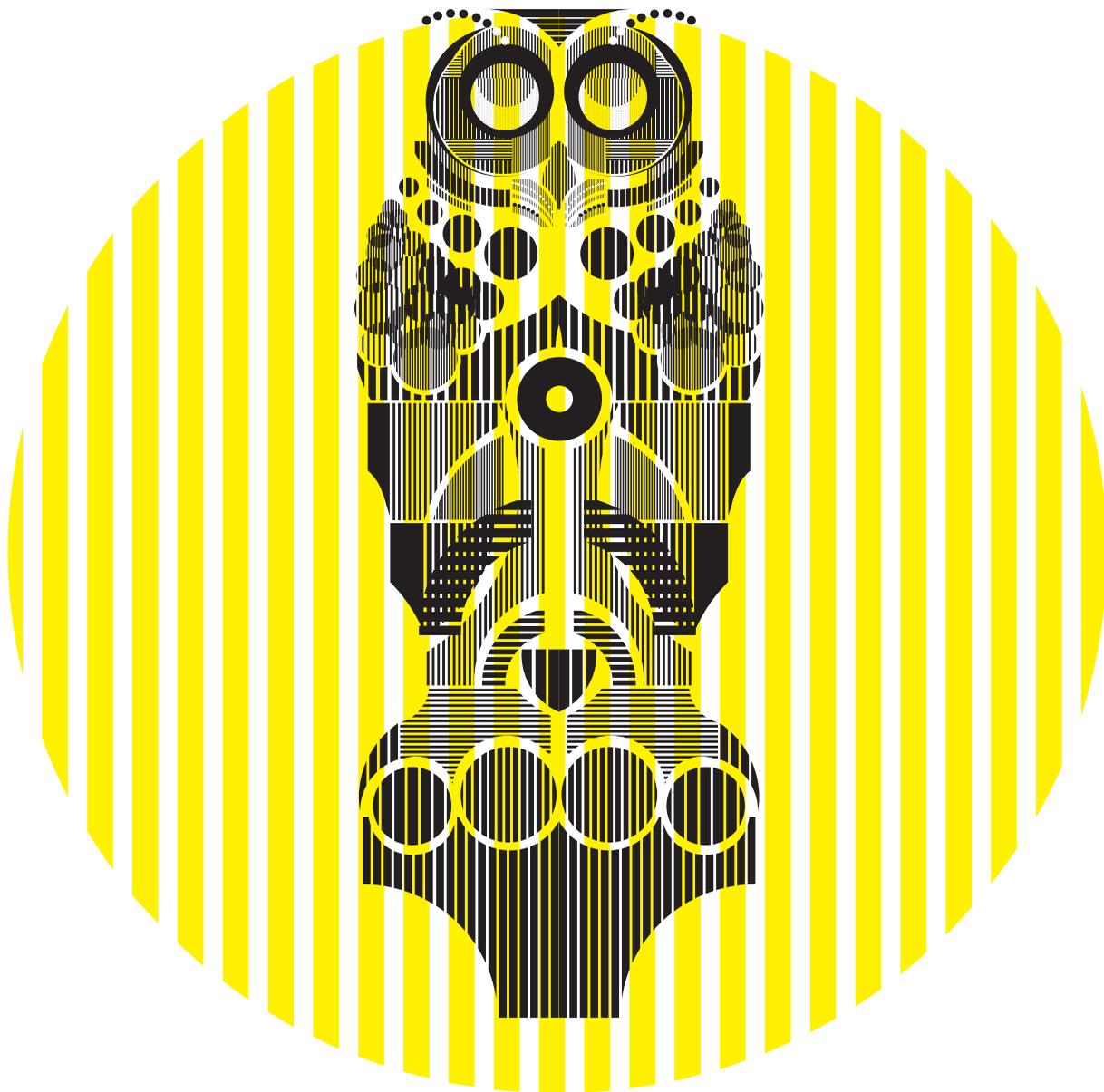


THE HOOT



**COURSE CATALOG
AND STUDENT HANDBOOK
2013-14**

OTIS

Design: Davis Ngarupe (Graphic Design '12')

Original Illustrations: Patrick Garcia (MFA Graphic Design candidate)

Photography: Kristina Campbell

2013 Design Revisions: Tina Miyakawa (Graphic Design '13)



OTIS COLLEGE OF ART AND DESIGN

9045 Lincoln Blvd, Los Angeles, CA 90045
310 665 6800

www.otis.edu

Elaine and Bram Goldsmith Campus (main campus)

9045 Lincoln Blvd in Westchester

President's Office

1700 E Walnut Ave, Suite 650, in El Segundo

Fashion Design

California Market Center, 2nd Floor
110 E 9th St in Downtown Los Angeles

Graduate Studios

10455 Jefferson Blvd in Culver City

Graduate Public Practice

18th Street Arts Center
1657 18th St in Santa Monica

PRESIDENT'S WELCOME



Welcome to Otis, a community of practicing artists, designers, writers, and scholars who are dedicated to preparing leading creative professionals for the 21st century.

