histories, theories, and developments of both video and body art, given each are often interrelated. Also, in this course we will discuss how this work relates to contemporary art as a whole. Every two weeks we will reckon with a decade, and we will often focus on artist's videos and/or body art practices and/or a related art movement as a "case study" to see how video and body art relates to the "bigger picture" of contemporary art from 1960 to 2000.

### **History of Aesthetics**

AHCS312 3 credits  
From the ancient Greeks to the present, philosophers have debated the meaning and purpose of art. This course provides a framework for contextualizing background of influential aesthetic philosophies of the past. Required for students in the Teacher Credential Preparation Track of the ACT Program. Can be taken as an elective for all other students.

### History of Photography

AHCS321 3 credits

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

### Special Topics

AHCS310 3 credits

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

### 20th Century Costume

AHCS370 2 credits

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

### Ancient and Ethnic Costume History

AHCS371 3 credits

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

## Theory and Critical Studies Courses

### History + Theory I: Prehistory to Industrial Era

CRIT205 3 credits

The manifestation of cultural, political, religious, and economic forces through architecture, landscapes and interiors from prehistory to the advent of the industrial era is surveyed.

*Required for Architecture/Landscape/Interiors majors.*

### History + Theory II: Industrial Era to the Present

CRIT206 3 credits

The manifestation of cultural, political, religious,

and economic forces through architecture, landscapes and interiors from the industrial era to the present is surveyed.

*Required for Architecture/Landscape/Interiors majors.*

### History + Theory III: Contemporary Theories and Practices in Architecture

CRIT305 3 credits

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

*Prerequisite: CRIT206 History + Theory II.*

*Required for Architecture/Landscape/Interiors majors.*

### History + Theory IV: After Urbanism.

CRIT306 2 credits

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

*Prerequisite: CRIT305 History + Theory III.*

*Required for Architecture/Landscape/Interiors majors.*

### History + Theory V: Corporate and Consumer Environments

CRIT405 2 credits

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

*Prerequisite: CRIT305 History + Theory III.*

*Required for Architecture/Landscape/Interiors majors.*

### History + Theory VI: Landscape Theory and Practice

CRIT406 2 credits

Landscape as a system of representation and performance is studied through the tradition of

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## Course Descriptions

formal and picturesque gardens, the discourses of the beautiful and sublime, urban parks, the integration of modernism and landscape, earth art, everyday and extreme landscapes, industrial and natural ecologies, and the emergence of "landscape urbanism."

*Prerequisite: CRIT305 History + Theory III. Required for Architecture/Landscape/Interiors majors.*

## English Courses

### English for Non-Native Speakers

ENGL020 3 credits

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

Special fee: \$1,000

### Developmental English I

ENGL050 3 credits

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

*Prerequisite: Successful completion of ENGL020 English for Non-Native Speakers or placement through the English Placement Exam.*

### Developmental English II

ENGL090 3 credits

The skills of invention, drafting, revising, and editing are practiced in four to five essays that include at least three drafts each. Students write narratives, text-based essays, persuasive essays, etc., along with reading short non-fiction works. A

minimum grade of "C" (2.0) is required to pass this course.

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

### Critical Analysis and Semiotics

ENGL104 2 credits

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

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

### Composition and Critical Thought

ENGL106 3 credits

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

*Prerequisite: Successful completion of ENGL104 Critical Analysis and Semiotics or placement through the English Placement Exam.*

### Honors English

ENGL 106H and 202H 3 credits (two semesters)  
Honors English is a two-semester course of study focusing on modern and contemporary literature.

Students read drama in the fall and short fiction in the spring. In both cases there is a strong emphasis on exploratory writing techniques and styles, and parallel readings in critical theory.

### Sophomore English

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

#### Introduction to Creative Writing

ENGL202 3 credits

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

#### Speech

ENGL202 3 credits

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

#### Introduction to the Short Story

ENGL202 3 credits

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

#### Film as Literature

ENGL202 3 credits

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

#### Interpretation of Fairy Tales

ENGL202 3 credits

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

#### African American Narratives

ENGL202 3 credits

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

#### Digital Storytelling

ENGL202 3 credits

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

#### Chocolate as Metaphor

ENGL202 3 credits

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

#### The Literature and Films of Madness

ENGL202 3 credits

Students will read poems, fiction, and nonfiction to study how mental illness is depicted in Literature. Through works such as *The Bell Jar*, *One Flew Over the Cuckoo's Nest* and *Catcher in the Rye*, students will explore various identities,

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## Course Descriptions

the creative process, and the representation of mental illness in society and literature.

### **The New Testament as Literature**

ENGL202 3 credits  
Students will explore the varied genres, structures, and narrative devices used in the writings which constitute the New Testament. Students will also study the many historical and contextual understandings of the New Testament, together with its impact on religious and secular cultures. Special attention will be paid to narratives which have substantial reference in art and literature. No prior knowledge of the Bible is assumed.

### **Harry Potter: Literary Tradition and Popular Culture**

ENGL202 3 credits  
This course will examine the Harry Potter phenomenon in terms of its folkloric origins, literary structure, and its effect on popular culture. Students will critically analyze the various themes and values expressed through Rowling's books in an effort to understand how and why Harry Potter has made reading fun again.

### **Text and Image**

ENGL 202 3 credits:  
The class will examine a range of image-text relationships from alphabet formation to the text-based work of contemporary visual artists such as Xu Bin, Hanne Darboven, and Barbara Kruger. Studies will extend from William Blake's "visible language" through "concrete" poems by the likes of e.e. cummings and Guillaume Apollinaire to ekphrasis and the use of "image narrative" in contemporary poetry. The class will address image-text relationships in photographic books such as Jim Goldberg's *Rich and Poor* and in Trenton Doyle's graphic novel *Me A Mound* as well as the ways in which image-text converge on the big screen and electronic media.

### **Reel Docs**

ENGL 202 3 credits  
This course will present nonfiction cinema about real individuals and critical issues that shape our lives and the world in which we live. Focusing on documentaries as agents of social change, we will encourage dialogue and exchange, examining the stories, the processes and the creative possibilities available through the art of nonfiction filmmaking.

### **Creative Nonfiction**

ENGL202 3 credits  
Writers of Creative Nonfiction may use the standard elements of fiction or poetry to write about current events, personal experiences or social issues. In this course students will be exposed to the different techniques, styles, structures and strategies of writing creative nonfiction, through the use of readings, exercises and practice. They will enhance their writing skills using the tools presented, as well as observation and reflection.

### **Time Travel Narratives**

ENGL 202 3 credits  
This online course taught in Summer offers an adventurous journey into the multiple timeline theories found in literature, film, anime and television. Students will explore a variety of temporal narratives and discuss the significance and implications of time travel theories in an ever advancing society where Science Fiction regularly becomes Science Fact. We will also examine related issues concerning Social Responsibility, Ethics and Human Sustainability that arise in the Time Travel discourse.

### **Advanced Topics in English**

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

### **Advanced Composition**

ENGL400 3 credits  
This course is designed to develop academic writing and critical thinking skills beyond the level achieved in ENGL106. The course stresses analysis and evaluation of sources, integration of a variety of rhetorical strategies, and research and the documentation methods necessary for successful academic writing. Assignments are designed to address the cross-curricular needs of students.

### **Creative Nonfiction**

ENGL400 3 credits  
This class focuses on the autobiography, biography, and essay as examples of "creative non-fiction," a genre developed in book form and in many magazines like *Atlantic Monthly* and *The New Yorker*. In addition to weekly reading and writing assignments, students write a personal essay as their final project.

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## Course Descriptions

### Voices Of America: Studies in Multi-Cultural Literature

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

### Science Fiction Literature, Film, and Theory

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

### Creative Writing Workshop

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

### Children's Literature

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

### Gods and Artists

ENGL400 3 credits  
This course will consider the impact of the Bible on western culture. A profound and compelling literature, for thousands of years the collection of books known as the Bible has shaped understandings of creation and creativity, identity, and destiny, war and peace, our place in the world and the fate of the earth. This class will survey key characters, events and themes in the Bible, together with the Bible's impact on western art, literature, language, music, justice and ethics.

### Harlem Renaissance

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

### Film Noir

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

### The Graphic Novel

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

### Los Angeles Literature

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

### The Narrative

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

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## Course Descriptions

### Hyperliterature

ENGL400 3 credits  
The print text/book is a highly ordered system with a fixed beginning and end, and a predetermined sequence leading from the former to the latter. The hypertext/book knows no such hierarchical organization, and allows the reader to navigate freely through the work by clicking on hyperlinks that lead to related (though non-sequential) “pages” of electronic text. In this class students will read works of hyperfiction and poetry and examine the implications of this technology on literary practice.

### Terrorism in Literature

ENGL400 3 credits  
Terrorism is an abhorrent—but nevertheless understandable tactic in conflict as well as a growing force in the contemporary world. This course will study portraits of terrorists and terrorism in both film and literature, with attention to an expanding mood/tone of fear and apprehension in narratives following the terrorism attacks of 9/11. Complex moral, political, historical, social, economic, and ideological factors which underpin the employment of terrorism are considered.

### Modern Drama

ENGL400 3 credits  
This survey of modern drama will look at how the introduction of realism changed the function, role and definition of this genre of literature. The course will begin with Ibsen and end with contemporary dramatists.

### Image and Text

ENGL400 3 credits  
This class explores the conjunction of the written and the visual across various media (painting, print, film, photography), in various disciplines (advertising, fine arts, literature, photojournalism). From Futurist “freeword” poetry to the 1955 Family of Man exhibit, students will consider how words and images combine to create meaning and pose the question: What constitutes a text?

### Film and Literature

ENGL400 3 credits  
Students analyze narrative conventions in works of literary fiction and in film with attention to the similarities and differences between literacy and film art. They learn to appreciate the literary

devices and styles evident in individual works and the commentary made by these works on moral, social and aesthetic issues. This course includes discussion of adaptation issues.

### Social Change Through Media

ENGL400 3 credits  
This course will explore the creative and strategic ways in which artists and organizations work together towards social transformation. We will discuss how the participation of artists and the imaginative process nurture the realization of how we can impact change in our society. Some of the questions that we will consider are: How do we employ the media to visualize change? What processes or organization feed that process towards change? How do the organizers, administrators, painters, poets, dancers, video makers, publicists, and fundraisers work together to build constituencies and affect policies?

### Literature of Propaganda:

ENGL 400 3 credits  
What is propaganda? Essentially, it is media that seeks to convince its audience with a message. Mass media has been used to convince people to buy a product, vote for a certain candidate or even believe in certain ideologies. In all of these media, there is a specific rhetoric used to convince the audience through images, sounds, words or the moving image. In this class students will dissect the media of propaganda and learn how it is used to convince a mass audience by reading speeches and literature and watching ad campaigns that include these hidden messages around propaganda.

### Literature and Fashion:

ENGL 400 3 credits  
From zoot suits to little black dresses, from overcoats to necklaces, from glass slippers to new clothes, literature has used fashion to develop character, engage conflict, extend themes, and more. Using the motif of fashion as a lens into storytelling students will read, discuss, critique, and write about its role in a range of literature including the short story, poetry, and the novel.

### Writing the Short Screenplay

ENGL400 3 credits  
"Writing the Short Screenplay" is a hands-on creative writing workshop in which students learn

the art and craft of writing for film. Through online and class discussions, students will read, watch and analyze a number of films to understand how a script translates to the screen. In the first portion of the class, students will develop story concepts by fleshing out plot, character development and more. Then, the second half of the class will consist of story workshops where students write their pages and receive peer review through class/online discussions. By the end of the semester, students turn in revised, polished copies of their short film scripts.

### Integrated Learning Courses

#### **Integrated Learning Liberal Arts Elective** ILML200 3 credits

An integrative course using collaborative methodology, synthesizing diverse perspectives, using the skills of creative and critical thinking, clear communication and information literacy.

### Liberal Studies Courses

#### **Concepts and Issues in Media Arts** LIBS217 2 credits

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

*Required for Digital Media majors.*

#### **Economics and Product Market** LIBS235 2 credits

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

*Required for Product Design majors.*

#### **Community Arts in LA** LIBS245 2 credits

Through alternating field trips, writing assignments and class discussions students will learn about the myriad of community arts

practices throughout LA. Site visits (held every other week) will include museum education departments, such as The Getty, LACMA, MOCA, SMMOA, and arts/cultural organizations, such as Side Street Projects, Armory Art Center, Machine Projects, Telic Art Exchange, The HeArt Project, Echo Park Film Center, AWindow Between Worlds, First Street Gallery Art Center and may change with each semester. Required for students in the Community Arts Engagement Track of the ACT program. Can be taken as an elective for all other students.

#### **Communication Arts Senior Thesis/Research Paper**

LIBS404 2 credits

This course is aimed at helping students define, analyze, and develop a comprehensive design proposal and creative brief for their senior projects. The course emphasizes critical thinking and writing, and the role of the citizen designer in the 21st century.

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

#### **Senior Liberal Studies Capstone** LIBS440 3 credits

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

### Junior Liberal Studies Elective

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

#### **Mass Media and Society** LIBS410 3 credits

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

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## Course Descriptions

### Foodways

LIBS410 3 credits  
Along with air, water, shelter and sex, food is considered a basic human need. Class, gender, ethnicity, environment, vocation, religious belief, and social values are all topics that affect what, when, and how we eat. In this course we will read essays, see films and through thoughtful class discussion, analyze the role of food in contemporary culture. We will examine why certain foods are taboo to certain people, consider issues of nutrition and health, and the dichotomy of a world with problems of hunger and obesity. In addition to these very serious topics, we will also look at the social aspects of food, and the ways we enjoy being social through eating, especially as it relates to meeting, mating and celebrating.

### History of Jazz

LIBS410 3 credits  
This class explores jazz from its roots to its most current forms. Hear the music, study its contributions, and explore the cultural patterns and trends that surround its development. Students will develop a comprehensive understanding of the history of jazz and the ways that jazz has influenced contemporary visual culture.

### Legends, Fairy Tales, and Storytelling

LIBS410 3 credits  
Students learn about multiple forms of oral narration including legends, personal experience narratives, folktales, myths, and rumors. Various theories are also explored regarding textual analysis, structuralism, and behaviorism to explain why stories exist in cultural variation and why people tell stories.

### Witchcraft in Religion and Society

LIBS410 3 credits  
This class explores a variety of perspectives on witchcraft. Discussion includes the Biblical injunctions against magic, the Medieval and Renaissance persecutions, the Salem trials, and literary and artistic views of the witch as a demonic, anti-Christian figure. The class also explores modern religious witches around the world.

### Anthropology of Religion

LIBS410 3 credits  
This course examines the role of religious beliefs and practices in various cultures, including its effect on art, its relationship to the environment, etc. Emphasis is on cross-cultural and intercultural experiences in the U.S.

### World Music

LIBS410 3 credits  
The class explores world music traditions and the role that music plays in the lives of the people who perform it and those who listen. Students investigate music in terms of its social, religious, cultural, and political aspects. The class also examines the interrelationships of traditional music and contemporary styles through lecture, listening, slides, films, videos, independent research projects, readings, field trips, and guest lecturers and musicians.

### Afro-Caribbean Ritual Art

LIBS410 3 credits  
The focus of the class is an inquiry into the ritual art of the Caribbean. The course analyzes the changes and transformations African aesthetic conventions underwent as they came in contact with other cultures. Concepts of creolization, migration, adaptation, syncretism, and transformation are defined in the context of the cultures explored with African and West African art serving as a reference point.

### Science Fiction in Literature, Film, and Culture

LIBS410 3 credits  
Science fiction stories, novels, and films are perused and analyzed to understand their influences and development. Sci-fi inspired cultural groups, their behaviors and materials are discussed. The course emphasizes the various perspectives regarding media and popular culture and its symbiotic relationship with culture and traditional folklore.

### Contemporary Music Issues

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

### Latin American Folklore

LIBS410            3 credits

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

### African Folklore

LIBS410            3 credits

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

### Modern Spiritual Cultures

LIBS410            3 credits

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

### John Cage

LIBS410            3 credits

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

### The Creative Process

LIBS410            3 credits

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

### Ethics and Sustainability

LIBS410            3 credits

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

### Festival

LIBS410            3 credits

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

### Contemporary Music

LIBS410            3 credits

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

### Signs, Ritual, and Politics

LIBS410            3 credits

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

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## Course Descriptions

### The History of Rock and Roll

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

### Virtual Worlds

LIBS 410        3 Credits  
This online course, offered during Summer, explores the currently burgeoning online and gaming spaces termed virtual worlds. We will discuss these created communities, their history and their realities, avatars and character invention, narrative threads in these spaces, emerging real/virtual economies and the cultural implications of these behaviors and places. Virtual worlds addressed include The World of Warcraft, Webkinz, the SIMS and Second Life.

### Teaching for Learning II

LIBS412            3 credits  
This course builds on its prerequisite, Teaching for Learning I, while emphasizing the stages of human and aesthetic development in youth and adults. Students will synthesize study of cultural backgrounds and proficiency levels as they relate to the role of the visual arts in human development. Topics include curriculum development, art museum and community based audiences, public artists and designers working with city planning boards, critical pedagogy, ESOL, Special Education, engaging teaching styles, and best practices.  
*Required for participants in the ACT Program.*

### Senior Thesis (Fine Arts)

LIBS455            3 credits  
Through "visiting artist" style presentations followed by group discussions, students consider the salient themes in their artwork and clarify the language and style they use to talk about it. These presentations give students the opportunity to develop and present in lecture form the topics they have developed in their thesis paper. The Senior Review is designed to function in concert with the Senior Thesis course offered by the Liberal Studies

Department. Both courses are ultimately focused on helping the students prepare for professional presentation of their work, either through written or spoken word. Spring only.

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

### Business Practices

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

## Mathematics Courses

### Math For Artists and Designers

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

### Applied Trigonometry

MATH246            3 credits  
This course covers topics in analytical geometry and trigonometry. There is an emphasis on algebraic manipulation and on applications of the topics covered to the design field.

*Required for Architecture/Landscape/Interiors,*

### Symbolic Logic

MATH336            3 credits  
An introduction to the study of symbolic logic and the application of mathematical methods in the study of reasoning, in which certain symbols are used to represent certain relationships. The course looks at the ways that logical forms can be used in deductive reasoning and how language can be analyzed using abstract symbolic structures.

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

## Natural Science Courses

### Natural Science Requirement

NSC1307            3 credits  
Fashion Design, Toy Design, and Interactive Product Design offer Natural Science courses that

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are specific to their curricula. All other majors choose one course from the following offerings:

## **The Brain and its Functions**

NSCI307            3 credits

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

## **The Psychology of Seeing**

NSCI307            3 credits

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

## **Imagination and the Brain**

NSCI307            3 credits

This course explores various aspects of the phenomenon of visualizing (mental imagery) by combining insights from neurology, psychology, and philosophy. Topics include: visualizing in relationship to other visual phenomena; visualizing as one form of sensory imagination; visualizing as a component of non-conceptual cognition; and the continuities and discontinuities between mental images and the artist-made images (drawing, painting, and photography) which are based on such visualizations.

## **Who's That Face: The Neurology of Face Perception**

NSCI307            3 credits

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

## **Juvenile Anatomy and Ergonomics**

NSCI308            3 credits

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

*Required for Toy Design majors.*

## **Anatomy and Ergonomics: Human Factors**

NSCI319            3 credits

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

*Required for Product Design majors.*

## **Textile Science I**

NSCI311            2 credits

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

## **Textile Science II**

NSCI312            2 credits

Students rework fabrics through surface treatments. Fabric finishes, dye processes, and printing techniques are explored. Students gain practical experience in immersion dyeing, fabric painting, and resist techniques.

*Required for Fashion Design majors. Lab Fee: \$35.*

## Social Science Courses

### **Cultural Studies**

SSCI130            2 credits

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

## **Course Descriptions**

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### Social Science

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

### Cultural Space

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

### Cultural Anthropology

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

### History of American Television

SSCI210 3 credits  
Since the 1950's, television has been the most prevalent medium for mass entertainment and information in the United States. This course will trace the history of broadcasting beginning with the rise of radio in the 1920s, television's post-war boom, the impact of cable television and narrow casting, and its current emphasis on reality programming, 24 hour news cycles, and digital distribution. This course will analyze how television programming reflects and influences our perception of American myths and cultural practice.

### The History of Rock and Roll

SSCI210 3 credits  
We all listen to music almost every day of our life; however few of us know much about this music's history. The History of Rock and Roll will focus on the evolution of this truly American art form. From its Gospel and Blues roots, to the fusion of R& B and Country, through Doo-Op, right up to its present day manifestations, we will not only look at the music but also the culture that developed around it. Rock and Roll inspires our work, our morality and our fashion. Now it is time to learn more about it.

### The Origins of African American Music

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

### Food and Popular Culture

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

### Science Fiction in Literature, Film, and Culture

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

### Urban Studies

SSCI210 3 credits  
This course focuses on contemporary cultures in an urban setting, both immigrant and more established. It also examines the syncretism that takes place when the familiar and the new intersect. Using cultural and artistic expression such as music, religion, dress, and foodways, students examine how people establish new paradigms for family and community.

### Video Game History and Culture

SSCI210 3 credits  
The course examines the world of computer and video games through a socio-cultural lens. From the earliest experiments to the current hot sellers, including all major game genres and platforms, students delve into the images, symbolism, and narratives that shape the video game universe and captivate its visitors.

### **The Creative Process**

SSCI210            3 credits

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

### **Child Psychology**

SSCI211            3 credits

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

### **Introduction to Psychology**

SSCI210            3 credits

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

### **Introduction to Jungian Psychology**

SSCI210            3 credits

Dreams are the Royal Road to the unconscious, and as the unconscious may be the wellspring of all creativity, an awareness and close relationship to the unconscious can be very useful for the artist. In this experiential course students will learn a method of dream interpretation and apply this method to their own dreams, work in dyads and assist other students to interpret their dreams. These explorations will be brought into focus through the lens of Jungian psychology, which will allow them to come into closer relationship and deeper understanding of their unconscious process. Finally the methods of

dream interpretation and Jungian psychology will be applied to the interpretation of pieces of art, based upon the understanding that art is also a production and outpouring of the unconscious of the artist who created them.

### **History of Jazz**

SSCI210            3 units

This class explores jazz from its roots to its most current forms. Hear the music, study its contributions, and explore the cultural patterns and trends that surround its development. Students will develop a comprehensive understanding of the history of jazz and the ways that jazz has influenced contemporary visual culture.

### **Gender and Culture**

SSCI210            3 credits

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

### **Teaching for Learning I**

SSCI212            3 credits

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

# Liberal Arts and Sciences

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## Department Faculty

### Debra Ballard

*Chair*

MA (English) Cal St Univ. Northridge. BA (English) Univ. of Maryland; Publication editor, educator with extensive curriculum design experience; published articles on education, portfolio use, and conference presentations.

### Parme Giuntini

*Director Art History*

PhD, MA, BA (Art History) UCLA. BA (History) Field of specialization 17th-19th-century art, with a focus on the construction of modern domestic ideology and museology.

### Sharon Bell

*Lecturer*

MA, BA (English) Vanderbilt Univ. Magazine writer and Arts and Music editor. Award-nominated television writer of episodic cable US and documentary for NHK Japan. Bronze medal for a screenplay at the Charleston Film Festival. Teacher Excellence Award from West Los Angeles College Honor Society.

### Guy Bennett

*Professor*

PhD, MA, BA (French Literature) UCLA. Extensive publications in poetry, reviews, criticism, and translation.

### Adam Berg

*Adjunct Associate Professor*

MA, ABD (Philosophy), Haifa Univ., BA (Philosophy) Univ. of Toronto and Haifa Univ. Studied Academia delle Belle Arte, Rome, Video and installations shown internationally. Artist-in-Residence, McLuhan Center for Culture and Technology, Univ. of Toronto; and Headlands Center for the Arts, Sausalito.

### Pam Blackwell

*Senior Lecturer*

MA (Art History and Studio Art) UC Riverside, BA (Art History). Getty Visiting Scholar Program. Artist/Photographer. Photographs exhibited and published widely.

### Carol Branch

*Director Student Resource Center*

PhD, MA (Folklore and Mythology) UCLA; BA (English and German) UCLA. Specialization in African American performance art. Contributed to a teachers' curriculum guide published by the Afro-American Museum.

### David Bremer

*Associate Professor*

MDiv (Religion, Myth and Popular Culture) Harvard Univ.; BA (English) Wittenberg Univ. Directs special programs in faculty development. Led Otis Creative Renewal program for Mattel. Special interests in creativity, storytelling, and spirituality.

### Joann Byce

*Lecturer*

PhD (Art History) UCLA; MA (Art History) UC Davis; BA (Studio Art). Active in the College Art Assn., Session co-chair in 2003 for "Making Art Make History: The Art Gallery as Institution."

### Krystina Castella

*Lecturer*

BFA (Industrial Design) RISD. Design and business consultant. Started three manufacturing companies and a retail store, several web sites and the Design Entrepreneur Network. Developed Hypercolor heat-sensitive clothing for Generra Sportswear, production design for Fox Network, environmental design for Walt Disney Imagineering and retail architectural design for RTKL. Author of seven books including several cookbooks and a children's book.

### Rocío Carlos

*Lecturer*

MFA (Candidate) Otis College of Art and Design, BCLAD Credential (English Language Arts), BA (Psychology) California State University. She is seeking publication of her first novel, *The River's Blue*, and is working on a second. Taught English in public secondary school for nine years.

**Perri Chasin**

*Adjunct Assistant Professor*

MA (Speech Communication) Queens Coll. City Univ. of N.Y.; BA (Speech and Language), City College, City Univ. of N.Y. Broadcast writer/producer and speech and language specialist. Former CBS Records International executive, National Celebrity Coordinator for "Hands Across America" and co-producer of the documentary "The Story of Hands Across America." Wrote and produced television news, entertainment specials, several reality series, live events and a critically acclaimed series for public radio.

**Scarlett Cheng**

*Senior Lecturer*

MA (Television/Film Studies) Univ. of Md; BA American Univ. Writer on film and visual arts for *Los Angeles Times*, *Art News*, *Far Eastern Economic Review*. Programmed first Chinese film series in history of Smithsonian Inst.

**David Chierichetti**

*Lecturer*

MFA (Motion Picture History) UCLA; BA (History). Author of several books including *Hollywood Costume Design* and *Hollywood Director: The Career of Mitchell Leisen and Edith Head: The Life and Times of Hollywood's Celebrated Costume Designer*.

**Melissa Clark**

*Lecturer*

MA (English) UC Davis; BFA (Professional Writing) Emerson College. Creator of animated television series "Braceface" and writer for "Rolie Polie Olie," "Totally Spies," "Sweet Valley High," among others. Author of "Swimming Upstream, Slowly," published in 2006 by Broadway Books/Random House. Currently completing her second novel, "Imperfect."

**Heather Cleary**

*Lecturer*

MLIS UCLA; BA (English) Reed Coll. Librarian specializing in cataloging and visual materials; on executive board for Artists' Books Conference LA 2004 conference; given several presentations at conferences.

**Lorraine Cleary-Dale**

*Lecturer*

MFA (Studio Art) Claremont Graduate Univ. BFA (Studio Art) CSU Long Beach. Director of Professional Development, Armory Center for the Arts, Consultant/Trainer, Los Angeles County Arts Commission, Active in the College Art Assn.

**Meg Cranston**

*Chair, Fine Arts*

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

**Diane Cunningham**

*Lecturer*

Ph.D. UC Irvine; MA, UC Irvine; MA, CSU Fullerton; MA, BA, UCLA. Varied background ranging from performing arts to forensic economics. Current focus on American popular and consumer culture, individual economic choice, and the sociology of death and dying.

**Mario Cutajar**

*Lecturer*

MFA(Candidate) Art Center, BA (Philosophy) University of Toronto. Regular contributor to *Artscene*. Past *Artweek* contributing editor. His writing has also appeared in *Art + Text*, *LA Weekly*, *Visions*, and other publications.

# Liberal Arts and Sciences

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## Department Faculty

### Abdelali Dahrouch

*Lecturer*

MFA (Painting, Video, Art Criticism) Pratt University; BA (Studio Art, Art History) SUNY, Corcoran School of Art Open Program; Strayer College, Washington, DC; University of Toulouse (Liberal Arts) Toulouse, France. In 2004 Abdelali was a Fellow in Residence, "Intra-Nation Residency," at The Banff Center, Banff, Canada. His most recent exhibitions include Desert Sin, Revisited, "Anthropos & Phagein," Museum of Contemporary Art (MUHKA), Antwerp, Belgium; White Night, "Piece Process", Arab/Muslim/Jewish Artist Collective, Berkeley Art Center, California and Memorial Art Gallery, University of Rochester, N.Y.

### Andrew Davis

*Adjunct Assistant Professor*

Ph.D. (Performance Studies) New York Univ.; M.A. (Folklore) UCLA; B.A. (English) San Francisco St. Univ. Writes and curates museum exhibitions on theatre related topics. His company, Baggy Pants Productions, produces shows and events in the L.A. area.

### Marlena Donohue

*Associate Professor*

ABD, MA (Art History) USC; BA (Psychology) UCLA. Art critic for several newspapers and magazines, including *Sculpture Magazine*, *The Los Angeles Times*, *Artweek*, and *London Art Newspaper*.

### Ysamur Flores-Pena

*Associate Professor*

PhD, MA (Folklore and Mythology) UCLA; MA, BA (Education) Catholic Univ. of Puerto Rico. Extensive publications including *Fit for a Queen: Analysis of a Consecration Outfit in the Cult of Yemaya*. Has presented papers at the Fowler Museum and the St. Louis Museum.

### Enjoli Flynn

*Lecturer*

MFA (Writing) Otis College of Art and Design; BA (Political Science) University of San Francisco. Copy Editor for IW Group (Asian advertising agency), and currently in the final stages of completing her first novel (not yet titled).

### Joseph Futerman

*Senior Lecturer*

PhD (Clinical Psychology) Pacifica Graduate Inst.; MA (Clinical Psychology) Antioch Univ.; BA (Film Studies) Pitzer Coll.

### Polly Geller

*Lecturer*

MFA (Writing) Otis, BA (Comparative Literature) Dartmouth Coll. Co-founder of 3 + 3 poetry group.

### Mara Gladstone

*Lecturer*

Ph.D. and M.A. (Visual & Cultural Studies) Univ. of Rochester, NY, 2011; BA (Political Science and Visual Art) Brown Univ., 1999. Recipient of the J. Paul Getty Trust Graduate Internship in Public Programs in 2010.

### Tiffany Graham

*Lecturer*

Current Ph.D candidate (World Arts and Cultures) UCLA; BA (English) Univ. of Missouri-Columbia.

### Claudia Hernandez

*Lecturer*

PhD candidate (World Arts and Cultures) UCLA. Specializes in Latina/o religion, spirituality and healing practices in Los Angeles. Dissertation topic is "Healing Strategies Among Latina/os at Proyecto Jardin Community in Boyle Heights, Los Angeles."

### Marsha Hopkins

*Senior Lecturer*

MFA (Writing), BFA (Painting) Otis College of Art and Design. Published in *Garb: A Fashion and Culture Reader* and in *Otis Review*. Her short story "Stalker" was published by Nothing Moments.

### Heather Joseph-Witham

*Associate Professor*

PhD, MA (Folklore and Mythology) UCLA; BA (Political Science), Author of many articles including "Ironic Bodies and Tattooed Jews," "The Magical Harry Potter," as well as "Star Trek Fans and Costume Art." "Current President, Calif. Folklore Society.

# Liberal Arts and Sciences

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## Department Faculty

### Laura Kiralla

*Dean of Student Affairs*

Ed.D. (Organizational Leadership); M.S. (Psychology) Univ of La Verne. B.A. Loyola Marymount Univ. Certificate in Conflict Medication, State of California. Specialization in Student Leadership Training.

### Candace Lavin

*Adjunct Assistant Professor*

BA (Graphic Design) CSU Northridge. Dr. Toy award winner. Professional experience includes environmental graphic design for Walt Disney Imagineering, product design of toys, collectibles, and specialty gifts for Applause, Warner Bros. and Disney.

### Maggie Light

*Lecturer*

MFA (Writing) Otis. BA (Theater) Univ. of Virginia.

### Joyce Lightbody

*Adjunct Associate Professor*

BFA UC Santa Barbara. One-person and group exhibitions include "Ear Ink," "Earsight: Visual Scores and Musical Images," and "Visual/Musical Permutations." Recordings and publications include "Bell Play- songs for the Carillon," "A Few More Songs" and "Joyce Lightbody's Dictionary of the American Language."

### Sue Maberry

*Director of the Library*

MLS San Jose St. Univ.; BA (Art/ Women's Studies) Pitzer College. Created Otis' Information Literacy Curriculum.

### Michele LeCuona McFaul

*Lecturer*

MA (Art History) and MA (Education, Curriculum and Instruction) UC Riverside, BA Regis Coll. MA thesis: "Patroness of the Gilded Age: Isabella Stuart Gardner." Active member CAA, AHSC, Board member of Jonathan Arts Foundation, LA. and AMA.

### Ross Melnick

*Lecturer*

Ph.D. Candidate (Cinema and Media Studies) UCLA; Master of Arts (Critical Studies) UCLA; BA (American Studies) Brandeis University, Waltham, MA.

### Mikhail Morozov

*Adjunct Assistant Professor*

MA, BS (Math and Physics) Univ. of Tiraspol. Received the National Champion in Competition for Teaching Methods and the Award of Teaching Excellence from the Univ. of Tiraspol. Produced two training manuals on algebra.

### Jessica Ngo

*Lecturer*

MPW (Professional Writing, Creative Nonfiction) USC; BA (Creative Writing) Pepperdine University. Author of the memoir *Second Twin, First Twin* (Sabellapress 2009). Currently working on a nonfiction book about twinship in Nigeria.

### Karri Paul

*Lecturer*

MFA (Studio Art) Univ of Texas, Austin; Univ of Iowa, Univ of Tenn. Published in *The Boston Review*, *Fence*, and *The Iowa Journal of Cultural Studies*, and her poem "Weather Update" was selected for The Pushcart Prize: Best of the Small Presses.

### Leena Pendharkar

*Lecturer*

MA (Journalism) UC Berkeley; BA (English/ public policy analysis) Univ of N. C. Chapel Hill. Writer and filmmaker with a background in interactive design, has made several award-winning short films, and recently completed her feature film debut, "Raspberry Magic."

### Andrew Plakos

*Lecturer*

MBA Univ. of St. Thomas, St. Paul MN; BA (Industrial Arts) Cal St Univ. L.A.. V.P. of Engineering and Preliminary Design at Strotman International; design and production experience.

# Liberal Arts and Sciences

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## Department Faculty

### Patrick Polk

*Lecturer*

Ph.D. (Folklore) UCLA, 2000; M.A. (Folklore) UCLA, 1990; B.A. (Anthropology) UNLV, 1988. Primary teaching and research interests focus on folk religion, material behavior, popular culture, and urban visual traditions. His recent publications include "Arte y Estilo: The Lowriding Tradition" (co-edited, 2000), "Botánica Los Angeles: Latino Popular Religious Art in City of Angels" (2004). Forthcoming publication "Conjurers, Healers, and Hoodoo Doctors: Readings on African-American Magic and Folk Medicine. Curated the exhibition "X-Voto: Retablo-Inspired Art of David Mecalco."

### Kristen Raizada

*Lecturer*

Ph.D. (Candidate) (Art History, Theory and Criticism) UC San Diego, M.A. (History of Art) CSU Long Beach, B.A. (History of Art) Univ of FL, (with Honors) Outstanding Graduate Thesis Award, College of Arts, California State University, Long Beach, 2007. Lecturer, California State University, Long Beach, Department of Design, 2006 to 2008

### Yael Samuel

*Adjunct Assistant Professor*

MA (English) CSU Dominguez Hills. Artists' books text editor for Edition JS including works by Marina Abramovic, Guillermo Kuitca, Gabriel Orozco, Meredith Monk, Miroslaw Balka, Frank Gehry, Dan Graham, Andrea Zittel, and Chris Burden. 10,000 Kites Executive Director.

### Terry Saunders

*Senior Lecturer*

Ph.D., MA, BA (Folklore and Mythology) UCLA. Co-edited the UCLA Folklore and Mythology Studies Journal, and published several articles including "Santeria in Los Angeles" and "The Myth of Wrestling."

### Richard M. Shelton

*Director of Integrated Learning*

MFA Cal Arts, BFA Minneapolis Coll. of Art and Design. Produces both client-based work and personal work for exhibitions. Recent exhibition's and client's include The Walker Art Center, MN, Jung and Pfeffer, Amsterdam/Germany and he is a partner in GD4Love&\$, Los Angeles.

### Rob Spruijt

*Adjunct Associate Professor*

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

### Kerri Steinberg

*Associate Professor*

Ph.D. (Art History) UCLA. Specializes in modern art and photography, and has published articles and reviews on visual culture and American Jewish self-representation. Currently researching the critical role played by graphic design in popular culture.

### Robert Summers

*Lecturer*

ABD, UCLA (Art History and Critical Theory); MA, BA (History of Art), UC Riverside. Studied critical theory and contemporary art; specialized in continental philosophy, feminism, queer theory, contemporary art, performance and body art, and history of Photography. Published papers in anthologies, writes for *ArtUS*; presented research and chaired panels at conferences across the globe, and has curated exhibitions and organized academic conferences internationally.

### Joan Takayama-Ogawa

*Associate Professor*

MA (Education) Stanford Univ.; BA (Geography/East Asian Studies) UCLA. Educator and ceramic artist in public collections of Renwick Gallery, Smithsonian Institution; LACMA, Oakland Museum, Long Beach Museum of Art, Celestial Seasonings, Hallmark Racene Art Museum.

### Jean-Marie Venturini

*Lecturer*

MFA (Writing) Otis. BA (Classics and Classical Civilizations, Minor in Archaeology) Loyola Marymount University.

**Frauke von der Horst**

*Senior Lecturer*

PhD (Art History), UCLA; MA (German Literature) Cal St Univ. Long Beach; BS (Pedagogy/Mathematics) Hamburg Univ. Specializes in critical theory, museology, and modernism. Has lectured extensively on museology both in the U.S. and Germany, and has curated exhibitions at Illinois State Museum, and Long Beach Museum of Art.

**Nathan Westbrook**

*Adjunct Assistant Professor*

MA (Philosophy) UC Riverside; BA Philosophy, with French minor) Brigham Young University. Interest include philosophy of mind, cognitive science, free will and moral responsibility, epistemology, logic and philosophy of science. Has taught philosophy and psychology courses at UCR and UCI.

**Jeanne Willette**

*Associate Professor*

PhD (Art History), UC Santa Barbara; MA (Art History) Cal St Univ. Long Beach; BA (Fine Arts) Cal St Univ. L.A. Specializes in modern and contemporary art, and critical theory with a particular emphasis on photography. Extensive publication record in both professional journals and exhibition catalogues.

**Michael Wright**

*Professor*

BA (European History) and BFA (Painting and Drawing) Univ. of Washington. Widely exhibited digital artist.

# Product Design

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## **Department Goals**

This program prepares students for careers in the field of product design, providing a wide career path in a variety of consumer product-related industries. The emphasis of the program is on *creativity, communication* of ideas in 2D graphics and 3D construction and the *integration* of research, art and design methodology, materials, processes, technology, strategic thinking and entrepreneurial skills to create innovative solutions that address cultural, social, and marketplace needs. Students develop design skills in two broad product categories of “soft-line” and “hard-line” products that comprise the broad spectrum of consumer product industries. Sequential courses enable students to develop their own unique personal vision, creative practice, and design methodology that utilizes a wide variety of skill-sets, business practices, strategic thinking and entrepreneurial skills.

Students will gain:

- Understanding of the Product Design and Development Process and using it as a means for project management.
- Proficiency in research and analysis methodologies as it pertains to the product design process, meaning and design intent.
- Ability to apply creative process techniques in problem solving and critical thinking.
- Ability to demonstrate drawing and drafting principals to convey concepts.
- Computer proficiency in graphic and computer aided design programs.
- Proficiency in basic fabrication methods to build proto-type models.
- Basic understanding of engineering, mechanical and technical principals.
- Basic understanding of materials including sustainable materials and manufacturing processes.
- Proficiency in effective verbal and written communication.
- Proficiency in strategic thinking, business and entrepreneurial practices, professionalism and ethics.

# Product Design

<b>Sophomore Year</b>		<b>Fall</b>	<b>Spring</b>	<b>Degree Requirements</b>	
PRDS200/201	Design Studio I/II	3.0	3.0		
PRDS220/221	Integrated Design I/II	2.0	2.0		
PRDS240/241	Forms & Structures I/II	2.0	2.0		
PRDS250/251	Visual Communication I/II	2.0	2.0		
PRDS270/271	Digital Design I/II	2.0	2.0		
*ENGL202	Sophomore English	3.0	—	<i>Descriptions for courses listed in grey boxes are located in the Liberal Arts and Sciences section.</i>	
AHCS220	Contemporary Perspectives in Art and Design	3.0	—		
AHCS225	Product Design History	—	3.0		
*ILML 200	Integrated Learning Lecture	—	3.0		
Total Credits per Semester		17.0	17.0		
<b>Junior Year</b>		<b>Fall</b>	<b>Spring</b>		
PRDS300/301	Design Studio III/IV	4.0	4.0		
PRDS320/321	Integrated Design III/IV	2.0	2.0		
PRDS370/371	Digital Design III/IV	2.0	2.0		
PRDS385/386	Methods & Materials I/II	2.0	2.0		
*ILMS300	Integrated Learning Studio	—	2.0		
AHCS310	Art History Elective	—	3.0		
	*Advanced Topics in English or Liberal Studies Elective	3.0	—		
NSCI319	Anatomy & Ergonomics	—	3.0		
MATH136	Math for Artists & Designers	3.0	—		
Total Credits per Semester		16.0	18.0		
<b>Senior Year</b>		<b>Fall</b>	<b>Spring</b>		
PRDS400/401	Design Studio V/VI	4.0	5.0		
PRDS420/421	Integrated Design Studio V/VI	2.0	2.0		
PRDS430/431	Professional Practice I/II	2.0	2.0		
PRDS470/471	Digital Design V/VI	2.0	2.0		
	Studio Elective	2.0	—		
*SSCI 210	Social Science Elective	—	3.0		
*LIBS 440	Liberal Studies Capstone Elective	3.0	—		
LIBS235	Economics and Product Market	—	2.0		
Total Credits per Semester		15.0	16.0		

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

# Product Design

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## Course Descriptions

### Design Studio I/II

PRDS200/201 3 credits/3 credits  
These courses focus on developing the student's mastery of the elements of visual literacy and organizational principals as they apply to the product design and development process. The focus is on designing with intent through the meaningful manipulation of line, plane, volume, value, texture and color in 2D and 3D through a sequence of increasing complex projects and skill-building workshops. The second semester projects focus on the synthesis of culture, technology and design as a means of addressing social, economic and marketplace needs.