Located in Los Angeles, a global capital of art and design, Otis is best known for its rigorous academic programs, cutting-edge learning technologies, commitment to community action, and abundant professional opportunities. The College is recognized nationally and internationally as a center of exploration, invention, and making.

Since 1918, Otis has been graduating artists and designers who have a highly developed creative intelligence and a global outlook, and are well on their way to professional success. We welcome you to our community and look forward to helping you shape the future—your own and the world's.

Samuel Hoi
President
Otis College of Art and Design

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THE OTIS EXPERIENCE





THE OTIS EXPERIENCE

Otis prepares diverse students of art and design to enrich our world through their creativity, their skill, and their vision.

About Otis

Otis College of Art and Design was founded in 1918, when General Harrison Gray Otis, publisher of the Los Angeles Times, bequeathed his MacArthur Park property to the City of Los Angeles for "the advancement of the arts." Originally named Otis Art Institute, the College became affiliated with New York's Parsons School of Design in 1978 and was nicknamed Otis-Parsons. In 1991 it became an independent institution and was soon renamed Otis College of Art and Design. The College remained in its historic Westlake home until 1997, when the main campus was moved to L.A.'s Westside, just north of the Los Angeles International Airport and a few miles from the beach. Satellite locations were established in downtown Los Angeles and the nearby beach community of El Segundo.

Today, Otis is one of the world's foremost professional schools of art and design, a recognized leader in academic excellence, learning technologies, community engagement, and professional preparation. The College's reputation attracts students from 40 states and 28 countries, making it one of the most diverse private art colleges in the US. The College's diversity is one of Otis' great strengths; it prepares students to imagine what lies ahead and benefits employers who know the value of creativity. The College offers an interdisciplinary education for 1,200 full-time students, awarding Bachelor of Fine Arts (BFA) degrees in Advertising Design, Architecture/Landscape/Interiors, Digital Media, Fashion Design, Graphic Design, Illustration, Product Design, Painting, Photography, Sculpture/New Genres, and Toy Design; and Master of Fine Arts (MFA) degrees in Fine Arts, Graphic Design, Public Practice, and Writing. Continuing Education offers certificate programs as well as personal and professional development courses.

Otis has trained generations of artists who have been in the vanguard of cultural and entrepreneurial life. The College's alumni are well represented at leading museums and prestigious collecting institutions throughout the world: Change to read as follows: the Whitney Museum of American Art, the Museum of Modern Art, and the Guggenheim Museum in New York; the Art Institute of Chicago; the Museum of Contemporary Art in Los Angeles; the Centre Pompidou in Paris, and many others.. Otis-educated designers shape the visual world, from the products people use to the built environments they live in, and from the clothes people wear to the toys children play with. Otis alumni are cultural leaders working around the world in companies like Mattel, Sony Pictures, Nike, Gap, Pixar, and Disney. Imagine the Oscar ceremonies without its golden statuette, The Sound of Music without its costumes, The Lord of the Rings without its visual effects, Avatar without its trademark blue alien skin, or the Getty without its famed garden, and you will have a sense of the world without the College's alumni. Since 1918, Otis graduates have made an individual, positive, and lasting mark on the world.

Accreditation

Otis College of Art and Design, a private, nonprofit institution of higher learning, is accredited by the Accrediting Commission for Senior Colleges and Universities of the Western Association of Schools and Colleges (WASC), 985 Atlantic Avenue, Suite 100, Alameda, CA 94501 (510) 748-9001, and the National Association of Schools of Art and Design (NASAD). Otis is a member of the Association of Independent Colleges of Art and Design (AICAD).

Main Campus and Satellite Locations

Otis is located in Los Angeles, a magnet for artists, dreamers, and innovators from around the world. The region's sunny climate, frontier history, and open landscape encourage new ideas, diversity, and creativity. The five-acre Elaine and Bram Goldsmith Campus on the Westside of Los Angeles houses most of Otis' undergraduate programs and a few graduate programs, along with the Ben Maltz Gallery, the Millard Sheets Library, and state-of-the-art labs and shops. The Goldsmith Campus is anchored by Ahmanson Hall—the converted 1963 futurist IBM Aerospace building, famous for its computer punchcard window design—and the neo-modernist Galef Center for Fine Arts.

The College has four satellite locations. Fashion Design is located downtown in the California Market Center, in the heart of the fashion district. Graduate Public Practice has a studio in the 18th Street Arts Center in Santa Monica. Graduate Fine Arts occupies a loft building in Culver City, a few miles east of the Goldsmith Campus. The President's Office and additional administrative offices are located in El Segundo.