### Integrated Design Studio I/II

PRDS220/221 2 credits/2 credits  
These courses engage the student in developing their individual creative process through the exploration and manipulation of materials and methods to express a visual response to a theme or content. Through a series of demonstrations and hands-on projects, students are exposed to a variety of materials and methods as means to stimulate curiosity, exploration, invention and solution finding and developing a personal vision. Emphasis is placed on color theory, surface texture and form.

### Forms And Structures I/II

PRDS240/241 2 credits/2 credits  
The focus of this course of study is on the principles and elements of three-dimensional design as they relate to form and structure in product design. Sequential projects of varying complexity develop the student's aesthetic eye and solution finding skills through invention, construction and the application of the organizational principals that bring unity and visual solutions to objects and the space in which they reside. In class projects complement the main Design Studio I/II projects.  
*Co-requisite for PRDS 200/201 Design Studio*

### Visual Communication I/II

PRDS250/251 2 credits/2 credits  
This is a project-based studio focused on developing hand-drawing skills as a core skill and primary means by which to engage in the process of ideation and communication. Students develop skills in both rapid visualization and more methodical drawing techniques. In-class exercises in sketching and rendering emphasize shape, perspective, dimensionality, and surface characteristics. Students explore the integration of varied media and techniques to foster their own personal vision and style. Course projects complement the main Design Studio I/II projects.  
*Co-requisite for PRDS 200/201 Design Studio*

### Digital Design I/II

PRDS270/271 2 credits/2 credits  
These courses integrate 2D graphic design and 3D computer-aided-design (CAD) as a means to communicate ideas and as a process for design and digital modeling. The emphasis in Digital Design I is on 2-dimensional graphic design as a primary design tool to complement hand drawing skills and in the development and presentation of design concepts. Students learn to integrate typography, image manipulation, aesthetics, storytelling, and audience with intent to persuade. In Digital Design II, students are introduced to computer-aided-design (CAD) as a primary means to translate visual ideas into various types of technical drawings and three-dimensional renderings. Techniques include wire-frame models, orthogonal projection, pictorials auxiliary views, tolerances and applying textural surfaces. Students learn to prepare files for the rapid prototype technology, tabletop laser cutting and the CNC equipment to produce parts, sculptural and design effects automatically. In class projects complement the main Design Studio I/II projects.  
*Co-requisites: PRD200/201 Design Studio I/II.*

### Design Studio III/IV

PRDS300/301 4 credits/4 credits

This course is divided into two separate studios – a hard-goods studio that focuses on durable products and a soft-goods studio that focuses on non-durable products. In the hard-goods studio students learn design and construction skills related to products that utilize hard or rigid materials. These products include; furniture design, home and office decor, consumer electronics, personal care products, and more. In the soft-goods studio students learn design and the fabrication skills related to products that utilize fabrics or flexible materials. These products include; shoe design, fashion accessories, home decor and other products. Both studios focus on ideation, creativity, and problem solving in the design process. Students explore design ideas, create concept drawings, and develop working prototype models. Emphasis is placed on the integration of culture, design, aesthetics, functionality, and technology. Consideration is given to emerging consumer trends, products, and product applications. Students are required to take one semester of each studio.

*Co-requisites: PRD385/PRDS 386 Methods and Materials I/II*

### Integrated Design Studio III/IV

PRDS320/321 2 credits/2 credits

This is an advanced course on the process of creativity that enhances the development of creative impulses, personal vision, problem solving and innovative thinking. Through a series of projects, students learn to think laterally and express their ideas through the integration of research, resource, art and design, color, texture, materials and methods and various technologies.

### Digital Design III/IV

PRDS370/371 2 credits/2 credits

This is an advanced computer lab intended to build upon principles introduced in Digital Design II. They explore advanced 3D software applications to address industry standards in the industrial design process and presentation. Content focuses on the advanced design and use of computer program output information as a means to utilize computer-aided rapid prototyping technology and fabrication methods.

*Co-requisites: PRD300/301 Design Studio III/IV.*

### Methods And Materials I/II

PRDS385/386 2 credits/2 credits

These courses are divided into two sections each related to the corresponding Design Studio areas of hard-goods design and soft-goods design. In the hard-goods course emphasis is placed on a basic understanding of mechanisms and the relationship between internal components, structure and form, and the means by which multiple parts (including digital technology) are integrated in the final product. Consideration is given to the relationship between design solutions and issues related to manufacturing feasibility, product cost, product performance, utility, sustainability and marketability. In the soft-goods course the focus is on introducing the basics of sewing, pattern drafting, draping and other topics related to fashion trends, color, materials, processes and practices related to non-durable goods. Through lectures, field trips, and workshops, students comprehensively explore the characteristics, properties, and appropriate uses of materials for the mass production in both of these two broad areas of products. Students are required to take one semester of each studio.

*Co-requisites: PRDS300/301 Design Studio III/IV*

### Design Studio V/VI

PRDS400/401 4 credits/5 credits

The emphasis in the first semester is on the development of advanced product design skills, through the application of a design methodology, the integration of strategic design and the user experience. Studio courses and projects are structured into two areas of focus; soft goods design and hard goods design. Students can elect to have a focus in one of these areas or can choose to take both both areas. Students engage in projects of varying complexity to explore the issues of user interface, technology, user experience and interaction design. In the second semester students have the opportunity to choose a product area and develop a thesis project that addresses a cultural, social, economic, marketplace or user need and demonstrates the culmination of their undergraduate training as a product designer.

# Product Design

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## Course Descriptions

### **Integrated Design Studio V/VI**

PRDS420/421 2 credits/2 credits

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.*

### **Professional Practice I/II**

PRDS430/431 2 credits/2 credits

These courses prepare students for the transition to the professional world. The first semester is a trans-disciplinary course between the Otis and Loyola Marymount University (LMU) campuses. Otis students and Loyola Marymount

Entrepreneurial students share classes in entrepreneurial studies and strategic design and form collaborative teams to develop a product idea, service or business, with a marketing and business plan. The emphasis is on strategic thinking and entrepreneurial practices. In the second semester Otis students engage in a focused business course related to professional practices for designers and life-long learning skills.

Discussion and class assignments address self-promotion, intellectual property rights, bidding and estimates, contractual agreements, taxes and billable expenses, client communications, business management, entrepreneurial and interpersonal skills, ethics, and professional codes.

### **Digital Design V/VI**

PRDS470/471 2 credits/2 credits

Emphasis is placed on a full range of strategies and skills required to organize accumulated work into a market-ready professional portfolio and presentation. Students learn a variety of computer software skills that includes; advanced Illustrator and Photoshop, Flash, DreamWeaver, motion graphics, and typography. Emphasis is on developing a proficiency in tactical presentation strategies that deliver impact with visual and rhetorical force that will persuade the audience. In class projects complement the main Design Studio, thesis and Senior Show projects.

## **Steve McAdam**

*Chair*

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

## **Michael Kollins**

*Assistant Chair, Associate Professor*

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

## **Tanya Aguiñiga**

MFA (Furniture Design) RISD, BA (Furniture Design) San Diego St Univ. Member of the Bi-national artist collaborative BAW/TAF and artist/designer. Exhibited in Milan, Mexico. Publications include (ital) Wallpaper and "Pure Design: Objects of Desire" (Spain). US Artist Fellowship, USA Target Fellow.

## **Michael Andrews**

*Lecturer*

BA (Industrial Design) Pratt Institute. Specialist in design and integration of technology and interactive software. Awarded four patents. Staff designer for 23 years at Mattel. Exhibition designer for Glen Fleck Assocs, pioneering pioneering the first interactive museum exhibits in Los Angeles.

## **Larissa Bank**

*Senior Lecturer*

MFA Cal Arts; MFA Univ. of Md. College Park. Produces painting, sculpture, drawing, video, electronics, and computer based projects.

## **Steve Boyer**

*Senior Lecturer*

MArch (SCI-Arc), BA (Music) Northwestern Univ. and Art Inst. of Chicago. Pioneering designer of interactive art and technologies (awarded two patents), video game producer, engineer, artist. Educator in UC system in electronic art and design. Director of R&D for Vivendi Games Sierra Entertainment, Founder and Principal Designer for SkyBoy Productions Inc., formerly Director of Software Development for Exit Entertainment.

## **Igor Burt**

B.S. (Product Design) Art Center. Founder of Protein Industrial Design in La Jolla California specializing in footwear, sports equipment and apparel, consumer electronics, and toys. Clients include Adidas, Salmon Sports, Clive, Eagle Creek, Redley, Flexfit, Adio, Targus, Patagonia, Nokia, Mattel, Hughes Aerospace, MGA Entertainment, and Seismic Skateboards. Award *Outside Magazine's Gear-of-the-Year Award*. Exhibited at SFMoMA "Design Afoot."

## **Jason Burton**

*Assistant Professor*

BFA Otis (Environmental Design), Studied Architecture at SCI-Arc. Freelance sustainable environmental designer. Professional activities include job-site administrator for R&D Architects, Venice, CA, Assistant Manager and instructor, SCI-Arc woodshop. Publications: *Architectural Digest* and *ID Magazine*.

# Product Design

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## Department Faculty

### **Rogan Ferguson**

*Adjunct Assistant Professor*

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

### **Jonathan Fidler**

*Senior Lecturer*

BA (Graphic Design/Typography) Univ. Plymouth, Exeter, U.K. Higher National Diploma (HND) (Design/Photographic Mgt.) Fylde College Blackpool U.K. Founder and principal of Solubile, a full-service communication/graphic design agency. Formerly Creative Director for Cluworks Multimedia, Director of Sales for AVID Telecom, and served in various creative and design capacities for Colliers Seeley, Digital Boss, Illuminate Magazine and UPSU Exeter. Member of the Board of Directors for the Foundation of Art Resources.

### **Kristen Foster**

*Senior Lecturer*

MFA Otis. BA Cal St. Univ. Northridge. Fine Artist/sculptor, and graphic designer. Solo exhibition at Otis Bolsky Gallery. Selected group exhibitions at USC Roski MFA Gallery, Helen Lindhurst Fine Arts Gallery, "Supersonic," L.A. Art Fair.

### **Maggie Hendrie**

*Senior Lecturer*

Diplome Des Etudes Approfondies (DEA) Multimedia Design & Communication, Paris VIII Univ., France; MSc Communication & Information Science, Nouvelle Sorbonne University, France; MA (ord), Edinburgh University, Scotland; Currently director of User Experience at Sony Pictures Entertainment, with over 18 years innovating and delivering successful retail, consumer and software products for large and small companies in Europe and the U.S. Clients include Harley Davidson, Toyota Financial Services, Sony Corp., Houghton-Mifflin and Hachette.

### **Linda Hudson**

*Associate Professor*

MFA Art Center; BA CSU Northridge. Artist and designer. Design consulting projects include extensive space planning, lighting, furniture design for commercial and residential interiors, consultation on color and materials for interiors and exterior. Recent projects include a 4,000 sq ft home of reclaimed materials and local stone adjacent to Yosemite, and 52 low-income units for Palm Springs. Solo art exhibitions at Univ. Art Museum Berkeley and Santa Monica Museum of Art. Group exhibitions at Whitney Equitable Center, New York, Nevada Institute of Contemporary Art and Pittsburgh Center for the Arts. Reviews in *Art News*, *New York Times*, *Arts*, and *Výtvarne Umení: The Magazine for Contemporary Art*.

### **Robert Hunt**

*Senior Lecturer*

BS (Env Design) Art Center. Principal/Partner Studio E Design, Inc. Concept illustrator responsible for collaborating with directors and product designers on numerous motion pictures, music videos, and television commercials. Products: Mercedes, Lexus, Lincoln, Nissan, Acura, Volkswagen, Volvo, Pepsi, Mountain Dew, Budweiser, Coors Light, Taco Bell, General Electric, American Express, L'Oreal, Cover Girl. Member: IATSE, Illustrators and Matte Artists.

### **Elena Manferdini**

*Senior Lecturer*

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

**Adam O'Hern**

BFA (Industrial Design) Columbus College of Art and Design. Former designer for Black & Decker, Hewlett-Packard. Freelance designer/consultant for clients including Coleman, Carbon Design, Teague, Yummy Media, The Buzz Group. Awards: Red Dot Design Team of the Year, CCAD Trustee Scholarship and Foundation Excellence Award Scholarship.

**Christopher Paterno**

*Senior Lecturer*

MFA (Furniture Design) RISD, BA (Commercial Art with Photography Concentration) Roanoke Coll. Created Green Materials Library for RISD. Professional practice is focused on eco-conscious product design, and sustainable building methodologies.

**Drew Plakos**

*Senior Lecturer*

MBA, Univ. of St. Thomas, MN; BA (Industrial Arts), CSU LA. Owner InSight Out LLC, providing product development services to the toy and premium trades. Extensive experience concepting, developing, designing and manufacturing premiums, toys, children's articles, housewares, and leisure products for Mattel, Lakeside Games, Schaper, Thermos, and Strottman Int'l.

**Karen Regoli**

*Adjunct Assistant Professor*

AFA (Fashion) Otis. Royal College Of Art U.K., Fullerton College. In-depth experience in various areas of fashion design with a specialty in custom designed wedding gowns, costumes and unique fashions and performance wear. Member of the LACMA Costume Council.

**Behnam Samareh**

*Senior Lecturer*

PhD, MArch (UCLA), BS, BFA (Univ. Maryland) Virtual Environment Architect, and interaction design. Principal / Designer for Plasis Design, LLC an architectural, event design studio that specializes in the design and creation of real-time virtual environments, user interfaces, publications and web-basted materials. Awarded the UCLA Dissertation Fellowship and Alumni Fellowship, Blair Graphics Fellowship, Golden Key National Honor Society.

**Joan Takayama-Ogawa**

*Associate Professor*

MA (Education) Stanford Univ.; BA (Geography/ East Asian Studies) UCLA. Educator and ceramic artist in public collections of Renwick Gallery, Smithsonian Institution; LACMA, Oakland Museum, Long Beach Museum of Art, Celestial Seasonings, Hallmark Racene Art Museum.

**Randall Wilson**

*Professor*

M.A. Otis College of Art and Design; B.A., Colorado State University. Awards: LAAIA Educator of the Year. Merit Award, ACSA Honorary Award. National Merit Award U.S. Department of Transportation. Publications: *Wall Street Journal*, *Abitare*, *the New York Times*, *Metropolis*, *Dwell*, *Graphis*, *LA Architect* among others. Interviews: CNN World News. Teaching: Art Center College of Design, SCI-Arc, Taichung University (Taiwan), Otis College of Art and Design, Pepperdine, Tulane.

**Department  
Faculty**

# Toy Design

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## **Department Goals**

The Toy Design Department prepares diverse students through a high-quality curriculum, taught by experienced faculty, to develop the marketable skills necessary for professional success as a designer in the toy industry or related fields. Students in the Toy Design Department will:

- Develop their individual expression and an entrepreneurial attitude, which results in unique, creative, innovative concepts and designs.
- Gain industry knowledge by learning the key areas of design and different categories recognized within the industry.
- Learn the necessary technical design skills used in the industry, including concepting, drawing, model-making, and computer skills.
- Develop their professionalism by practicing strong work ethics, as well as effective communication and presentation skills.
- Build mentoring relationships with guidance by professionals through corporate sponsorships, industry critiques, and internship programs.
- Learn to design with intent by understanding a designer's role as it relates to marketing and engineering.

# Toy Design

<b>Sophomore Year</b>		<b>Fall</b>	<b>Spring</b>	<b>Degree Requirements</b>
TOYD200/201	Toy Design I/II	3.0	3.0	
TOYD220/221	Drawing I/II	2.0	2.0	
TOYD230	2D Visualization	2.0	—	
TOYD231	3D Visualization I	—	2.0	
TOYD240/241	Model Making I/II	2.0	2.0	
TOYD250/251	Methods & Materials of Production I/II	2.0	2.0	
TOYD261	Conceptual Problem Solving & Brainstorming	—	2.0	
SSCI211	Child Psychology	3.0	—	
ENGL202	Sophomore English	3.0	—	
ILML 200	Integrated Learning Lecture	—	3.0	
Total Credits per Semester		17.0	16.0	
<b>Junior Year</b>		<b>Fall</b>	<b>Spring</b>	
TOYD300/301	Toy Design III/IV	4.0	4.0	
TOYD320/321	Drawing III/IV	2.0	2.0	
TOYD330/331	3D Visualization II/III	2.0	2.0	
TOYD340	Model Making III	3.0	—	
TOYD455	Portfolio Development	—	2.0	
*ILMS300	Integrated Learning Studio	2.0	—	
MATH 136	Math for Artists and Designers	—	3.0	
AHCS236	History of Toys	—	3.0	
AHCS220	Contemporary Perspectives in Art and Design	3.0	—	
Total Credits per Semester		16.0	16.0	
<b>Senior Year</b>		<b>Fall</b>	<b>Spring</b>	
TOYD400/401	Toy Design V/VI	4.0	4.0	
**TOYD415	Career Development	2.0	—	
TOYD420/421	Drawing V/VI	2.0	2.0	
TOYD425	Games and Game Theory	2.0	—	
TOYD430	Package Design	—	2.0	
TOYD450	Toy Industry Practices	2.0	—	
LIBS454	Business Practices	—	2.0	
NSCI308	Juvenile Anatomy and Ergonomics	3.0	—	
	Advanced Topics in English or Liberal Studies Elective	—	3.0	
AHCS 310	Art History Elective	3.0	—	
*LIBS 440	Senior Liberal Studies Capstone	—	3.0	
Total Credits per Semester		18.0	16.0	

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

\*\*Note: TOYD415, Career Development: Though the coursework portion of this class is offered during the fall semester, students are encouraged to participate in an industry internship during the summer between junior and senior years.

# Toy Design

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## Course Descriptions

### Toy Design I/II

TOYD200/201 3 credits

In these courses, students develop an understanding of the creative process of toy design. Emphasis is placed on developing toys which engage children in what is referred to in the toy industry as a “play patterns.” Students apply skills in drawing, model making, and fabrication to create original toys which engage children in imaginative play and shape developmental skills and decision-making, socialization and creativity. The students learn to conduct market research and analysis to insure that their designs are appropriate for the category of toys they are designing. Using various fabrication techniques, students will translate their idea into 3D models, and present the final products to faculty and visiting toy industry professionals.

*Lab Fee - Toy Design I/II - \$50.00*

### Drawing I

TOYD220 2 credits

The purpose of this class is for students to become fully articulate in a new drawing language called Visual Communication. To communicate effectively, a designer needs to have at their disposal a broad range of drawing tools with perspective being the foundation. Students spend the semester becoming familiar with the principals of perspective and more importantly, they learn the useful particulars and shortcuts pertaining to sketching.

### Drawing II

TOYD221 2 credits

This second semester course is an introduction to the theory and practice of sketching, drawing, and rendering techniques as applied to toy product. Focus is on rapid vis sketching as well as marker rendering, which enable the designer to convey information about surface characteristics such as color, texture and material.

### 2D Visualization

TOYD230 2 credits

In this course students acquire the skills necessary to take a concept from a rough sketch to a refined set of technical illustrations. Students will learn to produce illustrations accurately that will convey their design intent and serve as a blueprint when creating a prototype model. The students are introduced to the basic drawing tools in Adobe

Illustrator. The skills learned during this course will continue to be utilized throughout the remainder of the Toy Design studio courses.

### 3D Visualization I

TOYD231 2 credits

This class examines the computer as a means to construct and render an idea via 3D-modeling, and then to output that information for computer aided rapid prototyping. It introduces Computer Aided Design (CAD) programs as toy design tools. Students start with Rhino, a 3D-modeling program that emphasizes the 3D construction and surface rendering of ideas and output to the rapid prototyping machine.

### Model Making I

TOYD240 2 credits

This course teaches the basics of sculpting licensed characters from 2-D turnaround drawings. Students then learn to make molds of the sculpted figures, to cast them in resin, and then to paint the cast figures.

*Lab Fee - \$245.00*

### Model Making II

TOYD241 2 credits

This course introduces students to plastic fabrication and prototyping concepts through the use of various methods.