Enrollment Retention and Graduation Rates

2011 Retention Rate, based on first-time full-time students who entered in Fall 2010, was 78%.

2011 Six-Year Graduation Rate, based on first-time full-time students who entered in Fall 2005 and completed their degree within six years, was 52%.

Ben Maltz and Helen Bolsky Galleries

The Ben Maltz Gallery presents a diverse program of group and solo exhibitions in a variety of media. It serves Los Angeles's vigorous art community and the city's diverse public, while acting as an important resource for Otis students and faculty. The program engages a wide range of contemporary art and ideas through exhibitions, catalogs, and public events. The Gallery both originates and participates in national touring exhibitions. Bolsky Gallery is dedicated to showing student work from the undergraduate and graduate Fine Arts programs in the Fall and Spring semesters. The Otis Curatorial Fellow curates a group show of student work for the summer.

Millard Sheets Library

The Millard Sheets Library provides support for all academic disciplines at Otis. The Library contains over 40,000 volumes and 60,000 electronic books focused on fine arts, fashion, architecture, design, photography, film, art history, and critical studies. Subscriptions to more than 150 periodicals are kept current, and back issues of influential magazines and journals are available in bound volumes. The Library also subscribes to several online bibliographic and full-text databases. The James Irvine Foundation Visual Resources Center (VRC), housed within the Library, has more than 40,000 images in a Digital Image Database (Otis DID), 3,500 videos, and 50,000 slides. The Richard Martin Library at the Fashion Design campus holds fashion design slides.

Statement of Nondiscrimination

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.

Academic Freedom Statement

The College is committed to creating an atmosphere of freedom for faculty and students to pursue and advance truth. Accordingly, the Executive Committee of the Otis Board of Trustees has affirmed the general principles of academic freedom in teaching and research expressed in the 1940 Statement of Principles on Academic Freedom and Tenure by the American Association of University Professors (AAUP).

Educational Philosophy

An Otis education is both rigorous and rewarding. Students are welcomed into a warm, collegial community that supports and promotes their development as artists and designers. The Otis experience is grounded in the belief that every time a student engages with other members of the Otis community—whether students, faculty, or staff—he or she is challenged to learn and grow as a whole person. Through curricular and co-curricular development, students are empowered to live a fulfilled life at Otis. The College inspires students to become lifelong learners, to sustain lifelong friendships, and to change the world through their lives as artists and designers.

Academic Life: Undergraduate Study

Otis' interdisciplinary curriculum combines longtime strengths in fine arts and design with new technologies and emerging disciplines.

For undergraduates, the first year of study is known as Foundation Year. In studio courses, Foundation students learn fundamental, transferable skills in the visual arts that allow them to become adept, well-informed makers; in Liberal and Sciences courses, they enhance their ability to think critically and construct meaning using the formal elements of art and design.

At the end of the first year, having developed both a creative vocabulary and a grounding in the liberal arts, students select one of eleven studio majors. The major allows students to delve deeply into their chosen art and design field, advancing their work and professional preparation through a careful sequence of courses and educational experiences.

MAJORS	
Advertising Design*	Painting**
Architecture/Landscape/Interiors	Photography**
Digital Media	Product Design
Fashion Design	Sculpture/New Genres**
Graphic Design*	Toy Design
Illustration*	

*Offered through the Communication Arts Department.

**Offered through the Fine Arts Department.

Eligible students in select majors may choose to extend and complement their study by pursuing an academic minor—a defined course sequence that explores a specific theme or topic.

MINORS	
Advertising Design	Interior Design
Art History	Landscape Design
Book Arts	Painting
Community Arts Engagement	Photography
Creative Writing	Product Design
Cultural Studies	Sculpture/New Genres
Digital Media	Sustainability
Graphic Design	Teacher Credential Preparation
Illustration	

Throughout the four years, students' programs of study are enriched by Liberal Arts and Sciences courses, including art history, English, and social science courses, and Creative Action courses, through which students from different majors work in teams to solve design problems posed by a community partner. Each student meets approximately once a semester with an Academic Mentor, whose role is to foster student reflection about individual educational and career path issues. Students also have opportunities to study at other institutions or abroad, either through short-term faculty-led trips or on exchange programs. The undergraduate experience culminates in a senior Capstone course, in which students critically reflect on their work at Otis, and the Annual Scholarship Benefit and Fashion Show (for Fashion Design majors) and the Annual Exhibition (for all other majors).

Academic Life: Graduate Study

Otis' graduate programs provide rigorous, practice-based studies with distinguished faculty. The College offers Masters of Fine Arts (MFA) degrees in Fine Arts, Graphic Design, Public Practice, and Writing. The graduate programs emphasize an interdisciplinary approach to developing artistic vision and encourage students to find themselves as emerging professionals within the regional, national, and international scenes of art, design, and creative writing. Interested students are given additional preparation to make their way in professions that increasingly involve teaching or other institutional affiliations (for example, museums, publishing, and arts organizations). The close proximity of art museums, studios, galleries, and other cultural institutions allows students to experience some of the most significant work currently being made. Visiting artists and writers who visit Otis to give guest lectures, studio visits, and readings enrich students' practice.

Campus Life

Campus life at Otis is about providing meaningful experiences that allow students to create the life that's right for them. A student's first year at Otis begins with O Week, which transitions students into the Otis family by providing multiple opportunities to engage with peers, continuing students, faculty, and staff, including an overnight experience at O Camp. To ensure a successful first year, all students are paired with a Peer Mentor, in addition to an Academic Mentor. Mentors provide students with support, referrals, and guidance throughout their Otis journey. Many first-year students are enrolled into the First Year Experience course, a companion to the English curriculum offered by the Liberal Arts and Sciences Department.

The Otis Student Housing Program, situated in Playa Del Oro Apartments, invites 120 students to immerse themselves in a living and learning environment that not only empowers them to grow and develop within a diverse community of artists but also realize their full potential and make friends that will last a lifetime. With a staff of highly trained student Resident Assistants and under the supervision of the Coordinator of Residence Life and Housing, the Student Housing Program provides an abundance of events and services that bring students together within a community that honors human diversity and values artistic identity.

Professional Development and Career Counseling, offered through the Center for Creative Professions, plays an integral part in a student's journey. From self-assessment and resumé and portfolio review, to networking and job search strategies.

A successful Otis student is one who overcomes obstacles and challenges, which is why Campus Life at Otis includes comprehensive psychological counseling services and wellness support. Over 350 students each year seek support from the counseling staff and use the tools and resources provided to strengthen and nourish themselves. In support of wellness, all students are required to have health insurance, and each student is provided the care and assistance needed during times of illness or injury. Students seeking additional academic support can find a home in the

Student Resources Center. Available six days a week, the peer tutoring staff works with each student to identify and develop the skills needed to be successful in English, art history, and math/logic.

The Otis student community is one of the most diverse art and design student communities in the U.S. With diversity as the College's hallmark, the Center for International Education is dedicated to the belief that engaging with other people, cultures, and experiences broadens the mind and enables a deeper sense of self. The College also seeks to empower students through leadership. A multitude of events, programs, and lectures are supported by the Student Government Association (SGA) and the Campus Activities Board (CAB).

Through academics, student services, and abundant campus activities and events, Otis encourages students' growth and development not only as artists and designers but also as engaged citizens who are committed to making a positive difference in the world.





FACES & PLACES



KEY COLLEGE LEADERS



**Samuel Hoi
President**
El Segundo
shoi@otis.edu, (310) 665-6936
As Otis' Chief Executive Officer, the President is responsible for its mission, vision, success, and wellbeing. Working with the Board of Trustees, Provost, Vice Provost, and Vice Presidents, the President oversees the College's strategic long-range planning, enrollment and curriculum, fundraising and fiscal management, external relations, and community engagement.



**Kerry Walk, Ph.D.
Provost**
Ahmanson Hall, 2nd floor
kwalk@otis.edu, (310) 665-6988
Oversees the quality of undergraduate, graduate, and continuing education programs, as well as academic support services and public programming. As the Chief Academic Officer of the College, acts on behalf of the President in the President's absence.



**Randall Lavender
Vice Provost**
Ahmanson Hall, 2nd floor
rlavender@otis.edu, (310) 665-6988
With the Provost, provides leadership and support for academic programs and support services, including the library, educational advising, academic computing, the galleries, and Technical Support Services. The Vice Provost is the second-ranking academic officer at the College.



**Laura Kiralla, Ed.D.
Assistant Vice President for Student Success and Dean of Student Affairs.**
Ahmanson Hall, 1st floor
lkiralla@otis.edu, (310) 665-6960
Oversees co-curricular learning and development, student engagement, support, and persistence, and handles student-related campus policies and standards.



**Michael Richards
Assistant Dean of Student Affairs**
Ahmanson Hall, 1st floor
mrichards@otis.edu, (310) 665-6967
Oversees student conduct and discipline, and the administration of the Otis Code of Conduct. In addition, the Assistant Dean is responsible for the Student Housing Program and the residential life of students.



**Ed Schoenberg
Special Assistant to the President for Student Success**
Ahmanson Hall, 2nd floor
eschoenb@otis.edu, (310) 665-6865
Serves as a direct arm of the President's Office with a focus on enhancing the overall student experience and enhancing the College's retention and graduation rates.