*Lab Fee - \$100.00*

### Methods and Materials of Production I

TOYD250 2 credits

Materials used for manufacturing within the industry are important because they determine the durability and safety of toys, toy use by consumers, and the methods and costs of production. Each of these issues must be considered in order to successfully design and market a toy. This course focuses on different manufacturing processes as well as the understanding and use of materials used in toy design.

### Methods and Materials of Production II

TOYD251 2 credits

This second-semester course explores more advanced manufacturing processes and materials. Discussion focuses on the fundamentals of plastic components and on design, exploring the possibilities and limitations associated with plastic toy components.

## **Conceptual Problem Solving and Brainstorming**

TOYD261            2 credits

Brainstorming is an essential part of the toy design process; therefore, this class emphasizes creativity through brainstorming techniques. Additional focus is on cobbling up quick toy ideas, given a specific design category.

## **Toy Design III/IV**

TOYD300/301       4 credits

In these courses, students will expand on and 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 proto-typing, 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.

## **Drawing III**

TOYD320            2 credits

Students focus on the full understanding of material indication in monochromatic values. Topics covered include concept sketching, composition, layout, perspective drawing, using sketching as a design tool, and understanding and rendering reflective forms.

## **Drawing IV**

TOYD321            2 credits

This course introduces the computer as a digital tool, building upon sketching and rendering techniques learned in previous drawing classes.

## **3D Visualization II**

TOYD330            2 credits

A more advanced version of Technical Illustration II, this course continues the use of Rhino, the 3D modeling program used in the construction of prototyping models. By using Computer Aided Design (CAD) programs (the same as in the toy industry) students learn advanced modeling and prototyping techniques. Students will be

introduced to Studio MAX for several styles of rendering and basic animation skills. This course combines instruction on the computer with guidance in the standard requirements for the production of 3D models through output to the rapid prototyping machine.

## **3D Visualization III**

TOYD331            2 credits

This is an advanced computer lab course that allows students continue to develop their 3D modeling skills with Rhino and learn more advanced modeling techniques. Students will continue to develop their Studio MAX skills with more advanced 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 on-going projects. Students apply acquired learning to improve toy design projects for use in their portfolios.

## **Model Making III**

TOYD340            3 credits

This course focuses on advanced model making skills and techniques involving the lathe and milling machine with an emphasis on the issues and problems related to the projects developed in Toy Design III. Also included is an emphasis on advanced sculpting, molding, casting techniques, and building articulated armatures for action figures.  
*Lab fee - \$150.00*

## **Portfolio Development**

TOYD455            2 credits

This course concentrates on the organization and presentation of the student's portfolio. Additional attention is given to interviewing skills and techniques. Students will also develop a promo sheet and resume. All work will be presented in both analog and digital formats.

## **Toy Design V/VI**

TOYD400/401       4 credits

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.

## **Course Descriptions**

# Toy Design

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## Course Descriptions

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 will 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 classroom experience to design and prepare their senior show. It will showcase their talents, and is held at the end of the semester.

### Career Development

TOYD415 2 credits

This class is the follow-up to the summer internship that the students participated in with a toy company. A formal presentation of the students' job duties and company profiles are required. In addition, the course will cover interviewing skills, research and targeting potential job prospects, and preparation of oral and written communications.

### Drawing V

TOYD420 2 credits

Understanding of form and material indication from the previous semester is now executed in full color. The course starts with the application of color to backgrounds and other simple elements used in concept sketching. By the end of the course, students are rendering at photo-realistic levels using the computer as a digital tool. Students learn how to render a toy of their own design in full color at a professional level.

### Drawing VI

TOYD421 2 credits

This is an advanced computer lab course that allows students to apply their knowledge from prior drawing classes to on-going projects in an effort to build their portfolios.

### Games and Game Theory

TOYD425 2 credits

This course focuses on game theory from a behavioral science perspective, and applies that perspective to an understanding of a variety of games. The course includes a historical and cross-cultural emphasis. Students create an original game.

### Package Design

TOYD430 2 credits

Package design focuses on creating three-dimensional solutions to solve a variety of packaging and retail problems. In addition to marketing issues, package design addresses a variety of storage and safety concerns. The students address these issues as well as the graphic treatment of the package.

### Toy Industry Practices

TOYD450 2 credits

This course provides an introduction to marketing and product management within the toy industry. Discussion focuses on the four guiding principals of brand management: product, packaging, placement, and promotion. Various topics include consumer behavior, market research, product design, pricing, retail sales, merchandising, advertising, and promotions.

### Independent Study

TOYD999 1-6 credits

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

### Special Topics:3D Visualization IV

TOYD 460 2.0 credits

This elective class is designed as an advanced computer class for senior Toy Design students where they will explore open-ended projects of their own design, building on skills from prior classes in Technical Illustration III and IV. Students will explore advanced techniques of design with Rhino using the software itself as well as specialized plug-ins such as T-Splines for modeling and V-Ray for rendering. The class will also cover techniques and strategies for post processing of renderings in Photoshop, allowing students to work faster and smarter in a professional production environment

**Deborah Ryan**

*Chair*

BS Magna Cum Laude (Design) University of Cincinnati College of Art and Design, Architecture, and Art. Award-winning designer with extensive experience in designing toys, licensed products, apparel, dolls, feature plush, novelties, gifts, and other consumer products for Mattel, Disney, Applause, and Kenner Toys.

**Rebecca Salari Taylor**

*Assistant Chair, Professor*

MA, BA (Design) California State University, Los Angeles. Toy designer and digital artist. Past clients include Mattel Toys, Playmates Toys, Universal, Tomy Toys, Becca Design. Clients include Cunard Lines and Hilton Hotels. Director, L/N Toys R&D/packaging. Owner, Pacific Edge Design.

**Michael Albert**

*Senior Lecturer*

BFA (Design) Columbus College of Art & Design Texas A & M, (Aerospace Engineering) Owner/Designer Dream Themes; Owner/Designer, Innovation Design Concepts; Project Designer, Mattel Toys; Manager R & D, Planet Earth Entertainment; Sr. Animation Designer, Walt Disney Imagineering. Consultant with extensive conceptual design and engineering experience.

**Candace Correa**

*Senior Lecturer*

BA Colby College; MBA The Anderson School at UCLA; MA Latin American Studies at UCLA; Seasoned marketing professional with over 13 years experience in marketing, strategic planning and brand management. International Marketing, The Walt Disney Company; Multi-cultural Marketing, Sears; Global Product Marketing, Eastman Kodak Company; Product Manager, Mattel; CMO of her own product company.

**Bill Eckert**

*Professor*

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

**Dan Garr**

*Senior Lecturer*

BA (International Relations) UC Davis. President of Hot Buttered Elves, Inc. Clients include Disney, Warner Bros., Hit Entertainment, Dreamworks, and Marvel. Extensive special effects for "Forever Young," "Heart and Souls," "Leprechaun," and "Titanic." Invented and patented Wallables.

**Gary Geraths**

*Professor*

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

**Jeannie Hardie**

*Lecturer*

MA (Writing and Film) Regent University. BA (English Literature) Oral Roberts University. Creative Director Deadline Creative. Toy, game, and licensing consultant. Previously Senior Design Manager, Mattel Games & Puzzles. Licensed product lines for Yu-Gi-Oh, Harry Potter, Batman, Looney Tunes, Justice League, and Sponge Bob.

# Toy Design

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## Department Faculty

### Virginia Hein

*Senior Lecturer*

MFA (Fine Art) CSULB. Independent artist and designer. Concept design of girls toys and accessories, preschool toys, plush, home décor, gifts and jewelry, painting and illustration. Formerly Staff Designer at Mattel Toys, Applause and Galoob Toys. Past projects include licensing product concepts for the Vatican Library.

### Candace Lavin

*Adjunct Assistant Professor*

BA (Graphic Design) CSU Northridge. “Dr.Toy” award winner. Professional experience includes environmental graphic design for Walt Disney Imagineering, product design of toys, collectibles, and specialty gifts for Applause, Warner Bros., and Disney.

### Lee Loetz

*Senior Lecturer*

BA UC Davis; studied at California Institute of the Arts Character Animation; Experienced Creative professional with over 15 years in the product and entertainment industry. The Walt Disney Company/Disney Consumer Products. Currently run my own design firm, Popfly Design.

### Marcus Maciel

*Lecturer*

BFA (Toy Design) Otis  
Senior Digital Designer, Digital D&D Support Group Mattel, co-manager Digital Training Center at Mattel. Previously worked in Hot Wheels Engineering group – modeled/reversed engineered Ferrari, Ford, Dodge, GM, Chrysler, Toyota, and Honda company vehicles.

### Joyce Mesch

*Lecturer*

Studied (Glass) California Coll. of Arts and Crafts. Extensive experience in the design and development of girls, infant and pre-school toys, feature plush, novelties, pet products and jewelry. Former Staff Designer at Fisher-Price, Senior Project Designer at Mattel, freelance graphic designer, and Art Director at *Discover* magazine.

### Hanjin Park

*Lecturer*

BA Otis. Toy Designer at Jakks Pacific Inc., in the Road Champs Group. Worked on Creepy Crawler, Fly Wheels 2.0, GX Racers, GX Skate, Laser Challenge, MXS, and seasonal items.

### Drew Plakos

*Senior Lecturer*

MBA, Univ. of St. Thomas, MN; BA (Industrial Arts), CSU LA. Owner InSight Out LLC. providing product development services to the toy and premium trades. Extensive experience concepting, developing, designing and manufacturing premiums, toys, children’s articles, housewares, and leisure products for Mattel, Lakeside Games, Schaper, Thermos, and Strotman Int’l.

### Norene Roxbury

*Senior Lecturer*

AA (Fashion Design) Fashion Inst. of Design and Merchandising. Freelance designer specializing in toy design, 3D prototyping, children and misses apparel, pattern making and illustrated presentations. Former creative manager at Applause working on licensed brands such as Children's Television Workshop, Warner Brothers, Disney, Hanna Barbera, and Paramount.

### Dave Schultze

*Senior Lecturer*

MS (Industrial Design) Art Center, BA (Architecture) Univ. of Oklahoma Coll. of Design. Independent designer with a firm servicing clients including Microsoft, Mattel, LEGO, Applause.

**Alton Takeyasu**

BS Transportation Design, Art Center. Mattel Toys 1991 to present. Current title: Chief Designer, creative and entertainment for Mattel Wheels, Previously Sr. Director, Mattel Hot Wheels Design. In charge of Kid, Innovation and Entertainment. Previously Sr. Director, Mattel Inventor Relations. Previously Senior Director, Mattel Entertainment Design. In charge of all action figure and licensed entertainment-based properties and internally developed intellectual properties. Projects: Maniacs, Speed Racer Movie, Superman Returns, Toy Story, Bugs Life, Cars, Harry Potter, Sponge Bob, Max Steel creation team, HeMan, NBA, Street Sharks, Rock'em Sock'em, Ghostbusters, Star Wars, Robocop, MASK, Batman, Justice League, Hot Wheels Battle Force 5. Staff Designer at Kenner Toys Advanced Concept Design (1984-1991).

**Mark Trageser**

BFA Industrial Design: Minor in sculpture Cleveland Institute of Art. Over fifteen years of toy design experience working with all major toy companies, entertainment studios, video game developers, international manufacturers, and others (Hasbro, Mattel, Jakks Pacific, P&G, Staples, Warner Brothers, Pixar, Disney, Activision, Kodak, and more) and has created numerous brands; MADnetics, Formula Fuelers, Knot Wud, and more. Is named on numerous patents. International lecturer on creativity and innovative design. Has eclectic background including: silversmith, robot builder, graphic designer, butcher, toy expert on "The Apprentice", sculptor, jeweler, furniture designer and much more. As an independent inventor and founder of Kram-Co Inc has won awards for product innovation in several fields.

**April Wilson**

*Lecturer*

AA (Fashion Design) LA Trade Tech Coll. Freelance designer specializing in toy design, 3D prototyping, pattern making and illustrated presentations. Former Head Designer at Cal Toys working on licensed brands Warner Brothers, Disney, Hanna Barbera, and Paramount.

**Paul Winter**

*Senior Lecturer*

BA (Journalism and Advertising) San Diego State Univ. Creative Director and Staff Copywriter, Mattel. Product lines include Games, Barbie, Hot Wheels, Disney, and Nickelodeon.

**Department  
Faculty**

# Graduate Fine Arts

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## **Department Goals**

The Graduate Fine Arts Program encourages young artists to think critically and challenge existing modes of expression. Students in Graduate Fine Arts will...

- Practice a high level of self-criticism needed for consistent development and growth in their work.
- Learn from a variety of diverse experiences and resources representing a wide range of disciplines and points of view.
- Develop a working knowledge of and relationship to art history, criticism, and theory.
- Build on the communication skills needed to clearly and effectively express themselves.
- Develop the technical and theoretical resources and confidence to realize their professional ambitions.
- Form the self-reliance and self motivation needed to sustain a professional career.
- Cultivate a sense of competition and camaraderie.

## Graduate Fine Arts

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<b>First Year</b>	<b>Fall</b>	<b>Spring</b>	<b>Degree Requirements</b>
LIBS650/651      Critical Theory and Practice	3.0	3.0	
GRAD 620/621      Graduate Studio I/II	3.0	3.0	
GRAD 610/611      Graduate Critique	3.0	3.0	
AHCS 575            Special Topics in Art History	2.0	2.0	
*Electives	4.0	4.0	
Total Credits per Semester	15.0	15.0	
<b>Second Year</b>	<b>Fall</b>	<b>Spring</b>	
GRAD 720/721      Graduate Studio III/IV	3.0	3.0	
LIBS774/775      Thesis I/II	3.0	3.0	
GRAD 710/711      Graduate Critique	3.0	3.0	
AHCS 575            Special Topics	2.0	2.0	
GRAD 774            Professional Practice	1.0	—	
GRAD 775            Exhibition Preparation	—	1.0	
*Electives	3.0	3.0	
Total Credits per Semester	15.0	15.0	

\*In addition to Independent Studies, electives may be taken from the offerings of Fine Arts, Liberal Arts and Sciences and other departments with departmental approval.

# Graduate Fine Arts

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## Course Descriptions

### Special Topics in Art History

AHCS 575            2 credits  
This course spotlights a different subject and instructor each semester. Instructors offer their own expertise on topics relating to contemporary issues involved in artistic practice.

### Graduate Critique

GRAD 610/611/710/711            3 credits  
In this two-year course sequence, all graduate students, regardless of media, discuss common issues of studio practice. The course provides an in-depth discussion and investigation of how an artist's work is perceived as a public statement, and how one's work exists in the world. Required.

### Graduate Studio

GRAD 620/621/720/721            3 credits  
This two-year course sequence focuses on each individual student's practice, specifically directed towards aesthetic and technical issues arising out of their work. Students meet with a number of individual instructors on an independent basis, as they have work or issues prepared for discussion. Required.

### Critical Thought

GRAD 651            2 credits  
This course builds on discussions from the Interdisciplinary Critiques, focusing the conversation to a more specific, in-depth level. From political, sociological or psychological points of view, the students and instructor explore what it means to have a critical practice and the ramifications of language and intent. Presentations are required.

### In Context

GRAD 652            2 credits  
The instructor contextualizes presentations by visiting guest lecturers through readings and presentations. The class prepares students to evaluate guest lecture presentations in an informed and intelligent manner, and to see their work and the work of their colleagues more clearly. Presentations are required.  
Students who elect this course MUST also sign up for Visiting Artist Lecture Series.

### Professional Practices

GRAD 774            1 credit  
A seminar in which the intricacies, idiosyncrasies and responsibilities of the professional artist are discussed and deconstructed.

### Critical Theory and Practice I/II

LIBS650/651            3 credits/3 credits  
The in-depth examination of a critical or theoretical text focuses on contemporary issues in art, philosophy, politics, or criticism.

### Thesis

LIBS 774/775            3 credits  
This course encourages and trains students to write a thesis about their own work through the development of the requisite critical writing skills which will serve them in the future when applying for grants as well as preparing them for the literary demands of an artist's career.

### Exhibition Preparation

GRAD 775            1 credit  
Each student in the final year works on the organization, planning, and installation of MFA exhibitions. The course focuses on exhibition psychology, design, and documentation. Additionally, the professional practices needed for well-planned entry into the art world are discussed.

### Visiting Artist Lecture Series

GRAD789            1 credit  
This is a weekly lecture series where artists, theorists and curators present their own work and discuss some aspect of contemporary visual art that is of interest to the graduate student community. The class can be taken alone, or in conjunction with In Context.

## Roy Dowell

*Chair*

MFA, BFA California Institute of the Arts. Nationally and internationally exhibited artist. Paintings, collages and sculptures are included extensively in private, public, and museum collections. His work is the subject of a recent catalogue that presents selected works from 1981-2005, in conjunction with an exhibition at the Margo Leavin Gallery, Los Angeles. Recipient of the J. Paul Getty Fellowship and a regular Artist-in-Residence at the Anderson Ranch Art Center, Snowmass, Colorado. His work has recently been exhibited in New York at Lennon Weinberg Gallery and also at Galerie Schmidt Maczollek in Cologne, Germany.

## Annetta Kapon

*Assistant Chair, Professor*

MFA (New Genres) UCLA, MA Univ. of London, BA Aristotle Univ., BFA Otis College of Art and Design. Nationally and internationally exhibited artist. Publications include articles in the *LA Times*, Biennale of Sydney Catalogue, Frieze, and Women in Dada. Recipient of several artist residency fellowships as well as California Community Foundation and Pollock-Krasner grants.

## Judie Bamber

*Senior Lecturer*

BFA California Institute of the Arts. Represented by Angles Gallery in Los Angeles. Solo exhibitions at Laurie Rubin Gallery and Gorney Bravin + Lee in New York, NY; Roy Boyd Gallery, Richard Telles Fine Art, Angles Gallery and Pomona College Museum in Los Angeles, CA. Group exhibitions include "Sexual Politics: Judy Chicago's Dinner Party in Feminist Art History," UCLA Hammer Museum of Art, Los Angeles; "In a Different Light," University Art Museum, University of California, Berkeley, California; "Contemporary Identities: 23 Artists," The Phoenix Triennial, Phoenix Art Museum, Phoenix, Arizona; "Paper Trails: The Eidetic Image," Krannert Art Museum, University of Illinois at Urbana-Champaign, Illinois; "L.A. Hot and Cool," MIT List Visual Arts Center, Cambridge, Massachusetts. Awards include Art Matters Inc. Grant in 1992, the COLA grant in 2008 and the California Community Foundation Grant in 2008.

## Kathrin Burmester

*Lecturer*

MFA Otis College of Art and Design; BFA School of Visual Arts, N.Y.; Works exhibited at Lora Schlesinger Gallery, Santa Monica; Seeline Gallery, Santa Monica; LA Freewaves, UCLA Hammer Museum; Max Ophüls Film Festival, Saarbruecken, Germany. Recently exhibited work at Jim Kempner Fine Art in New York and Artower Gallery in Athens, Greece.

## Cletus Dalglish-Schommer

*Lecturer*

MFA (Interdisciplinary Studio) UCLA, A.B. Honors (Art History and Studio Art) Princeton Univ. Contributing editor to *Cabinet*. Board of Directors of the Foundation of Art Resources. Essay on the work of Eric Wesley published in the catalog for the Studio Museum in Harlem's "Freestyle" exhibition.

## Abdelali Dahrouch

*Lecturer*

MFA Pratt Institute, BA State University of New York, Cortland. Whitney Independent Study Program; Cultural Exchange Station, Tabor CZ; the Metamedial Center for the Arts, Plasy CZ; Ashkal Alwan, The Society of Plastics Arts, Beirut, Lebanon. Group and solo exhibition in L.A., Berkeley, Portland, New York, Athens (GA), Dearbon (MI), and internationally in Spain, Czech Republic and Jordan. Publication in *Third Text*.

## Linda Hudson

*Associate Professor*

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

**Department  
Faculty**

# Graduate Fine Arts

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## Department Faculty

### John Knight

Senior Lecturer

MFA (Fine Arts) University of California, Irvine. Exhibitions in Belgium, France and Spain. Interviews and texts include *Texte Zur Kunst*, *Heft 59 o Art Since 1900: Modernism, Antimodernism, Postmodernism, Neo-Avantgarde* and *Culture Industry: Essays on European and American Art from 1955 to 1975*, *New Art in the 60's and 70's Redefining Reality*, and *Institutional Critique and After*.

### Kori Newkirk

Senior Lecturer

MFA University of California, Irvine, BFA School of the Art Institute of Chicago. Newkirk's Recent solo exhibitions include the Studio Museum in Harlem, the Museum of Contemporary Art, San Diego, Art Gallery of Ontario, Toronto and the Museum of Contemporary Art, Cleveland.roup exhibitions include "Alien Nation," ICA London, Dak'Art, 7th Edition of the Biennale of Contemporary African Art, "Dakar"; the Whitney Biennial: "Day for Night," Whitney Museum of American Art, and the California Biennial, Orange County Museum of Art, Newport Beach

### Renee Petropoulos

Associate Professor

MFA (Studio Art), BFA (Art History) University of California, Los Angeles. Nationally and internationally exhibited artist. Recent exhibitions at Museum of Modern Art in San Salvador, El Salvador. Currently working on several projects to be located in the public arena, as well as a collaborative project in Oaxaca, Mexico. Grants include Durfee Foundation Fellowship and a COLA Individual Artist Grant. Represented by the Rosamund Felsen Gallery in Santa Monica.