**Yvette Sobky Shaffer
Dean of Admissions and Financial Aid**
Ahmanson Hall, 2nd floor
ysobky@otis.edu, (310) 665-6820
Coordinates the recruitment, selection, and enrollment of new entering students. Admissions communicates the College's mission to prospective students and makes Otis accessible to the most appropriate candidates.



**Amy Gantman
Dean of Continuing Education and Pre-College Programs**
Ahmanson Hall, 2nd floor
agantman@otis.edu, (310) 665-6850
Oversees the academic planning, development, and administration of this public division. Offers quality art and design educational opportunities for the general public.

DEPARTMENTS & PROGRAMS

**ARCHITECTURE/LANDSCAPE/
INTERIORS**

Ahmanson Hall, 5th floor
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COMMUNICATION ARTS

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Kali Nikitas
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**CREATIVE ACTION: An Integrated Learning
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**ARTISTS, COMMUNITY
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act@otis.edu

DIGITAL MEDIA

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Kathleen Milnes
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Zeal Harris
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Special Projects/Show
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FINE ARTS

Galef 2nd floor
 Painting, Photography, Sculpture/New Genres
 finearts@otis.edu
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FOUNDATION

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 otisfoundation@otis.edu
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INTERDISCIPLINARY STUDIES

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Michele Jaquis
Director
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LIBERAL ARTS AND SCIENCES

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PRODUCT DESIGN

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TOY DESIGN

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Deborah Ryan
Chair
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Office Manager
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GRADUATE PROGRAMS

GRADUATE FINE ARTS

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grads@otis.edu
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Roy Dowell
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Administrative Assistant
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GRADUATE GRAPHIC DESIGN

Ahmanson Hall, 6th floor
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GRADUATE PUBLIC PRACTICE

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Consuelo Montoya
Program Coordinator
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Jackie Young
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CONTINUING EDUCATION

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Amy Gantman
**Dean of Continuing Education
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Inez Bush
**Associate Director, Pre-College
Programs & Professional Development
for Teachers**
ibush@otis.edu
(310) 665-2646



Kathleen Masselink
**Assistant Director, Continuing
Education**
kmasselink@otis.edu
(310) 665-6852

SERVICES & RESOURCES

ACADEMIC COMPUTING SERVICES

Ahmanson Hall, 4th floor



Felipe Gutierrez
Director
otislab@otis.edu
(310) 665-6810

Oversees all academic labs and computing functions as they pertain to academic programs. This includes managing the computer center, which encompasses the open-access labs, computer classrooms, instructional lab in the Student Resources Center (SRC), media lab, as well as color output services software support and documentation.

ACADEMIC MENTORING

Ahmanson Hall, 5th floor



Siri Kaur
Coordinator
skaur@otis.edu
(310) 665-6996

Provides academic support through sequential, guided discussion, and fosters student reflection about individual educational goals. Students meet with their Academic Mentor once each semester.

ALUMNI RELATIONS

1700 E Walnut St, Suite 650, El Segundo



Laura Daroca
Director
ldaroca@otis.edu
(310) 665-6895

Provides students with opportunities to engage with successful alumni who are actively involved in the art and design world.

CENTER FOR CREATIVE PROFESSIONALS

Ahmanson Hall, 2nd floor



Sounjew Phommala
Coordinator, On-Campus Student Employment
(310) 846-2583
sphommala@otis.edu

CENTER FOR INTERNATIONAL EDUCATION

Ahmanson Hall, 2nd floor
international@otis.edu



Darren Grosch
Director
(310) 665-6994
dgrosch@otis.edu
Facilitates travel study and exchange/mobility programs, both in the U.S. and abroad, coordinates international education activities, and provides support for international students.

FINANCIAL AID

Ahmanson Hall, 2nd floor



Jessika Huerta
Director of Financial Aid
otisaid@otis.edu
(310) 665-6881
Answers student questions about different types of financial assistance and scholarships.

AUDIO/VISUAL LAB

Lower Level



Mark Farina & Nick Feller
Managers
videolab@otis.edu
(310) 665-6972

This fully equipped facility includes high-end video and film cameras with accessories, professional professional lighting kits, a green screen studio/stage, an audio booth and control room, a Final Cut Pro a screening room for critique of final projects.

BUSINESS OFFICE

Ahmanson Hall, 2nd floor



Carlene Feichter
Controller
businessoffice@otis.edu
(310) 665-6830

Handles all the accounting functions of the College. All payments for tuition and fees are to be made at the cashier's window in the business office. The business office also processes paychecks and refund checks.

CENTER FOR CREATIVE PROFESSIONS

Ahmanson Hall, 1st floor
ccp@otis.edu
(310) 665-6966



Donna Lee Oda
Director
dleeoda@otis.edu
(310) 665-6966

Provides students and alumni with programs and services to help them in their professional growth and to become successful in their careers, including career programs, comprehensive website, online job board, career counseling, internship and job search assistance, career assessments, interview training and skill development, portfolio and reel reviews, and résumé and cover letter guidance. To access the Otis job board, go to www.otis.edu/career.