### Benjamin Weissman

Senior Lecturer

BFA California Institute of the Arts. Exhibited nationally and internationally including the Christopher Grimes Gallery, Santa Monica, Galerie Krinzinger, Vienna and the ICA in London. Publications include two books of short stories and has contributed numerous reviews and articles to magazines and journals such as *Artforum*, *Parkett and Frieze*.



# Graduate Writing

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**Department  
Goals**

The Graduate Writing Program guides the developing talents of advanced students in the complex practice of writing as a verbal art. Students in Graduate Writing will...

- Produce the most compelling work of fiction, poetry, or creative non-fiction at this stage of their career.
- Demystify their perception of the professional world of writing and literature.
- Make their way in a profession that involves teaching or other institutional affiliations.
- Locate their own writing and that of their contemporaries within an international arena of 20th century world literatures.
- Focus on practical critical issues within the student's work vital to his or her practice.

# Graduate Writing

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<b>First Year</b>		<b>Fall</b>	<b>Spring</b>	<b>Degree Requirements</b>
WRIT600/601	Prose/Poetry Workshop I/II	4.0	4.0	
WRIT750	Literary Seminar	3.0	6.0	
WRIT640	Translation Seminar	3.0	—	
WRIT789	Visiting Writers Lectures	2.0	2.0	
WRIT 760	Publishing Practices (optional year-long course)			
Total Credits per Semester		12.0	12.0	
<b>Second Year</b>		<b>Fall</b>	<b>Spring</b>	
WRIT700/701	Prose/Poetry Workshop III/IV	4.0	4.0	
WRIT750	Literary Seminar	6.0	6.0	
WRIT789	Visiting Writers Lectures	2.0	2.0	
WRIT 760	Publishing Practices (optional year-long course)			
Total Credits per Semester		12.0	12.0	
<b>Third Year</b>		<b>Fall</b>		
WRIT790	Thesis	4.0		
Total Credits per Semester		4.0		

# Graduate Writing

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## Course Descriptions

### Prose/Poetry Workshop I/II/III/IV

WRIT600/601/700/701 4 credits/4 credits (first year) 4 credits/4 credits (second year)  
A two-year workshop sequence in the student's area of emphasis, i.e. fiction, poetry, non-fiction. Also, as part of the course, the student may meet with the program director and other graduate faculty during the semester.

### Translation Seminar

WRIT640 3 credits  
This course is a study of literary translation and its radical impact on English-language poetry and fiction. Poetry or fiction translation is an option for the critical essay in this course. Students, in either case, acquire first-hand knowledge of literary traditions outside that of Anglo-American literature.

### Literary Seminar I/II/III/IV

WRIT750 3 credits /6 credits (first year) 6 credits/6 credits (second year)  
These in-depth seminars focus on particular issues or currents in contemporary fiction and poetry, with topics selected from various international literary traditions (e.g., "Poetry's Public" or "The Ethics of Fiction") or monographic courses on such figures as Gertrude Stein, William Faulkner, Ezra Pound, James Joyce, or Eudora Welty.

### Publishing Practices

WRIT760 3 credits  
An optional year-long course directed toward the contemporary world of publishing, as well as working on our writing program's literary tabloid, OR, the Otis Books/Seismicity Editions imprint.

### Visiting Writers Series

WRIT 789 2 credit/2 credit  
A bi-weekly lecture series featuring visiting poets, fiction writers and essayists from the U.S. and abroad who read and discuss their own work and aspects of contemporary literary culture. A question and answer period follows each talk.

### Thesis

WRIT790 4 credits  
A publishable, book-length work of fiction, poetry or creative non-fiction is supervised by the department chair or faculty. The completed work is submitted to a faculty committee of the student's choosing for final approval.

**Paul Vangelisti**

*Chair*

MA, ABD, USC; BA, Univ. of San Francisco. Author of more than twenty books of poetry. Translator, journalist, and former Cultural Affairs Director at KPFK Radio. NEA Translator Fellow and NEA Poetry Fellow.

**Guy Bennett**

*Professor*

PhD, BA (French) UCLA. Author of four books of poetry, most recently *Drive to Cluster* (2003). Noted translator from French.

**Brian Blanchfield**

*Senior Lecturer*

MFA, Warren Wilson Coll.; BA, Univ. of North Carolina, Chapel Hill. Author of *Not Even Then* (2004), published by the UC Press in the New California Poetry Series. Poet and critic.

**Peter Gadol**

*Associate Professor*

AB Harvard Coll. Author of five novels, most recently *Silver Lake* (2009), *The Long Rain* (1997) and *Light at Dusk* (2000). Work has been translated into several languages.

**Lewis MacAdams**

*Senior Lecturer*

MFA Univ. of Iowa; BA Princeton. Author of ten books of poetry, including *The River* (2005). Engaged in current Los Angeles scene through a strong interest in social and environmental issues.

**Douglas Messerli**

*Senior Lecturer*

MA, PhD Univ. of Maryland; BA Univ. of Wisc. Writer of fiction, poetry, and drama, as well as editor of Sun & Moon Press, now Green Integer Books, one of the country's foremost publishers of new writing.

**Dennis Phillips**

*Senior Lecturer*

BFA, Cal Arts. Former director of the Beyond Baroque Literary Center, Venice. Author of numerous books of poetry, including *Sand* (2002) and *Credence* (1996). His poetry forces the reevaluation of contemporary genres and aesthetics.

**Martha Ronk**

*Senior Lecturer*

PhD Yale Univ.; BA Wellesley Coll. Shakespeare scholar and author of numerous poetry collections, most recently *In a Landscape of Having to Repeat* (2004, PEN USA award in poetry), and *Why/Why Not* (2003).

**Benjamin Weisman**

*Senior Lecturer*

BFA Cal Arts. Writer and visual artist, author of two collections of short fiction, *Headless* and *Dear Dead Person*. Solo shows of his art in the U.S. and abroad. Hosts "New American Writing Series" at UCLA Hammer Museum.

**Jen Hofer**

*Senior Lecturer*

B.A. Brown University. MFA, Iowa University. Poet and translator Jen Hofer's recent publications include *sexoPUROsexoVELOZ* and *Septiembre*, a bilingual edition of books two and three of the lifelong project *Dolores Dorantes* by Dolores Dorantes, *lip wolf*, a translation of Laura Solórzano's *lobo de labio*, *Sin puertas visibles: An Anthology of Contemporary Poetry by Mexican Women*, *slide rule*, and the chapbooks *laws and lawless*. Forthcoming are *The Route*, an epistolary and poetic collaboration with Patrick Durgin, *Laws from Dusie Books*, and a book-length series of anti-war-manifesto poems from Palm Press titled *one*.

**Ben Ehrenreich**

*Senior Lecturer*

Studied religion at Brown University. His articles and essays have been published in *L.A. Weekly*, *the Village Voice*, *The Believer*, *the Los Angeles Times*, and *the New York Times*. His fiction has appeared in *Bomb*, *McSweeney's*, *Black Clock*, *Swink*, and elsewhere. His work has been reprinted in anthologies including *The Best American Nonrequired Reading 2004*, *The Believer Book of Writers Talking to Writers*, and *Notes from Underground: The Most Outrageous Stories from the Alternative Press*. *The Suitors*, was published in 2006 by Counterpoint Press.

# Graduate Public Practice

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## **Department Goals**

The Graduate Program in Public Practice explores new artistic practices based on observation, research, commentary and activism in the public realm.

- Design and execute an art-based public project with professional-level craftsmanship and aesthetic quality.
- Translate this project for further telling, as an exhibition, website or other.
- Demonstrate an on-going perspective of critical inquiry, including ability to frame questions and devise methodologies for answering them.
- Demonstrate successful communication with and ability to receive feedback from collaborators and communities in which they work.
- Explore, in writing, aspects of public practice that are important to their work, to the field and to the visual arts in general.

## Graduate Public Practice

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<b>First Year</b>		<b>Fall</b>	<b>Spring</b>	<b>Degree Requirements</b>
PUBP600/601	Production Studio I/II	6.0	6.0	
AHCS580	History of Public Strategies in Art	3.0	—	
LIBS654	Public Realm Seminar	—	2.0	
PUBP620/621	Case Studies I/II	3.0	3.0	
PUBP650	Field Methodologies for Artists	—	2.0	
	Studio Electives	3.0	2.0	
Total credits per semester		15.0	15.0	
<b>Second Year</b>		<b>Fall</b>	<b>Spring</b>	
PUBP700/701	Production Studio III/IV	6.0	5.0	
PUBP770	Thesis Review	—	1.0	
LIBS655	Public Realm Seminar II	2.0	—	
LIBS784/785	Thesis I/II	3.0	3.0	
PUBP790	Field Internship	2.0	—	
PUBP792	Pedagogy Practicum	—	2.0	
	Studio Electives	2.0	4.0	
Total Credits per Semester		15.0	15.0	

# Graduate Public Practice

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## Course Descriptions

Because of the field-based and professional nature of this program, it might, at times, appear more demanding than other graduate programs, including being required to work longer hours than those designated by the assigned course times and to extend my work outside of the traditional 15-week semester.

### History of Public Strategies in Art

AHCS 580 3 credits

Weekly seminar with lectures and readings tracing the history of public practices in art from 1930 to today, with a focus on public art, installation, contemporary research in art, and current trends. Students will be expected to identify definitions and arguments on challenging themes, such as globalism, ethics, community-based initiatives, etc.

### Public Realm Seminar

LIBS654/655 2 credits

Theory perspectives on working in public, topics in art criticism, interdisciplinary topics regarding art/anthropology, civic policy, urbanism, etc. These are a changing set of topics determined by interest and relevance to their critical repertoire.

### Thesis I

LIBS 784 3 credits

A two-semester writing project that situates the student's final art project within contemporary criticism in a publishable text. Students will build a Case Study using their own work, exploring the applicable modes of perception and assessment according to critical paradigms. In the first semester, students will focus on defining and documenting their project, doing research on related artists works or theories, and identifying critical themes, areas for investigation. An outline and a first draft will be expected by the end of the first semester.

### Thesis II

LIBS 785 3 credits

In the second semester students will focus on refining their positions, redrafts and final edits. By the end of the term students will complete their thesis of 25 pages. It will include current and historical references, a case study of each student's project, and a critical analysis that includes multiple kinds of data. The intervention of this written capstone project is to provide evidence that the student is able to articulate his/her intentions in the context of contemporary art practices.

### Production Studio I: The Process of Production

PUBP600 6 credits

This series of four studios over two years forms the core of the MFA Public Practice program and is where the student's Final Project is created. The first semester begins with a collaborative project under the supervision of a visiting artist and includes collaboration, formation of community relationships, critique, production, and a final presentation. Skills workshops in subjects like video or model production are determined based on the nature of the project.

### Production Studio II: Research and Design

PUBP601 6 credits

This series of four studios over two years forms the core of the MFA Public Practice program and is where the student's Final Project is created. In the second Production Studio, students will determine a topic and location, do research, find partners, and design their project individually or in collaboration with other students.

### Case Studies I: Overview of the Field

PUBP620 3 credits

Focusing on specific examples from public practices, this course features an overview of collaborative and public practices based on either geographic location (in Los Angeles or elsewhere) or on relevant topics, such as eco-art or community-based art, with an understanding of how these works fit into various professional art scenes.

# Graduate Public Practice

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## Course Descriptions

### Case Studies II: Focused Approach

PUBP621 3 credits

Focusing on one or two specific examples from public practices, this course features in-depth analysis of significant works from the field, deconstructing both practice and theory, with accompanying readings and writing required. The development of an individual model (Case Study) of one's work sets the stage for the Thesis courses in the following year.

### Field Methodologies for Artists

PUBP650 2 credits

Seminar on research and other career/professional methodologies for artists. This seminar will feature discussions, readings, presentations by visitors and field trips. This is a companion course to Production Studio II.

### Production Studio III: Implement and Critique

PUBP700 6 credits

This series of four studios over two years forms the core of the MFA Public Practice program and is where the student's Final Project is created. In the second year we expect intensive, phased production on a project of student's interest. In the third Production Studio, students will implement their plan and begin a critique process within their community. During this semester individual studio visits will focus on production critique.

### Production Studio IV: Translations

PUBP701 6 credits

This concludes the studio portion of the MFA Public Practice program. In the final Production Studio, students will seek community critique and will design and implement a "translation" of their project in a final exhibition.

### Thesis Review

PUBP770 1 credit

Over the course of the final semester students must pass periodic reviews by faculty, guest artists and a final critique that encompasses a review of all their work.

### Field Internship Presentation

PUBP790 2 credits

Over the course of their study at Otis, students will select an internship with a professional artist working in public practice. This seminar provides an opportunity to reflect on learning and share with other students through presentations.

### Pedagogy Practicum

PUBP792 2 credits

Experience in teaching is required, before or during the Program. Students are offered opportunities to assist teach in Otis' undergraduate and other programs. In this seminar, students reflect on the relationship between teaching, public pedagogy, and their own practices. This requirement takes the form of a three session "insert" into the Production Studio IV course.

### Studio Electives

Studio production electives are determined in consultation with the Chair in order to build specific skills for the student's final project. These skills might include: photography, video, installation, landscape design, computer web design, etc. These courses (a minimum of 11 units overall) will be available each semester and will be sited in appropriate design or fine arts production labs. A student is expected to create a comprehensive skills learning plan with a convincing rationale, rather than make ad hoc skills course selections.

# Graduate Public Practice

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## Department Faculty

Note: All faculty do not teach every semester.

### **Suzanne Lacy**

*Chair*

MFA Cal Arts; BA UC Santa Barbara  
Internationally exhibited artist known for contributions in feminist, performance, public art. Co-founder Visual Public Arts Institute at CSU Monterey, author *Mapping the Terrain: New Genre Public Art*. As artist, educator, social activist, and writer, her work over the course of the last 30 years has focused on taking art out of the gallery and into the world to engage new audiences and galvanize a public discussion about race, poverty, and social justice.

### **S.A. Bachman**

*Senior Lecturer*

MFA Tyler School of Art, BFA Ariz. St. Univ.  
Public artist and co-founder of THINK AGAIN, an artist-activist collaborative that expects something political from art and uses images to challenge indifference. Their interventions, billboards, postcards, and public projections seek to dissolve the boundary between critique and action while prompting the political imagination. THINK AGAIN recruits art-making in the service of public address and interrogates social issues including: economic injustice, gentrification and displacement; immigration “reform” and the criminalization of undocumented workers; queer rights and sexual liberation; the logic of militarization, and the ongoing social problems of HIV/AIDS and violence against women.

### **Andrea Bowers**

*Senior Lecturer*

MFA Cal Arts; BFA Bowling Green State Univ.  
Andrea Bowers has an MFA from CalArts and lives and works in Los Angeles. Recent solo shows include "Sanctuary" at Van Horn, Düsseldorf; "The Weight of Relevance" at ZKM/Zentrum für Kunst und Medientechnologie, Karlsruhe, The Power Plant, Toronto, the Secession, Vienna and Susanne Vielmetter Los Angeles Projects; "Vows" at Halle für Kunst, Lüneburg, and "Nothing Is Neutral" at REDCAT, Los Angeles and Artpace, San Antonio. Recent group shows include the 2008 California Biennial at the Orange County Museum of Art, Proyecto Civico at The Centro Cultural Tijuana (CECUT), Progress at the Whitney Museum of American Art, Index: Conceptualism in California from the Permanent Collection at the Museum of Contemporary Art, Los Angeles and the L.A. Anarchist Book Fair. Bowers is represented by Susanne Vielmetter Los Angeles Projects, Mehdi Chouakri in Berlin, Galerie Praz-Delavallade in Paris, and Van Horn in Düsseldorf. Bowers is currently a Visiting Artist at the California Institute of the Arts (Cal Arts).

### **Abdelali Dahrouch**

*Senior Lecturer*

MFA Pratt Institute; BA SUNY Cortland  
Studio Fellow, Whitney Independent Study Program; Cultural Exchange Station, Tabor CZ; the Metamedia Center for the Arts, Plasy CZ; Ashkal Alwan, The Society of Plastic Arts, Beirut, Lebanon. Group and solo exhibitions in L.A., Berkeley, Portland, New York, Grinnell, (IO), Athens (GA), Dearborn (MI), and internationally in Belgium, France, Spain, Czech Republic, Bulgaria, and Jordan. Featured in Fall 2008 Gwangju Biennale in South Korea. Publications in *Third Text*.

**Dana Duff**

*Professor*

MFA Cal Arts; BFA Cranbrook Academy of Art. Exhibited at Whitney Museum, New Museum and galleries in N.Y. and L.A. Films shown at Internacional Film Festival Rotterdam and Biennale de l'Image en Mouvement, Geneva. Residencies at American Academy, Rome; Pont-Aven, Paris, and Nice, France; Mexico City. Lives and works in L.A. and Mexico.

**Kate Johnson**

Johnson's collaborative work has been seen in a variety of venues from the Cannes Film Festival, Museum of Modern Art in New York and the Institute of Contemporary Art in London, The Armand Hammer, Los Angeles Theatre Center, The Luckman Gallery, International Dance Film Festival, Istanbul, Columbia College of Chicago, Highways Performance Space, The History Channel, Channel 5 in France, the SIGGRAPH and DV Expo conferences, and in theatres and public spaces internationally. She is currently co-directing a feature documentary that is an NEA grant award recipient.

**Annetta Kapon**

*Associate Professor*

MFA UCLA; MA Univ of London; BA Aristotle University, Thessaloniki; BFA Otis. Work exhibited in the 2004 Biennale, Sydney; Shoshana Wayne Gallery, LACE, and Exit Art. Recipient of a Pollock-Krasner Foundation Grant, California Community Foundation Fellowship, and a Fundacion Valpariso residency.

**Bill Kelley Jr.**

MA Univ. of N.M. Ph.D Candidate UCSD. Educator, independent writer, curator, and critic based in Los Angeles. Former director and current Editorial Advisor of the journal LatinArt.com. His Maser's degree is in 19th c colonial studies, and his PhD in progress is in contemporary theory and criticism. His most recent projects include Proyecto Cívico: Diálogos y Interrogantes for CECUT (Tijuana, Mexico 2009) and Laboratorio de Arte y Espacio Social for Museo del Banco Central (Quito, Ecuador 2008).

**Sandra de la Loza**

MFA CSU Long Beach; BA UC Berkeley. Loza utilizes a variety of mediums such as photography, sound, printmaking, video and installation to navigate ideas and spaces. She has collaborated with other artists and activists to generate artist-led spaces for practice and critical dialogue. Such efforts have resulted in community centers, conferences, art events and discussion groups including "Transitorio Público" (2007), "From the Barrel" (2006-2008), "the October Surprise" (2004), and "Arts in Action" (2000-2004). She has received grants from the Center for Cultural Innovation, the California Community Foundation, the Durfee Foundation and the Department of Cultural Affairs. Recent exhibits include "Phantom Sightings: Art After the Chicano Movement," organized by the Los Angeles County Museum of Art, "Vexing: Female Voices from East LA Punk" at the Claremont Museum of Art, and Puerto Vallarta: Arte Contemporaneo 2008.

**Karen Moss**

BA, MA, PhD, USC. Doctoral dissertation on "Fluxus and Intermedia in California." As an art historian, curator and educator, has worked in museum curatorial and education positions. Currently Curator of Collections and Director of Education and Public Programs with the Orange County Museum of Art. Other experience includes SFAI, Walker Art Center, Santa Monica Museum of Art, MOCA, and Santa Barbara Museum of Art.

**Department  
Faculty**

# Graduate Public Practice

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## Department Faculty

### Renee Petropoulos

*Associate Professor*

BA, MA UCLA. Concentrations include Islamic art, video, and photography. Exhibited widely in U.S. and abroad. Public site commissions and collaborations with Daniel Martinez, Leslie Dick, and Benjamin Weissman. Exhibitions include San Francisco Jewish Museum, Blaffer Museum, Houston; ICA, London; Museum of Modern Art (MARTE), El Salvador; and Berkeley Art Museum. Current projects in Berlin, L.A. and Oaxaca, Mexico. Grants from J. Paul Getty, Durfee Foundation, Art Matters, and COLA. Since 2003, part of Society for the Activation of Social Spaces through Art and Sound (SASSAS).

### Katie Phillips

*Chair, Foundation*

MFA Claremont Grad School, BFA Univ of Illinois. Chair, Otis Foundation Dept. Widely exhibited artist. Illinois, Urbana. Chair, Otis Foundation Dept. Widely exhibited artist. Exhibitions include Art Museum of South Texas; Frye Museum, Seattle, WA; Spokane Art Museum; J.B. Speed Museum, Louisville, KY. Works reviewed in *Art News*. Collection of the J.B. Speed Art Museum. Published in *Images and Issues* and *Leaves of Many Seasons* (Plenum Press).

### Consuelo Velasco

*Lecturer*

MA USC; BA UC Santa Cruz  
Velasco has an undergraduate degree art with an emphasis on mixed media, murals and small press publications. Master's degree in Public Art Studies focused on arts administration, digital media and art in rural contexts. Velasco was previously employed by the Los Angeles County Metropolitan Transportation Authority, Metro Art where she was extensively involved in the public art component of the Expo Light Rail line and is presently the manager of the MFA Public Practice program.

### Claude Willey

BA Columbia College, Chicago. MFA Studio Art UCI. Co-coordinator of MOISTURE, a multi-year water research project in the Mojave Desert. Merged ecology, environmental history, renewable-energy technologies, and urban transportation/landscape history.



# Graduate Graphic Design

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## **Department Goals**

The Graduate Program in Graphic Design will provide a highly competitive academic environment for candidates interested in combining current practices with pursuing a master's degree in graphic design. This program has three individual themes from which to study: typography and type design, social responsibility of the artist in society, and advancing the discipline through theory and innovation.

- Describe a trajectory of past and current design projects that inform his/her practice.
- Conceive, design and execute a successful body of work that advances the candidate's practice and reflects current trends in the disciplines.
- Demonstrate the ability to frame questions, devise appropriate methodologies for answering them, and evidence an on-going perspective of critical inquiry.
- Successfully communicate the goals of their thesis and their relationship to the candidate's future practice.
- Demonstrate an awareness of the importance of design pedagogy to the practice of contemporary graphic design.
- Propose and implement further documentation, representation or expressions of the candidate's final project.
- Demonstrate creativity and the power of effective communication through their work.
- Explore in writing aspects of graphic design that are important to the field and visual arts in general.

## Graduate Graphic Design (Primary)

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<b>First Year</b>		<b>Summer</b>	<b>Spring</b>	<b>Degree Requirements</b>
GRDS 500	Seminar I	6.0	---	
AHCS 576	History + Theory: Cont Theories in Design	3.0	---	
GRDS 620	Studio Topics Typography and Type Design	2.0	---	
GRDS 630	Studio Topics: Soc Responsibility of the Designer	2.0	---	
GRDS 640	Studio Topics: Advancing the Discipline	2.0	---	
GRDS 799	Directed Studies	---	7.5	
Total credits per semester		15.0	7.5	
<b>Second Year</b>		<b>Summer</b>	<b>Spring</b>	
GRDS 600	Seminar II	6.0	----	
GRDS 650	Visiting Artists Critique	2.0	----	
AHCS 577	History of Graphic Design & Vis Culture	3.0	----	
*GRDS 621	Studio Topics Typography and Type Design	2.0	----	
*GRDS 631	Studio Topics: Soc Responsibility of the Designer	2.0	---	
*GRDS 641	Studio Topics: Advancing the Discipline	---		
GRDS 799	Directed Studies	---	7.5	
*Students must choose two of these courses				
Total credits per semester		15	7.5	
<b>Third Year</b>		<b>Summer</b>		
GRDS 700	Seminar III	6.0		
GRDS 790	Thesis/Final Project	4.0		
AHCS 578	Special Topic in Design	3.0		
**GRDS 622	Studio Topics Typography and Type Design	2.0		
**GRDS 632	Studio Topics: Soc Responsibility of the Designer	---		
**GRDS 642	Studio Topics: Advancing the Discipline	---		
**Students must choose one of these courses				
Total credits per semester		15		

## Graduate Graphic Design (Alternate)

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<b>Degree Requirements</b>	<b>First Year</b>	<b>Summer</b>	<b>Spring</b>
	GRDS 500 Seminar I	6.0	---
	GRDS 620 Studio Topics Typography and Type Design	2.0	---
	GRDS 630 Studio Topics: Soc Responsibility of the Designer	2.0	---
	GRDS 640 Studio Topics: Advancing the Discipline	2.0	---
	GRDS 700 Seminar III	---	3.0
	GRDS 799 Directed Studies	---	9.0
	AHCS 576 Hist + Theory: Cont Theories in Design	3.0	---
	Total credits per semester	15	12
	<b>Second Year</b>	<b>Summer</b>	<b>Spring</b>
	GRDS 600 Seminar II	6.0	---
	GRDS 650 Visiting Artists Critique	2.0	---
	*GRDS 621 Studio Topics: Typography and Type Design	2.0	---
	*GRDS 631 Studio Topics: Soc Responsibility of the Designer	2.0	---
	*GRDS 641 Studio Topics: Advancing the Discipline	---	---
	GRDS 700 Seminar III	---	3.0
	GRDS 799 Directed Studies	---	6.0
	AHCS 577 History of Graphic Design & Visual Culture	---	3.0
	*Students must choose two of these courses		
	Total credits per semester	12	12
	<b>Third Year</b>	<b>Summer</b>	
	GRDS 790 Thesis/Final Project	4.0	
	**GRDS 622 Studio Topics Typography and Type Design	2.0	
	**GRDS 632 Studio Topics: Soc Responsibility of the Designer	---	
	**GRDS 642 Studio Topics: Advancing the Discipline	---	
	AHCS 578 Special Topic in Design	3.0	
	**Students must choose one of these courses		
	Total credits per semester	9	

## Graduate Graphic Design (Accelerated)

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<b>First Year</b>		<b>Summer</b>	<b>Fall</b> (off-site)	<b>Spring</b>	<b>Degree</b> <b>Requirements</b>
GRDS 500	Seminar I	6.0			
GRDS 620	Studio Topics: Type	2.0			
GRDS 630	Studio Topics: Soc. Res	2.0			
GRDS 640	Studio Topics: Advancing the Discipline	2.0			
GRDS 650	Visiting Artist Crit	2.0			
AHCS 576	Hist + Theory: Cont Theories in Design	3.0			
GRDS 799	Directed Studies		8.0	7.0	
GRDS 600	Seminar II			6.0	
AHCS 577	History of Graphic Design			3.0	
GRDS 622	Studio Topics: Type			2.0	
		<hr style="width: 100%;"/>	<hr style="width: 100%;"/>	<hr style="width: 100%;"/>	
		17.0	8.0	18.0	
<b>2nd Year</b>	<b>Course</b>	<b>Summer</b>			
GRDS 700	Seminar III	6.0			
GRDS 622	Studio Topics: Type	2.0			
GRDS 632	Studio Topics: Soc. Res.	2.0			
GRDS 642	Studio Topics: Advancing the Discipline	2.0			
GRDS 790	Thesis/Final Project	4.0			
AHCS 578	LAS: Special Topics Design	3.0			
		<hr style="width: 100%;"/>			
		17.0			

\*must be recommended by MFA portfolio committee

# Graduate Graphic Design

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## Course Descriptions

### Seminar I/II/III

GRDS 500/600/700 6 credits  
In this three-term course sequence, all graduate students, work on project-specific assignments. Faculty and visiting artists provide the opportunity for in-depth discussion, conceptual and formal investigation. The intention of this course is to find focus and specialization in the program.

### Typography and Type Design

GRDS 620/621/622 2 credits  
The projects assigned, use theory, methodology, and personal interests to expand student, knowledge of typography and its role within graphic design. Each section will host a visiting type designer who will workshop with the students and establish the beginnings of designing a typeface.

### Social Responsibility of the Designer in Society

GRDS 630/631/632 2 credits  
This course defines “social responsibility” as a nuanced and contextual idea, one whose meaning is constantly evolving and whose manifestations shift between cultures and generations. Specific project topics and themes rotate by semester. All projects will involve an intensive research component that includes both informational and formal/visual research (collecting and making).

### Advancing the Discipline through Theory and Innovation

GRDS 640/641/642 2 credits  
Students will cultivate personal working methodologies and develop and test them throughout the course. Careful examinations of current/previous design vanguards with particular attention to the relationship between method and form. Students will produce a series of projects and will be critiques throughout the semesters by peers and faculty/guest faculty.

### Visiting Artist Critique

GRDS 650 2 credits  
This course offers one-on-one studio critiques with visiting artists. The focus is on the individual student’s practice. In-depth discussion with artists and designers give students the opportunity to strengthen their conceptual and aesthetic development.

### Directed Study: Writing Theory, Criticism for Publication (Spring Semester)

GRDS 799 3.5 - 9 credits  
Students produce academic texts related to design that are historical, critical, and/or theoretical. Through mentorship, students will begin to establish a body of work that can and should contribute to contemporary design discourse. Communication via digital technologies, telephone, or face-to-face meetings all contribute to the mentorship process. Publication material in digital or analog form is required.

### Directed Study: Developing a Typeface (Spring Semester)

GRDS 799 3.5 – 9 credits  
Students interested in designing typefaces, will work closely with a type designer over the Spring session to create their own typeface. Research, thorough formal investigations, and conceptual development play a critical role. Students are encouraged to choose a mentor whose thinking, work ethic, and craft are inspirational and will undoubtedly shape their own practice.

### MFA Final Project

GRDS 790 4 credits  
This course focuses on assisting students as they research, produce, and complete their thesis project. Guided by faculty, classmates, and visiting artists, all MFA candidates seek to solidify their place in the field of graphic design by initiating a project that redirects, re-establishes, and challenges the practice as it is today.

### History + Theory: Contemporary Theories in Design

AHCS 576 3 credits  
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.

**History of Graphic Design and Visual Culture**

AHCS 577

3 credits

The course is structured in three units: Reform and Revolution, focusing on the European avant-garde movements; Consumption and Mass Culture, looking at design in America and postwar Europe; and Media and Messages, exploring visual literacy and design responsibility through a consideration of design authorship, citizenship, and leadership in the postmodern world.

**Special Topic in Design**

AHCS 578

3 credits

Visiting Lecturers and Visiting Scholars who offer unique perspectives will be asked to design this special topics course to meet the needs of the candidates who are in their final stages to the program.

**Visual Language**

GRDS 660

2.0 credits

This course is an advanced exploration of form-making and the relationship among image-making mediums, narrative structures, and communication. A process-intensive course, all project deliverables and outcomes are open-ended. Formal explorations are intended to expand possibilities for the final outcome of a graphic design project. The success of project outcomes is evaluated based on content- and context-specific criteria.  
(Open to undergraduates based on portfolio review or departmental consent)

# Graduate Graphic Design

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## Department Faculty

### **Kali Nikitas**

*Chair*

MFA (Graphic Design) Cal Arts, BA Univ of Illinois at Chicago. Designer, author, curator and editor. Founder of the design firm, Graphic Design for Love (&\$). Fellow of the Design Institute of Minneapolis; past Chair of the Department of Visual Arts at Northeastern Univ. and Minneapolis College of Art and Design; faculty member at the School of the Art Institute of Chicago. Curated two international design exhibitions and co-programmed the international symposia "Just the Type" and "What Matters." Her work has been published in *Emigre*, *Eye*, *I.D.* and the AIGA Journal; and she has received awards from the ACD, AIGA and the Type Directors Club. knikitas@otis.edu

### **Stuart Bailey**

*Senior Lecturer*

University of Reading, Werkplaats Typografie. Co-founder of the arts journal Dot Dot Dot with Peter Bilak in 2000, which he continues to edit and publish biannually. Since 2002, he has worked with Will Holder under the compound name Will Stuart on a broader range of projects, including theatre and performance, most often under the title "Tourette's". Since 2006, he has worked together with David Reinfurt as Dexter Sinister, also the name of their basement space on New York's lower east side which operates as a "just-in-time workshop and occasional bookstore". The workshop intended to model a "Just-In-Time" economy of print production, running counter to the contemporary assembly-line realities of large-scale publishing. Dexter Sinister have increasingly been involved in broader gallery and museum projects, most recently at the Centre d'Art Contemporain in Geneva, the 2008 Whitney Biennial, The Kitchen in New York, and Somerset House in London.

### **Juliette Bellocq**

*Senior Lecturer*

Osborn Architects, Glendale, CA. MFA (Graphic Design) CalArts; prior studies in design and typography in Paris and the Netherlands. Art Director at Osborn Architects. Published by the *New York Times*, *HOW Magazine* International Design Awards and the AIGA. Exhibited in Grown in California in San Francisco and Pasadena.

### **Maja Blazejewska**

*Senior Lecturer*

MFA Cal Arts, BA School of Visual Arts. Designer, LACMA. Clients include Sony Music, Ogilvy Brand Integration Group. Recognition from AIGA, awards from Art Directors Club, Out:Put. Currently designer for Los Angeles County Museum of Art for publications, marketing materials, special exhibition graphics and exhibitions' visual identities. Recognized by AIGA and rewarded by Art Directors Club and Out:Put as well as published in *Lino*, Australian and New Zealand contemporary design lifestyle magazine. www.missblaze.com

### **Meg Cranston**

*Chair, Fine Arts*

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

### **Denise Gonzalez Crisp**

*Senior Lecturer*

MFA (graphic design) Cal Arts, Associate Professor at the College of Design, North Carolina State University, Graphic Design. Her work has appeared in Russian KAK, Graphis, Émigré, Metropolis, Eye, Print, Step and I.D. magazines, ACD 100, Communication Arts and Graphis. A topic she has dubbed the DecoRational constitutes her ongoing design research, as do frequent forays into "alternative design writing." Additional current projects include writing a textbook on typography, serving on the editorial board of a new peer review journal Design Criticism, and co-chairing the next "Schools of Thoughts" educator's conference held in Los Angeles. Projects for the College of Design include leading an effort to establish a College of Design Print Lab/Press and serving on the CAM Advisory Board. Over the last fifteen years, she has taught as adjunct faculty at Art Center College of Design, California Institute of the Arts, and Otis Art Institute.

## **Yasmin Khan**

*Adjunct Associate Professor*

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

## **Aram Moshayedi**

*Lecturer*

MA, Art History, University of Southern California, current doctoral candidate in Art History. He is curator at LA><ART in Los Angeles. Recent exhibitions at LA><ART include William Leavitt: Warp Engines, Vishal Jugdeo: Surplus Room, and Uri Nir: Mommy. In 2008, he served as the assistant curator of the 2008 California Biennial at the Orange County Museum of Art. He has also published widely, with recent contributions appearing in *Art in America*, *Art Lies*, *Reading Room: A Journal of Art and Culture*, *Art Papers*, *Bidoun*, and *Artforum.com*.

## **Renee Petropoulos**

*Associate Professor*

MFA (Studio Art), BFA (Art History) UCLA. She has exhibited throughout the U.S. and internationally. In Los Angeles, she is represented by Rosamund Felsen Gallery, Santa Monica. She has completed numerous national public site commissions, and exhibited at the San Francisco Jewish Museum; Blaffer Museum; Occidental College Weingart Gallery; and Galerie Krinzinger, Vienna. In 2004, she received a City of L.A. Artist Grant.

## **Kerri Steinberg**

*Associate Professor*

Ph.D. (Art History) UCLA. Interests include visual culture, graphic design history, theory, design citizenship, advertising, and American Jewish visual culture. Has been an invited speaker at symposia and conferences on topics ranging from graphic design education to the branding and packaging of modern American Jewish identity. Publication record includes articles and reviews on visual culture and American Jewish self-representation. Currently working on a manuscript provisionally titled, *Advertising the American Jewish Experience*.

## **Davey Whitcraft**

*Assistant Professor*

MFA UCLA, BFA CCA. Driven by a ‘do-it-yourself’ attitude, Davey’s approach to work has largely been motivated by the sincerity of an artistic endeavor that seeks to maintain its own space. His ambitions with graphic design began early with the creation of a punk zine that spanned five years and eight issues. In 2006 he established a design studio with Dutch designer, Willem Henri Lucas. With the help of friends, Davey and Henri built their design studio in the backyard of Davey’s Venice cottage. Today, in the corner of the Willem Augustus studio hangs the ‘work manifesto’ that they created to represent their integrity and thoughtfulness not only as designers but as humans living in the world. Davey and Willem Augustus have been recognized by AIGA: 50 Best books 2006, *Graphis*, Art Directors Club NYC, *Print Magazine*, SXSW Interactive, *Altpick*, Eisner American Museum of Advertising and Design and *EvoMUSART*.  
[www.willemaugustus.com](http://www.willemaugustus.com)

Invited Visiting Participants

## **Cornelia Blatter**

BFA Zurich’s Hochschule für Gestaltung und Kunst, MFA Yale University (Painting). In 1996, she co-founded COMA with Marcel Hermans; since then, they have maintained studios in Amsterdam and New York. COMA conceptualizes, art directs, designs, and produces various work from print to the Internet to installations. COMA collaborations include the creative direction and graphic design of Vitra’s *Workspirit 10*; *Frame* magazine (*Frame Publishers*); the Dutch post 2006 children’s stamp; the exhibition catalogue and font design for *Design Life Now*, the Cooper Hewitt’s National Design Triennial; and monographs for Dutch product designer Hella Jongerius (*Phaidon Press*), Sigmar Polke (*MoMA*), architects Greg Lynn and Hani Rashid (*NAi Publishers*), and Bernard Tschumi (*Architectural Biennial Venice*). COMA’s founders are also enthusiastic educators and give workshops internationally at institutions like the Hochschule für Gestaltung (Karlsruhe, Germany), MCAD in Minneapolis, Yale University and the Rhode Island School of Design.

**Department  
Faculty**

# Graduate Graphic Design

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## Department Faculty

### **Annelys de Vet**

Studio Annelys de vet, Amsterdam. Educated at the Utrecht School for the Arts and the Sandberg Institute, Amsterdam, she explores the role of design in relation to the public and political discourse. Her work focuses on diverse media such as print, CD-ROMs, internet, video, theatre and performances. Her clients vary from performances for artists, cultural institutions, and writers.

### **Keetra Dixon**

Designer and artist working under the handle FromKeetra. Her socially-themed messaging, objects & installations have gained notoriety for their friendly absurdism and whimsical tone. Dixon's work has been recognized on several fronts including a place in the permanent design collection at the SFMOMA, works exhibited for the '09 U.S. Presidential Inauguration, and an upcoming solo exhibit at London's KKOutlet.

### **Akiem Hemling**

Underware The Hague. Type designer of fonts that are often conventional in terms of legibility, yet functional. They aim for new visual, typographic and linguistic possibilities.

### **Marcel Hermans**

Rietveld Academy (Design), He co-founded COMA with Cornelia Blatter in 1996; since then, they have maintained studios in Amsterdam and New York. COMA conceptualizes, art directs, designs, and produces various work from print to the Internet to installations. COMA collaborations include the creative direction and graphic design of Vitra's Workspirit 10; Frame magazine (Frame Publishers); the Dutch post 2006 children's stamp; the exhibition catalogue and font design for Design Life Now, the Cooper Hewitt's National Design Triennial; and monographs for Dutch product designer Hella Jongerius (Phaidon Press), Sigmar Polke (MoMA), architects Greg Lynn and Hani Rashid (NAi Publishers), and Bernard Tschumi (Architectural Biennial Venice). COMA's founders are also enthusiastic educators and give workshops internationally at institutions like the Hochschule für Gestaltung (Karlsruhe, Germany), MCAD in Minneapolis, Yale University and the Rhode Island School of Design.

### **Karrie Jacobs**

Contributing editor at Metropolis magazine where she writes a monthly column, "America," about how ideas and strategies in architecture and design play out on the landscape, and is a regular contributor to Travel + Leisure, where she writes about destinations of interest to the architectural tourist. She is author of *The Perfect \$100,000 House: A Trip Across America and Back in Pursuit of a Place to Call Home* (Viking, 2006), a book about housing in America. Between 1999 and 2002 Karrie was the founding editor in chief of Dwell, a San Francisco-based magazine about modern residential architecture and design. Prior to launching Dwell, Karrie served as the architecture critic of New York Magazine, and she has written about design, technology, and visual language for many periodicals including The New York Times, I.D. Magazine, and Fortune. And in the early 1990s, Jacobs was the founding executive editor of Benetton's Colors Magazine.

### **Sophie Krier**

Her work field is situated in the periphery of the design profession and includes activities such as teaching, writing, collecting, editing, experimenting. Her work is process-oriented and always attempts to investigate the space (for innovation, playfulness, reflection) within a given assignment. The work is therefore often described as editorial. At the core of each concept is the wish to generate meaningful relationships between message, context, and receivers. Krier was previously head of the Design Lab department of the Rietveld Academie in Amsterdam, where she had been teaching since 2002. From her personal studio Sophie Krier designs exhibitions (e.g. the Simply Droog retrospective exhibition), writes columns and essays (e.g. for the Premesela Foundation of Design) and studies social aspects of the design profession through self-initiated projects such as Nuits Blanches (about contact) and 5050 (about collaboration).

## **Julie Lasky**

Editor-in-Chief, I.D. Magazine, New York. Widely published writer and critic, she has contributed to The New York Times, Metropolis, Dwell, Architecture, Slate, Surface, The National Scholar, and NPR, and she is the author of two books: Borrowed Design: Use and Abuse of Historical Form (written with Steven Heller) and Some People Can't Surf: The Graphic Design of Art Chantry.

## **Laurie Haycock Makela**

o-b-o-k, Stockholm. Internationally recognized voice at the intersection of graphic design and digital media. Former Director of the design department at the Walker Art Center, Minneapolis. Since moving to Stockholm, Haycock Makela has designed installations, exhibitions, gardens and "experience design" in an art context.