GALLERIES AND EXHIBITIONS

Ben Maltz Gallery,
Galef Center, 1st floor



Meg Linton
Director
mlinton@otis.edu
(310) 665-6907

The Ben Maltz Gallery highlights work by important Los Angeles artists and also opens a dialogue with challenging art produced outside Southern California. The Bolsky Gallery exhibits student work.

LIBRARY AND INSTRUCTIONAL TECHNOLOGY

Ahmanson Hall, 3rd floor



Sue Maberry
Director
smaberry@otis.edu
(310) 665-6930

Librarians are readily available for individualized instruction to assist students in research and information-retrieval, as well as using various technologies, including O-Space (the College's Learning Management System) and the Otis Digital Image Database (a bank of over 40,000 images).

OPERATIONS AND FACILITIES

Ahmanson Hall, basement



Claude Nica
Chief Facilities & Operations Officer
cnica@otis.edu
(310) 665-6870

Manages daily operations and maintains the College's space, design, and construction activities related to renovation and new facilities, campus security, parking, energy management, and recycling.

PROVOST'S OFFICE

Ahmanson Hall, 2nd floor
provost@otis.edu



April Kullis
Executive Assistant to the Provost
akullis@otis.edu
(310) 665-6988
Serves as the initial contact for the Provost, Vice Provost, and Vice President of Enrollment Management. Students may make appointments through the Executive Assistant to discuss any academic or enrollment matters.

REGISTRATION OFFICE

Ahmanson Hall, 2nd floor
otisreg@otis.edu



Anna Manzano
Registrar
amanzano@otis.edu
(310) 665-6950
The official recorder and keeper of student records, including transcripts and registration processes, also handles regulations affecting international students and veterans.

RESIDENCE LIFE AND HOUSING

Ahmanson Hall, Lower Level B02



Michael Richards
Dean of Student Affairs
E-mail: mrichards@otis.edu
(310) 665-6967

STUDENT COUNSELING SERVICES

Ahmanson Hall, 1st floor



Fred L. Barnes, Ph.D.
Director
flbarnes@otis.edu
(310) 665-6968
Appointments: (310) 846-2639
Emergencies: (877) 452-8301 or 911
Free confidential psychological counseling services and an array of preventative, supportive, psycho-educational groups, classes, and workshops are offered.

STUDENT GOVERNMENT ASSOCIATION

Ahmanson Hall, 1st floor
sga@otis.edu, (310) 665-6960



Elected students represent student needs, concerns, and issues. All enrolled students are considered members of the SGA, and all students enrolled in degree-seeking programs are eligible to hold positions in the SGA upon meeting minimum requirements.

STUDENT AFFAIRS

Ahmanson Hall, 1st floor
student@otis.edu



Julie Bryan
Assistant to the Dean of Student Affairs
jbryan@otis.edu
(310) 665-6960
Addresses student issues, concerns, and questions. Manages health and wellness, student health insurance, and immunizations.

ENVIRONMENTAL HEALTH & SAFETY



Peter Zaretskiy
Manager
Analyzes and administers environmental, health and safety program components, including occupational hazard assessment, code enforcement, project safety review, and chemical hygiene compliance.

TECHNICAL SUPPORT SERVICES

Ahmanson Hall, 7th floor



Andrew Armstrong
Director
aarmstrong@otis.edu
(310) 665-6970
Manages and supervises the Tool Crib, Metal Shop, Foundry, Model Shop, Wood Shop, Photo Crib, Photography Lab, Lighting Studio, Audio/Video Lab, Screening Room, and Frederick Monhoff Printmaking Lab, and coordinates student safety and instruction.

STUDENT ACCOUNTS

Ahmanson Hall, 2nd floor
studentaccounts@otis.edu



Monique Ramsey
Director
(310) 665-6838
Helps students with payment options and account balances.

STUDENT LIFE AND CAMPUS ACTIVITIES

Ahmanson Hall, lower level B02



Mike Luna
Director
mluna@otis.edu
(310) 846-2595
Coordinates SGA, clubs, organizations, Campus Activities Board, and Student Lounge management, as well as Peer Mentors, Orientation, and Commencement.