## **Randy Nakamura**

B.A. Reed College, M.F.A. CalArts. Formerly the Director of Design for The Grateful Palate. Clients include REDCAT, CalArts, Palabra, Curt Co. Media, and Small Press Distribution. His writing has appeared in Emigre, Looking Closer, Task Newsletter, Design Observer, and ARC.

## **Florian Pfeffer**

Partner of the design studio ,jung und pfeffer' with offices in Amsterdam and Bremen. He is professor for visual communication at the Hochschule für Gestaltung in Karlsruhe, Germany. Pfeffer is a regular speaker at design conferences in Germany, Italy, USA and Turkey and has taught at universities in the USA, Germany and Lebanon. He writes and publishes essays about the role of design in history and future society. Pfeffer is the creator and the director of the :OUTPUT foundation, as well as the editor, designer and author of the yearbook :OUTPUT.

## **Maki Suzuki**

Graphic designer who is a partner in the studio, Abake. The main interest of Abake in graphic design is the collaborative aspect it allows. Abake works with and for a wide range of clients including singers, bands, artists, universities, architects, museums, furniture designers, fashion designers, film production companies, art trusts and magazines. They co-edit and design the magazine Sexymachinery, an architectural production, and co-direct a clothing and record label called Kitsune. Clients include The Cardigans, Maison Martin Margiela, Peter Jensen, Bookworks, and the British Council.

## **Erik Spiekermann**

SpiekermannPartners, Berlin. Typographer and designer, founder of FontShop. Co-author, Stop Stealing Sheep & Find Out How Type Works. <http://www.spiekermann.com/mten/index.html>

## **Daniel van der Velden**

Metahaven, Amsterdam. Graphic designer, writer and researcher. Graduated from the Willem de Kooning Academie in Rotterdam. In 2005, founded Meta Haven: Design Research, focusing on visual identity and the political, assigning key importance to the role of conflict in relation to the design of institutions in the era of globalization. He has produced projects such as the Sealand Identity Project and House of People in Bucharest. A recent research project examines the European Internet search engine Quaero.

## **Pae White**

BA Scripps College, MFA Art Center. Artist and designer. Exhibitions include Galerie Daniel Buchholtz, Cologne; Contemporary Art Gallery, Vancouver; and UCLA Hammer Museum.

## **Jan Wilker**

Founded karlssonwilker inc. with Hjalti Karlsson in 2000 in Manhattan. A book on their studio, tellmewhy, on their first 24 months in business, was published by Princeton Architectural Press in 2003.

# College Policies

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**You are  
Responsible**

Students have the responsibility to be aware of all of the regulations of the College. These regulations are listed in the Student Handbook, which is available to all students. The following section of the Catalogue features:

- Academic Policies
- Financial Policies
- General Campus Policies
- College History

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

# Academic Policies

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## Attendance Policy

Consistent attendance is critical to learning, growth, and academic success; therefore students are expected to attend all class meetings. While the college recognizes there may be times when students cannot attend, there are no "excused" absences. If students wish to make up work in exceptional circumstances such as death in the family, serious medical conditions, hospitalization, or observance of religious holidays, the student must provide to the department appropriate documentation, complete all assigned work, and/or meet additional attendance requirements as determined by the instructor.

Should a student's total absence in a class exceed two (one in the summer), or the equivalent to 15% of the semester course meeting hours the Department Chair should be informed immediately. Three tardies are equal to one absence. Though exceptional circumstances will be considered, absences of a longer duration, regardless of circumstances, may result in the student being unable to satisfactorily complete the requirements of a course, and necessitate course withdrawal or failure.

Instructors will notify students of their attendance requirements as part of the course syllabus which should be distributed on the first day of class. Students must be present for all regularly scheduled examinations and submit completed assignments when they are due unless accommodations are made in advance. If students fail to take examinations or to submit work on time without a legitimate excuse they should expect to receive reduced grades or lose credit for the work not completed. With the approval of the Provost, students may be assessed additional charges when significant additional faculty or staff time is required to assess make up assignments.

## Academic Majors

Otis undergraduate students complete an academic major in one of the following departments:

- Architecture/Landscape/Interiors
- Communication Arts (Graphic Design, Illustration, or Advertising Design)
- Digital Media

- Fashion Design
- Fine Arts (Sculpture/New Genres, Photography, or Painting)
- Product Design
- Toy Design

Undergraduate students must declare their major during the second semester of their Foundation (first) year. To assist in this process, "Foundation Forward," a two half-day symposium introduces students to each of the degree programs. Students may also visit studio departments to meet the chairperson, faculty members, and current students, and to see examples of their work.

Graduate Students earn the MFA degree in one of four majors:

- Graduate Fine Arts
- Graduate Graphic Design
- Graduate Public Practice
- Graduate Writing

## Grading System

The grading system used for the BFA degree is:

A	4.0
A-	3.7
B+	3.3
B	3.0
B-	2.7
C+	2.3
C	2.0
C-	1.7
D	1.0
F	0
UW	0, Unofficial Withdrawal
I	Incomplete
W	Withdrawal without Penalty

The grading system for the MFA degree is:

P	3.0 or better, Pass
F	Below 3.0, Fail
UW	Unofficial Withdrawal
I	Incomplete
IP	In Progress
W	Withdrawal without Penalty

Otis is on a semester system. Semester and cumulative GPAs are computed at the end of each

## College Policies

*Note: Admission to Foundation does not guarantee admission to a particular major; therefore, students should declare a first- and second-choice major.*

*Note: W grades have no effect on the GPA (grade point average). UW grades count as "F" and are factored into the GPA.*

# Academic Policies

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## College Policies

semester by multiplying the number of credits earned in each course by the numerical values associated with those grades. This figure is then divided by the total number of credits completed, including failed courses, if any. The semester and/or cumulative GPA is used in determining probationary status, requirements for graduation, qualification for the Dean's List, and all matters concerning academic status. Credits transferred from another college are not included in the cumulative GPA at Otis.

Each Otis faculty member has the authority to determine the grades that each student will receive for work done under his or her instruction. Depending on the content of the class, grades may include the following elements: attendance, participation, concept, technical facility, execution, papers, examinations, and individual progress. Faculty members customarily discuss their grading practices with students during the first class session.

The Office of Registration and Records mails grade reports to students at the end of each semester. These grades are also made available by accessing Otis Self-Service. If there is an outstanding balance on a student's account, grades will be held until the account is paid in full.

## Academic Standing

### Dean's List

Undergraduate students carrying a load of 12 credits or more and with a semester grade point average of 3.5 or above will be placed on the Dean's List for that semester. This distinction is noted on students' transcripts, and becomes a permanent part of the academic record. There is no Dean's List for the Graduate program, as students are graded Pass/Fail.

### Grades of Incomplete

The grade of "I" or "Incomplete" is issued to students only in cases of emergency such as serious illness or accident (which require a doctor's note), or a death in the family. The student must be in good standing at the time of the emergency, having completed all but the final project, paper, etc. Incompletes require the prior approval of the appropriate department chair.

If granted, the student will have four weeks from the end of the semester in which to complete the course-work, at which time the student must complete an Appeal for Grade Change form and submit the form to the department for instructor and department chair approval. The department then submits the form to the Office of Registration and Records to indicate the change of grade. If extenuating circumstances warrant special consideration, the student may be granted a deadline extension up to the end of the following semester. Such a deadline extension requires the approval of the department chair.

If students meet these criteria, they should be instructed to obtain an Incomplete Form from the Office of Registration and Records. The form must state the reason for the incomplete grade and the work that must be completed. Any required documentation must be attached. Once the student has obtained the necessary signatures, the form is to be returned to the instructor for submission. In cases where it is impossible for the student to obtain the necessary signatures, the Incomplete Form may be submitted by the faculty member in consultation with the student and the department chair.

### Probation and Academic Dismissal

A BFA student is in good standing if he or she maintains a term and/or cumulative GPA of 2.0. If a student's term and/or cumulative GPA falls below 2.0, he or she will be placed on academic probation. A student will be dismissed from the college if his/her cumulative GPA falls below 2.0 for two consecutive semesters.

An MFA student is considered in good standing if he or she receives a grade of "P" (Pass) in all of his or her courses each term. If a graduate student receives a grade of "F" during a term, he or she will be placed on academic probation.

If placed on academic probation, the student will receive notification in writing regarding his or her academic standing from the Chair of the Academic Standing Committee. First semester foundation students may be offered Grade Replacement (please refer to the Grade Replacement Policy).

Additionally, any foundation student whose GPA earned in his/her first semester of attendance at

Otis is below 1.5 will be dismissed with conditions to be satisfied for appeal, and if successful, will be offered grade replacement at that time.

The College recognizes that there may be cases of dismissal that require review and merit exception. If dismissed, a student may file a written appeal to the Academic Standing Committee in care of the Office of Registration and Records. Factors and supporting documentation that may be considered in an appeal may include but are not limited to:

- Poor academic performance that was the result of circumstances that have been demonstrably corrected or substantially addressed, and should no longer adversely influence the student's academic performance.
- Written documentation from a department representative/advisor arguing convincingly that the student has a strong probability of completing the degree program to which the student would be reinstated.
- Evidence in the academic record of an ability to succeed academically and make timely progress toward completion of a degree program which may include past academic performance.
- A proposed schedule for completion of the degree and a plan to foster academic improvement.
- Evidence of support from other representatives of the college's support services in addition to, but not in lieu of, letters from departmental and college advisors. This may include evidence of a confidential nature that the student would prefer not be divulged to the committee as a whole.

Upon receiving a written appeal, the committee will invite eligible students to appear before the Committee, as necessary. Students may successfully appeal a dismissal only once, and exceptions to dismissal will be granted only rarely. If readmitted, the student will be placed on probationary status with special requirements. If the student does not meet all the requirements of such continued enrollment, he or she will be dismissed from the College with no recourse.

## First Semester Foundation Grade Replacement Policy

Foundation students who receive a grade of D, F, or UW in a course taken in their first semester of full-time study, may, with the approval of the Department Chair and the Provost, request to retake the course, preferably in the following semester, or before completing 48 credit hours. Although both the initial grade and the repeated course grades will appear on the transcript, the second grade will replace the first when determining cumulative GPA, even if the second grade is lower.

Under this policy, students may repeat up to three courses, yet may only repeat, or attempt to repeat, any given course, once. Students, however, may continue to repeat a course in order to fulfill degree requirements, but the initial grade cannot be replaced after the first attempt to repeat the course. Repeated course credits do not count toward graduation, unless the initial grade received was an F or UW. Repeated grades are not included in Dean's List or honors calculations.

The policy does not apply to courses where the grade received was due to academic dishonesty. Students are expected to maintain full-time status in the semester the course(s) are repeated in order to receive federal financial aid as a full-time student. A student may not take a course at another institution for the purpose of replacing a grade for a course at Otis.

## Enrollment Categories

### Full-Time Enrollment

Undergraduate students register for between 12 and 18 credits to maintain full-time status. Exceptions require special approval.

Graduate students register for between 9 and 18 credits to maintain full-time status. Exceptions require special approval.

### Less Than Full-Time Enrollment

Students enrolled at Otis must understand that the College does not permit part-time schedules except in cases that are required by law (Americans with Disabilities Act) or in special circumstances

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## College Policies

(documented illness, death in the family, etc). Students who believe their situation is a special circumstance must receive permission from their studio and liberal studies advisors. After receiving advisor approval, students must have their part-time schedule approved by the Vice President for Enrollment Management.

International students must maintain full-time enrollment. An exception can be made during their final semester if the total credits that they need to complete their degree requirements is less than full-time enrollment. International students considering less than a full-time schedule must receive advisement from the Designated School Official in the Office of Registration and Records as well as approval from their studio department, liberal studies and the Vice President for Enrollment Management.

Students on financial aid, including loans, seeking approval for a part-time schedule must receive advisement from a financial aid counselor to determine the effect of a less than full-time enrollment upon their aid packages. Many forms of financial aid require full-time attendance on the part of awarded students. Students who enroll in less than full-time enrollment will be charged the per credit tuition rate for each credit taken.

### Taking More Than 18 Credits

Students who wish to register for more than 18 credits must submit a request form to their department chairs for approval prior to registering for the additional credits. The request form must also be approved by the Director of Student Accounts. This request form is available from the Office of Registration and Records. Students who take more than 18 credits will be charged the per credit tuition rate for each credit taken above 18.

### Limited Non-Degree Seeking Status

Through special approval of the Department Chair and the Senior Staff, students may petition for limited, non-degree seeking status at either the undergraduate or graduate levels. Interested parties fill out a Petition for Non-Degree Status, which is reviewed by the College. With the approval of the appropriate Department Chair(s) and Senior Staff, and having satisfied any prerequisites, a student

may be admitted on a limited, non-degree seeking basis, on a space-available basis. Participation by the non-degree status student may be contingent upon review of any material or documents deemed necessary by the Institution.

Students attending Otis College under Non-Degree Status are not eligible to enroll in Independent Studies courses.

Enrollment with this status is limited to two semesters, for a total of nine credit hours at either the graduate or undergraduate level, or combination thereof. Students are responsible for the same per-hour tuition rate and fees as matriculated students. Students enrolled with this status are not eligible for financial aid, tuition remission or any other form of tuition discount.

## Class Level

Undergraduate class level for registration purposes is determined by the number of credits completed and is determined as follows:

Level	Min Credits	Max Credits
Seniors	96	130
Juniors	63	95
Sophomores	30	62
Foundation	0	29

## Commencement

Commencement takes place once a year at the end of the spring semester. In order to participate in the Commencement ceremony, undergraduate students must have a minimum cumulative GPA of 2.0 at the end of the previous fall semester, as well as a minimum GPA of 2.0 in the major.

An undergraduate student whose cumulative grade point average is 3.5 or above is eligible for graduation with honors. This distinction is noted in the Commencement program, on the official transcript and the diploma.

In addition, all students who wish to participate in Commencement must have all accounts current and in good standing with the college. Any account holds from any department will prevent a student from participating in Commencement.

## Participation in Commencement

### **Bachelor of Fine Arts (BFA) Candidates**

To participate in the Commencement ceremony, undergraduate students must meet all previously stated GPA requirements and complete all degree requirements by the end of spring term. Students missing up to a maximum of six credits toward their degree who wish to participate in Commencement must submit an Application for Inclusion in Commencement to the Registrar as follows:

- Students must demonstrate that the missing credits (maximum of 6) can and will be completed no later than December 31st of the Commencement year.
- Students must state specifically how and where the course work will be completed.
- The application will be treated as a contract and requires the signatures of the petitioning student, as well as the Registrar and the Chairs of Liberal Arts and Sciences and/or the major studio department. Only students with signed and approved plans will be allowed to participate in Commencement.

### **Master of Fine Arts (MFA) Candidates**

To participate in the Commencement ceremony graduate students in Fine Arts, Graphic Design and Public Practice must successfully complete all degree requirements by the end of the spring term. Graduate students in Writing may participate in the Commencement ceremony if they have successfully completed all course work except the 4 credit thesis course.

## Degree Requirements

### **Graduation Requirements**

In order to graduate from Otis, a final degree audit must be done to determine that all course requirements for the major and the minimum grade point average requirements have been met. A BFA student must have completed a minimum of 130 degree applicable credits, have a minimum overall cumulative grade point average of 2.0 and also have a minimum grade point average of 2.0 in the major. MFA students must successfully complete all required coursework for their program with a grade of "P." Students anticipating graduation must

complete a Petition for Graduation available in the Office of Registration and Records.

All graduating students will have their accounts current with the Student Accounts Office. In addition, graduating students who have received grants, loans, or other aid must schedule an exit interview with the Financial Aid Office.

Official diplomas are mailed within six months to graduated students, after verification of successful completion of degree requirements, and after all accounts have been cleared. Students must keep the Office of Registration and Records informed of their current contact information to ensure that diplomas are mailed to the correct address.

BFA program students must complete all degree requirements within a period of 10 years from their first date of registration. MFA students must complete all degree requirements within a period of 5 years from their first date of registration. Students who fail to complete all degree requirements by the stipulated deadlines will be required to complete the current curriculum requirements that are in place which may require additional coursework.

### **Credit Requirements**

The BFA degree requires completion of 130 total credits for all departments. This number includes a total minimum of 45 Liberal Arts and Sciences units. Please check department listings for actual credit distribution requirements.

The MFA degree in Fine Arts, Graphic Design and Public Practice requires completion of 60 credits. The MFA degree in Writing requires completion of 52 credits. Please check department listings for actual credit distribution.

### **Award of Posthumous Degrees**

The College wishes to extend sympathy to the families, peers and faculty of students who pass away near the completion of their degrees, recognize the academic achievement of students who would have fulfilled their degree requirements, and balance academic and institutional integrity

A posthumous degree may be awarded to a deceased undergraduate student who was within 18 credit

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hours of the completion of the requirements for graduation or to a deceased graduate student who was within 12 credit hours of the completion of the requirements for graduation. The student must have been enrolled during the two regular semesters previous to his or her death. The College's cumulative and semester academic good standing requirements must be met.

The appropriate degree may be awarded posthumously on the recommendation of the Department Chair with the approval of the Provost. If approved, the Provost Office will notify the immediate family of the awarding of the posthumous degree.

A diploma will be issued and the degree will be posted on the transcript. The transcript will show a notation that the degree was awarded posthumously.

### Definition of Studio and Lecture Credit

One studio credit represents an average of three hours of work each week; the semester is 15 weeks. In lecture and seminar courses, one credit represents one hour each week in class and two hours of work outside class during a semester.

## Transfer Credits

### Transfer Credits Granted for Courses Taken Prior to Admission

In reviewing an application for admission to Otis, the Admissions Office will assess all previous college transcripts\* for transferability of prior credit and will send a Transfer Evaluation to the applicant. Every applicant will have previous college credits assessed for applicability toward general Liberal Arts and Sciences requirements. In addition, students accepted at the sophomore level will receive up to 18 transfer credits applied to Foundation Studio requirements. Students accepted at the junior level may receive up to a combined total of 68 credits toward Studio and Liberal Arts and Sciences requirements.

In order to be eligible for transfer, courses taken at other institutions must be similar in contact hours, content, purpose and standards to Otis courses. The student must have received a grade of "C" or better for the transfer credit to be accepted at Otis.

Transfer credit will be accepted from appropriately accredited institutions in the U. S. or from international colleges of comparable status. If the student believes that there are additional credits that should be considered for transfer, the student must complete a Request for Course Approval form for each course and have the form(s) approved by the Department Chair and the Registrar prior to the beginning of their junior year.

Junior transfer students have up to the fourth week of their first semester of classes to request consideration of transfer credits in addition to those accepted by the Admissions Office.

No additional credit will be accepted for coursework completed prior to matriculation to Otis after these deadlines have passed, except in the case of an approved change in major.

\*Please note: failure to provide all transcripts of previous college coursework at the time of application is a Student Code of Conduct violation and may result in disciplinary action.

### Transfer Credits Granted for Courses Taken After Matriculation to Otis

A current Otis student who wishes to take a class at another college must submit a Course Approval Form signed by appropriate department chair to the Registration Office. The Registrar will review the request and verify that the course is transferable. Courses taken at other institutions must be similar in contact hours, content, purpose and standards to Otis courses. The student must receive a grade of "C" or better for the transfer credit to be accepted. Transfer credit will be accepted only from regionally accredited institutions in the U. S. or from international colleges of comparable status.

Students must have the Request for Course Approval completed prior to enrolling in a course at another institution. Students who neglect to have courses approved prior to enrollment risk having the course denied for transfer credit.

### Transfer Credit Assessment Upon Change of Major

Students who wish to change majors must obtain a Change of Major Form from the Registration

Office. Students must also request an interoffice transcript. Twenty-four hours notice is required. If students wish to have credits from prior colleges reconsidered for transfer credit, they must request copies of these transcripts to be included as well.

Students make an appointment for an entrance interview with the department to which they wish to transfer.

When the new department receives the inter office transcripts, they will be assessed and appropriate course credits will be applied to the degree requirements for the new major. The Chair of the new department will sign the Inter Departmental Transfer Form and will forward it to the Liberal Arts and Sciences Office for review. Once approved by the Provost, the completed form will be returned to the Registration Office.

Change of Major forms must be completed and approved by the last day to add a class, as shown on the academic calendar.

Please note: Major changes may result in the loss of some credits taken for the previous major. Students may be asked to make up required classes that did not transfer. Students are responsible for completion of all degree requirements for the new major. The College is not responsible for any additional fees or delay in graduation resulting from changes in major.

### **Total Number of Transfer Credits and Residency Requirements**

Otis has a minimum undergraduate residency requirement for graduation of 62 credits; therefore undergraduate students may transfer in a maximum of 68 credits from other institutions. Graduate programs in Fine Arts, Graphic Design and Public Practice have a minimum residency requirement for graduation of 45 credits; therefore students in these graduate majors may transfer in a maximum of 15 credits. The Graduate Writing program has a residency requirement for graduation of 40 credits; therefore students in this major have a maximum of 12 transfer credits.