STUDENT RESOURCES CENTER

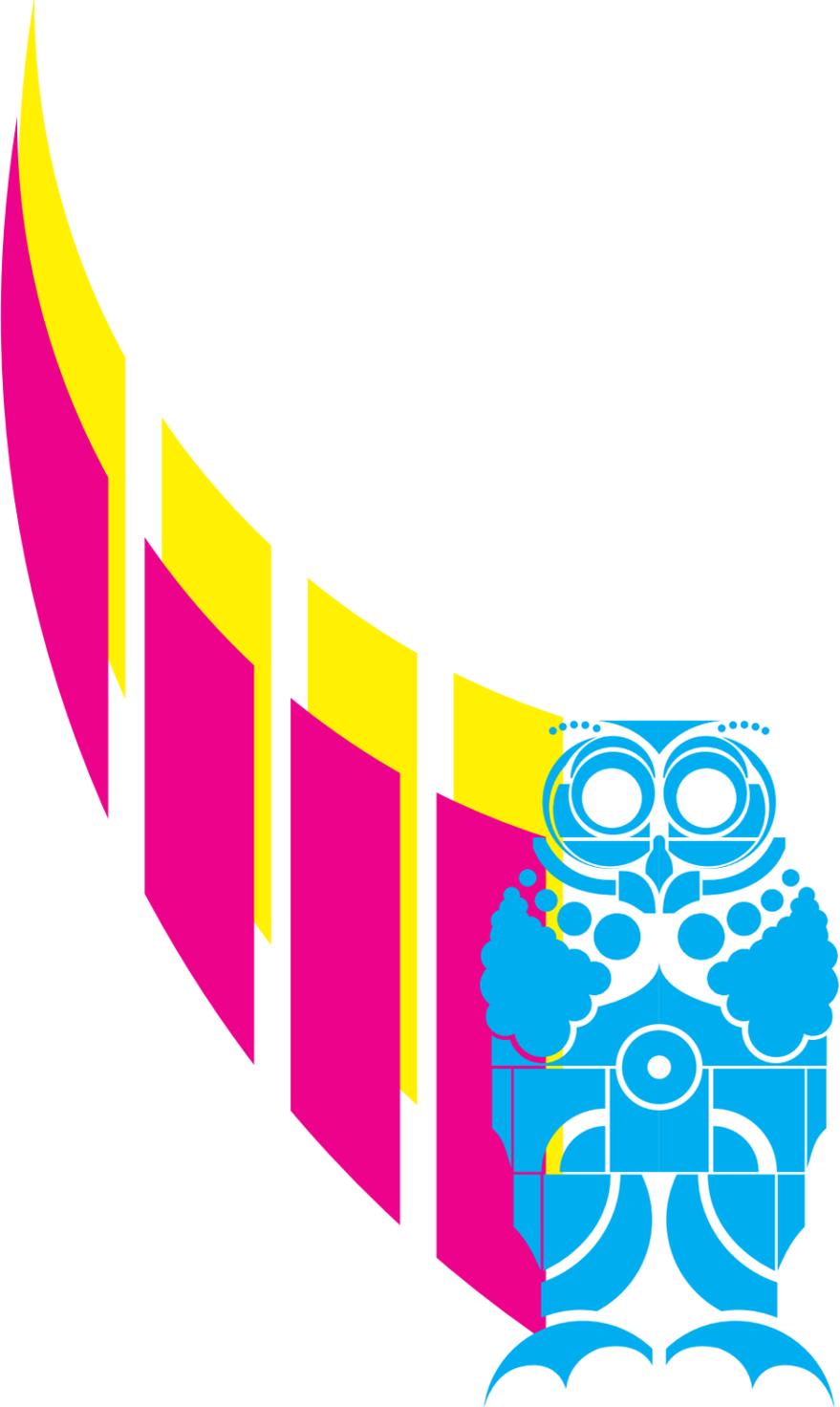
Ahmanson Hall, 1st floor



Carol Branch, Ph.D.
Director, Student Resources Center and Title IX Coordinator
cbranch@otis.edu
(310) 846-2554
Offers training and workshops to develop English literacy skills. Peer tutors offer math, art history, reading, writing and research sessions on walk-in or appointment basis. Tutoring also available at tutors@otis.edu

Students With Disabilities
Dr. Branch provides access to all College programs, activities, and facilities.

CAMPUS POLICIES



CAMPUS POLICIES

Alcohol Use

Except as otherwise provided in this policy, students are not allowed to possess or consume alcohol while in any Otis facility or on the College grounds, including the off-site student housing program, nor are students allowed to possess or consume alcohol at official Otis-sponsored events off campus. Violators are subject to the provisions set forth in the Code of Conduct.

Alcohol is permitted on campus and at Otis-sponsored events off campus only in connection with special events sponsored by the Ben Maltz Gallery, Institutional Advancement, the Provost's Office, and the Graduate Programs. At these special events, alcohol may be served only by a bonded bartender. All students in attendance must abide by local, state, and federal regulations related to the possession and consumption of alcohol. California law prohibits the consumption of alcoholic beverages by persons under the age of 21. Underage drinking and public intoxication are unacceptable, and those who violate these standards will be subject to disciplinary action.