## Registration Policies

### **Adding, Dropping Or Withdrawing From Courses**

Students may add, drop or withdraw from a course by:

- Consulting the academic calendar for add, drop and withdrawal deadlines.
- Completing an Add/Drop or Withdrawal Form, available in the Registration Office.
- Having the department chair sign the form for studio courses. If the course is a studio elective in a different department, the form must be signed by both the student's major department and the department offering the course. For Liberal Arts and Sciences courses, students must have the form signed by an academic advisor in the Liberal Arts & Sciences Department.
- Returning the form with all required signatures to the Office of Registration and Records.

Those attending school on an F-1 (student) visa may not be enrolled less than full-time. International students should consult the Designated School Official prior to dropping below full-time status. Students receiving financial aid may have their awards adjusted downward if they drop below full-time enrollment. Such students should seek advice from the Financial Aid Office before dropping below full-time status.

Important: Students enrolled as less than full-time who wish to increase their total number of credits must see the Student Accounts Office prior to returning the Add/Drop Form to the Office of Registration and Records. Students who are adding a course that will make their total number of credits greater than 18 must see the Student Accounts Office prior to returning the form to the Office of Registration and Records.

### **Independent Study**

An independent study is a special course designed by the student with a supervising instructor. Independent study courses are intended to provide instruction in special topics not covered in the regular curriculum. Students may not enroll in more than six credits of independent study per semester. To apply for an independent study course, students must complete the following procedure:

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- Register for an independent study course
- Complete an Independent Study Course Proposal Form and have it signed by the appropriate chair (chair of your major department or the chair of Liberal studies).
- Submit the completed Independent Study Course Proposal form to the Registration Office prior to the deadline (see the academic calendar).
- Satisfactorily meet all financial obligations.
- Return all materials to the Tool/AV Crib, Photo Lab, and Library.
- Schedule an exit interview with the Dean of Student Affairs.
- Return the Request to Withdraw from the College Form to the Office of Registration and Records.

### Participation in Continuing Education Courses

Degree students who plan to enroll in a Continuing Education class and receive credit toward their degrees must take the course as an Independent Study course. Students must:

- Add the Independent Study class by the Last Day to Add a Class, as specified on the academic calendar.
- Obtain the department chair's signature of approval on the Add/Drop Form.
- Receive approval from the Dean of Continuing Education.
- Complete and submit an Independent Study Form signed by the department chair and the Dean of Continuing Education. The Independent Study Form will state which degree requirement is being replaced by the Continuing Education course and will specify any additional work to be performed or other conditions of approval.

Students who enroll in Continuing Education courses pay the regular day program rate of tuition, and must take the CE course for credit. Most CE courses carry one credit. CE courses may be included in the 12-18 credit full-time tuition rate as long as the combined number of credits taken in both the day and CE programs does not exceed 18.

### Withdrawal from the College

To officially Withdraw from the College, a student must:

- Obtain a Request to Withdraw from the College form from the Office of Registration and Records.
- Obtain signatures from his/her Department Chair, the Director of Financial Aid, the Dean of Students, the Library, the Director of Student Accounts and the Registrar
- Return his/her student identification to the Office of Registration and Records.

### Administrative Withdrawal

At the discretion of the Dean of Student Affairs, a student may be eligible for an Administrative Withdrawal during the semester due to unexpected life changes. An Administrative Withdrawal will remove the student for every class he/she is enrolled and give the student a "W" grade in all classes. A student cannot use an Administrative Withdrawal to be removed from certain classes; the student must withdraw from all classes. Depending on the reason for the Administrative Withdrawal, a student will need to provide documentation as verification of the stated reason for withdrawal.

If a student "walks away" from the College without filing the Request to Withdraw from the College form, the Registrar will process an Administrative Withdrawal. In this circumstance, the grades assigned and any refund of tuition and fees will be based on the last date of attendance as verified by attendance records. For more information regarding the Administrative Withdrawal process please contact the Student Affairs Office.

### Readmission to the College

Students who left the College and wish to re-enroll after a period of absence must apply for readmission. The readmission application should be submitted at least 3 months prior to the start of the semester in which the student wishes to enroll. An application fee of \$40 is required. Students must submit official transcripts for any courses attempted at another college during the period of absence.

Students who left the College while on academic probation (term or cumulative grade point average below 2.0) must have their readmission applications reviewed by the Academic Standing Committee. This process may include an

in-person interview with the Committee members. Students who have been academically dismissed from the College may sometimes reapply, based upon completion of any conditions outlined in their dismissal letters. Dismissed students must have their readmission applications reviewed by the Academic Standing Committee. This process may include an in-person interview with the Committee members.

In all cases, readmission to the College is not guaranteed. With readmission there is also no guarantee of continuation in the major of choice. The Academic Standing Committee will make decisions regarding readmission of students who left while on academic probation or who were academically dismissed from the college.

## Completion of Foundation Studio Courses

Students must complete any missing Foundation studio courses before they may begin their junior level studio courses. The missing requirements may be taken during the fall, spring or summer semesters at Otis, or with the Foundation Chair's approval, may be completed off campus at an accredited community college or university. In some cases, students may be permitted to substitute a different studio course for selected missing foundation work. The Foundation Chair must approve any such course substitution prior to enrollment in the course.

## Graduation and Retention Rate

The current graduation rate for 2009 is 55.9%. This percentage is based on first time, full-time students who entered in Fall 2003 and completed their degree within the six years. The current retention rate for 2009 is 80%. This percentage is based on full-time, first-full time students who entered in Fall 2008 and were still enrolled as of Fall 2009.

## Mobility (Exchange) Program

The Mobility Program allows students to spend one semester in their junior year at another participating art/design college. Students pay regular Otis tuition and fees to attend any AICAD College (see below) or another participating college, on a space-available basis. Credit for mobility study varies by department. The program offers personal enrichment through study in a new context with different faculty. For

more information or an application, see the Office of Registration and Records.

## AICAD (Association of Independent Colleges of Art and Design) Member Colleges

Alberta College of Art and Design • Calgary, Alberta, Canada  
Art Academy of Cincinnati • Cincinnati, Ohio  
Art Institute of Boston • Boston, Massachusetts  
California College of the Arts • Oakland, California  
Cleveland Institute of Art • Cleveland, Ohio  
College for Creative Studies • Detroit, Michigan  
Columbus College of Art and Design • Columbus, Ohio  
Cooper Union School of Art • New York, New York  
Corcoran School of Art • Washington, DC  
Emily Carr Institute of Art and Design • Vancouver, British Columbia, Canada  
Kansas City Art Institute • Kansas City, Missouri  
Laguna College of Art and Design • Laguna Beach, California  
Lyme Academy College of Fine Arts • Old Lyme, Connecticut  
Maine College of Art • Portland, Maine  
Maryland Institute College of Art • Baltimore, Maryland  
Massachusetts College of Art • Boston, Massachusetts  
Memphis College of Art • Memphis, Tennessee  
Milwaukee Institute of Art and Design • Milwaukee, Wisconsin  
Minneapolis College of Art and Design • Minneapolis, Minnesota  
Montserrat College of Art • Beverly, Massachusetts  
Moore College of Art and Design • Philadelphia, Pennsylvania  
Nova Scotia College of Art and Design • Halifax, Nova Scotia, Canada  
Ontario College of Art and Design • Toronto, Ontario, Canada  
Oregon College of Art and Craft • Portland, Oregon  
Pacific Northwest College of Art • Portland, Oregon  
Parsons School of Design • New York, New York  
Pennsylvania Academy of the Fine Arts • Philadelphia, Pennsylvania  
Rhode Island School of Design • Providence, Rhode Island

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Ringling School of Art and Design • Sarasota, Florida  
San Francisco Art Institute • San Francisco, California  
School of the Art Institute of Chicago • Chicago, Illinois  
School of the Museum of Fine Arts • Boston, Massachusetts  
University of the Arts • Philadelphia, Pennsylvania

### Non-AICAD Participant Colleges

École Nationale Supérieure des Beaux Arts • Paris, France  
Konstfack National College of Art • Stockholm, Sweden  
Tyler School of Art • Philadelphia, Pennsylvania  
Winchester School of Art • Winchester, Hampshire, United Kingdom  
Willem de Kooning Academy • Rotterdam, Netherlands

### Mobility Student Responsibilities

As an applicant for the Mobility Program, it is the student's responsibility:

- To prepare the application in accordance with the instructions on the Mobility Application Form including obtaining all required signatures.
- To pay all tuition and fees to Otis College and to clear the student account with the Student Accounts Office.
- To inform the Financial Aid Office of plans to participate in the mobility program.
- To contact the host college regarding housing. Otis College does not guarantee housing at the host campus. Housing is the responsibility of the student.
- To obtain catalog information from the host college for use in determining the courses the student should take there.
- To maintain contact with the host college mobility representative. Contact information is available from the Mobility Coordinator in the Registration Office.
- If going outside the United States, to obtain a student visa from the host country's embassy; to obtain a current U.S. passport; and to arrange for any necessary immunizations.
- After completing the mobility studies, to arrange for official transcripts to be sent to Otis College. In the case of colleges without

traditional transcripts, the student must obtain descriptions of course work completed, including contact hours for each course, and must document work completed on mobility for future review by the department chair at Otis.

### Deadlines

Completed applications must be received by the host college by:

Fall term applications: April 10\*  
Spring term applications: November 1\*

Therefore, completed applications must be received by the Registrar by:

Fall term applications: April 1  
Spring term applications: October 15

\* Participating Non-AICAD Colleges may have different deadlines. Please contact their mobility coordinators.

### Veterans

As a recognized institution of higher learning, Otis welcomes veterans and the dependents of 100% service-connected disabled or deceased veterans who qualify under the provisions of the United States public laws pertaining to their education. A Certificate of Eligibility from the Veteran's Administration must be presented with the application for admission. Otis is a participant in the Yellow Ribbon Program. Veterans must be accepted into a degree program to be eligible for Veterans Administration benefits.



# Financial Policies

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### Payment of Tuition and Fees

Payment of tuition and fees is now available through the Otis website. Outstanding balances must be paid in full before a student is cleared to register for the next semester. To determine the upcoming semester's balance, refer to the tuition and fees schedule in the Student Academic Planner, the Financial Aid award letter, and the on-line Registration Fee Assessment. The balance due will be the difference between total tuition and fees and the total net amount of any financial aid awarded. Tuition balances owed may be paid using any of the following methods:

- TuitionPay Payment Plan (available online) (Please note that this option is not available to International Students)
- Received or anticipated award of financial aid
- Credit card and electronic checks through the Otis website (Mastercard, Discover, American Express)
- Cash, personal check, cashier's check, or money order at the Otis Cashier's Window.
- Any combination of the above

Questions regarding payment of student account balances should be directed to the Student Accounts Office. Questions concerning Financial Aid should be directed to the Office of Financial Aid.

### Tuition Refunds

The official date of withdrawal used in calculating refunds will be the student's last date of attendance as determined by the Registrar. Students dismissed from Otis for disciplinary reasons forfeit the right to claim refunds of tuition, deposits, and fees. Students who withdraw will have their tuition and fees reduced according to the following schedule. In addition, students will be charged a \$100 administrative fee.

### If you withdraw in Fall, Spring or Summer by 5:00 pm

	Tuition Reduction
before classes begin	100%
Friday of the first week	90%
Friday of the second week	75%
Friday of the third week	50%
Friday of the fourth week	25%
after the fourth week	0%

### Tuition Refund Schedule for Graduate Graphic Design Summer Semester Only

#### If you withdraw in Summer

#### by 5:00 pm

	Tuition Reduction
before classes begin	100%
Friday of the first week	90%
Friday of the second week	70%
Friday of the third week	35%
after the third week	0%

Title IV Federal regulations require that a student who withdraws and is receiving Title IV financial aid will retain a portion of his/her federal aid based on the percentage of time he/she has attended classes during the semester. The remaining financial aid must be returned to the government.

#### Important Notes:

- Any and all Otis grants and scholarships are not earned until after the completion of the tuition adjustment period as published in the catalogue.
- Students who drop below full-time status or withdraw after the completion of the tuition adjustment period as published in the catalogue will retain Otis grants and scholarships.
- Students who drop below full-time status or withdraw before the completion of the tuition adjustment period as published in the catalogue forfeit all Otis grants and scholarships.

Tuition and fees are calculated using the following charges, as applicable. Fees are subject to change without notice. Please note that the amounts of tuition and fees listed on the following page are per semester.

# Financial Policies

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## Tuition and Fees for 2010 - 2011

## College Policies

Undergraduate Tuition per semester	\$16,100.
Per Credit Tuition ( <i>under 12 or over 18 credits</i> )	\$1074.
Graduate Tuition per semester	\$16,600.
Per Credit Tuition ( <i>under 9 or over 18 credits</i> )	\$1107.
Registration Fee per semester	\$200.
Technology Fee per semester	\$125.
*Graduate Graphic Design Spring 2011	\$5535
*only available to students enrolled in the primary track and taking the "mentor only" curriculum in the spring term. Students must pay the mandatory \$200 registration fee in addition to their tuition.	
**International Student Health Insurance Fees	
Fall ( <i>estimated costs - subject to change</i> )	\$330
Spring/Summer ( <i>estimated costs - subject to change</i> )	\$462
**All incoming and readmitted international students (F-1, J-1 or M-1 visa only) are required to be insured under the International Student Health Insurance Plan provided by the College and will be automatically enrolled at the time of Registration.	

## Course-Based Fees

General College Material Fee per semester	\$25.
ESL English Class Fee per semester	\$1000.
Studio Course Materials Fees per semester	Varies - see schedule.

## Miscellaneous Fees

Unofficial Academic Transcript	no charge
Official Academic Transcript ( <i>5-day service</i> )	\$5.
Rush Official Academic Transcript ( <i>24 hour service</i> )	\$25.
Returned Check Charge	\$50.
Parking Fee ( <i>Goldsmith Campus</i> )	no charge
Replacement Parking Sticker Fee	\$20.
Parking Violation	\$35.
Late Registration Fee	\$275.

# General Campus Policies

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## College Policies

### Due Process Procedure

In the event a student has an issue or concern that is not otherwise addressed or provided for in the Student Academic Planner or Otis' other rules, regulations or procedures, the student may inform the Dean of Student Affairs of the issue or concern. Otis' subsequent determination and resolution of the issue or concern shall be final.

### FERPA

The Family and Education Rights and Privacy Act (FERPA) affords students certain rights with respect to their education records. They are:

- The right of the student to inspect and review his/her education records within 45 days of the day the College receives a request for access. Students should submit to the Registrar, Dean of Student Affairs, Department Chair or other appropriate official, written requests that identify the record(s) they wish to inspect. The college official will make arrangements for access and notify the student of the time and place where the records may be viewed. If the requested records are not maintained by the college official to whom the request was submitted, that official shall advise the student of the correct official to whom the request should be addressed.
- The right to request the amendment of education records that the Student believes are inaccurate or misleading. Students may ask the College to amend a record that they believe is inaccurate or misleading. They should write the college official responsible for the record, clearly identify the part of the record they want changed, and specify why it is inaccurate or misleading. If the College decides not to amend the record as requested by the student, the College will notify the student of the decision and advise the student of his or her right to a hearing regarding the request for amendment. Additional information regarding the hearing procedures will be provided to the student when notified of the right to a hearing.

- The right of consent to disclosures of identifiable information contained in the student's education records, except to the extent that FERPA authorizes disclosure without consent. One exception that permits disclosure without consent is disclosure to college officials with legitimate educational interests. A college official is a person employed by the College in an administrative, supervisory, academic, research, or support staff position, including law enforcement unit personnel and health staff; a person serving on the Board of Trustees; or a student serving on an official committee, or assisting another school official in performing his or her tasks.

A college official has legitimate educational interests if the official needs to review an education record in order to fulfill his or her professional responsibility. The College may disclose certain information, known as directory information, at its discretion without consent. Students may refuse to let the College release any or all of this information. If a student does not want this information released, the student must send written notice annually to the Office of Registration and Records. Forms are available from that Office. The College has established the following student information as public or directory information: student name, address, telephone number, birth date, major field of study, dates of attendance, degrees and awards received, and the most recent previous educational agency or institution attended. Upon request, the College discloses education records without consent to officials of another school, in which a student seeks or intends to enroll.

- The right to file a complaint with the U.S. Department of Education concerning alleged failures by the College to comply with the requirements of FERPA. The Office that administers FERPA is:

Family Policy Compliance Office, U.S.  
Department of Education, 400 Maryland  
Avenue, SW, Washington, DC 20202-4605

# General Campus Policies

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## College Policies

### Academic Integrity Process

The Academic Integrity Committee is the first point of contact for the College in processing alleged cases of student plagiarism and/or academic dishonesty. According to the Otis Code of Conduct, “all forms of academic misconduct, including but not limited to: cheating, fabrication, plagiarism, or facilitating academic dishonesty” is a direct violation of the Code of Conduct.

The Academic Integrity Committee consists of representatives from Liberal Arts and Sciences, the various studio departments, and Student Affairs. The chair of the Committee is appointed by the Chair of Liberal Arts and Sciences. No fewer than three committee members will meet to review a student’s case.

All accounts of academic misconduct should be reported to the Chair of Academic Integrity Committee. A formal Academic Misconduct Complaint Form (found online at [www.otis.edu/forms](http://www.otis.edu/forms)) should be filled out. Any member of the Otis community can fill out a form. In addition to the form, faculty/staff/other student shall assemble and submit documentation that supports the accusation. The form and all evidence is forwarded to the Chair of the Academic Integrity Committee for review and investigation.

The student will be contacted to appear before the committee to share his/her case and answer questions regarding the case.

Once the committee has heard the case, a recommendation will be made by the Committee and the student will receive an official letter within seven business days from her/his meeting with the Committee. In addition, the Dean of Student Affairs will be notified as to the Committee’s recommendations and formal conduct sanctions up to and including dismissal from the College may be imposed by the College Code of Conduct Committee.

All students can appeal the decision of the Academic Integrity Committee in writing to the Dean of Student Affairs within seven business days of the delivery of the letter.

The following recommendation(s) may be imposed by the Academic Integrity Committee

- No action
- Intellectual Dishonesty Project
- Failing grade on the plagiarized assignment
- Failing the class
- Loss of privileges or exclusion from academic activity or program
- Dismissal from the College

Additional recommendations may be imposed at the discretion of the Committee and with the approval of the Dean of Student Affairs.

### Non-Discrimination

Otis does not discriminate on the basis of race, religion, color, national origin, gender, sexual orientation, handicap, or age. Otis seeks compliance with Title VI of the Civil Rights Act of 1964, Title IX of the Education Amendments of 1972, and Section 504 of the Rehabilitation Act of 1973, as amended, which respectively prohibit such forms of discrimination. Otis policy prohibits students, faculty, staff and Otis agents from discrimination against, and abuse or harassment of any person because of his or her race, color, or national origin. This prohibition against discrimination includes engaging in behavior that may:

- Threaten the physical safety of any member of the community;
- Create an educational environment hostile to any member;
- Discriminate against another person or persons;
- Inflict physical, emotional or mental injury to, or provoke a violent response from, a reasonable person.

This policy applies to all members of the College including students, faculty, and staff, as well as guests, visitors and those functioning in relationship to or as agents of Otis. Otis is committed to providing and promoting an environment free of racially discriminatory conduct, and each member of the College community shares in the responsibility of this commitment and the promotion of these values.

# College History

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## **About Otis**

### **History**

In 1918, General Harrison Gray Otis, the founder and publisher of the *Los Angeles Times* bequeathed his home to the city for “the advancement of the arts.” For almost eighty years, Otis remained at this Wilshire Boulevard address until 1997, when the College moved to the Westside campus.

From Spanish-Moorish mansion to seven-story cube, Otis continues to evolve. Designed by architect Eliot Noyes for IBM, the 115,000 square-foot building was renovated by Bobrow Thomas, using the concept of an artist’s loft, or a working studio, rather than that of a traditional classroom. Ahmanson Hall’s open plan encourages communication among the departments, as well as between students and faculty. The 40,000 square-foot horizontal Galef Fine Arts Center, designed by Frederick Fisher Architects, opened in 2000. Its complex geometry and corrugated metal forms contrast with the “punchcard” vocabulary of Ahmanson Hall. Together, these buildings comprise the Elaine and Bram Goldsmith Campus.

### **Timeline**

- 1979: After six decades as a public institution, Otis goes private by allying with New York’s Parsons School of Design. The fine arts curriculum is supplemented with three new design departments.
- 1992: Otis splits from Parsons, becoming the autonomous Otis College of Art and Design.
- 1997: Otis relocates from its historic Westlake home to new campuses—one downtown in the heart of the fashion district, and the other on L.A.’s Westside, a few miles from the beach. Graduate Fine Arts relocates to its own studios in nearby El Segundo.
- 2007: Graduate Public Practice opens its studio at the 18th St Art Center, Santa Monica. Graduate Graphic Design begins in summer 2008 at the El Segundo studios.



*This catalogue is set in*

Univers, a type face designed by Adrian Frutiger in 1957

*and*

Times New Roman, designed by Stanley Morison and Victor Lardent in 1932

**FPO**

**FSC logo**

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