Bringing Guests or Children/Dependents to Class

All degree-seeking students engaged in undergraduate and graduate programs must get advance permission from their instructor before bringing a guest to class. Children/dependents (under the age of 18) should not be brought into offices, classrooms, and other instructional and student support areas on a regular basis. On occasion, extenuating circumstances may arise when students, in their role as parents/guardians, must bring their children/dependents with them to campus. On such occasions, with the instructor's advance permission, children/dependents may be brought into the classroom, but they must remain under the direct supervision of the parent/guardian and shall not be permitted to disrupt the learning environment. Parents/guardians failing to supervise their children/dependents sufficiently may be asked to remove the children/dependents from campus grounds. Students as parents/guardians are responsible for the behavior of their children/dependents on campus and are subject to disciplinary sanctions according to the Otis Code of Conduct for any disruptive or destructive behavior by their children/dependents.

Campus Access

Otis College of Art and Design is an independent College, and its facilities, buildings, properties, and grounds (hereafter "campus") are private property. Access to the Otis College campus, including the Goldsmith Campus and all off-site locations, is permitted only with Otis' consent, which may be withdrawn at any time for any reason. Please refer to the Otis College of Art and Design website for more details on the general Campus Access and Trespass Policy.

Student Access to Facilities—Goldsmith Campus

In order to meet program needs and accommodate work schedules, degree students may access the Goldsmith Campus facilities 24 hours a day, commencing with the first day of classes and ending on the last scheduled day of class/critique, except during holiday periods. Facilities access is subject to the guidelines and limitations below. Any person who



fails to comply with these policies will forfeit the right to 24-hour access and will not be permitted on campus from 1:00 a.m. to 7:00 a.m.

Any student intending to access campus after 1:00 a.m. must complete the sign-in procedure at the security desk on the first floor lobby of Ahmanson Hall prior to 1:00 a.m. Students arriving on campus after 1:00 a.m. will be turned away. To sign in, students must present the security guard with the following: (a) a valid Otis ID card, (b) first and last names, (c) anticipated work location(s), and (d) signature in the sign-in book. Once the sign-in procedure has been completed, students are permitted to move around the campus. For security purposes, however, students are required to present a valid Otis ID card upon re-entering the Ahmanson and Galef buildings. A student's sign-in is valid only on the date on which it occurs.

Students are encouraged to park on the lower levels of the parking garage after hours. The entrance gate to the parking garage is closed at 1:00 a.m., regardless of a student's sign-in status. Although students may exit the parking garage at any time, students are not permitted to enter or re-enter the parking garage between 1:00 a.m. and 7:00 a.m.

The wood shop and the metal shop are unavailable to students outside the hours posted for each shop. For safety reasons, students are not allowed to use personal power tools outside the shop areas. In the event of an emergency, the red phones located on each floor provide direct access to the security guard and may also be used to call 911.

Student Access to Facilities—Other Locations

Fashion Design, located in the California Market Center, is open Monday–Friday 7:00 a.m.–12:00 a.m., Saturday 9:00 a.m.–6:00 p.m., and Sunday 10:00 a.m.–4:00 p.m. The Graduate Studios (Culver City) and Graduate Public Practice Studios (Santa Monica) studios are open 24 hours a day, 7 days a week, including holidays and the summer months.

Computer Network and Internet Access Policy

The computer network is the property of the College and may be used only for legitimate College purposes. A user expressly waives any right of privacy in anything he or she creates, stores, sends, or receives using the College's computer equipment or Internet access. A user consents to allow College personnel access to and review of all materials created, stored, sent, or received by the user through any College network or Internet connection. The College has the right to monitor and log any and all aspects of its computer system including, but not limited to, Internet sites visited by users, e-mail traffic, chat and newsgroups, file downloads, and all communications sent and received by users. The College has the right to utilize software that makes it possible to identify and block access to Internet activities that limit computer and network resources.

The downloading, possession, distribution, or copying of a copyrighted work—for example, a document, photograph, piece of music, or video—is an infringement of copyright unless the person downloading is properly authorized to do so by the copyright owner. Without proper authorization from the copyright owner, these activities are prohibited. All computer

equipment, software, and facilities used by students and employees are proprietary to Otis College of Art and Design. Otis reserves the right to withdraw any of the facilities privileges provided by the College if the College considers that a student's or employee's use of them is in any way unacceptable.

Disabilities / Americans with Disabilities Act

Otis complies with the Americans with Disabilities Act, Section 504 of the Rehabilitation Act, the ADA, and state and local regulations regarding students and applicants with disabilities. Pursuant to these laws, no qualified individual with a disability shall unlawfully be denied access to or participation in any services, programs, or activities of Otis College of Art and Design. In carrying out this policy, the College recognizes that disabilities include mobility, sensory, health, psychological, and learning disabilities, and will provide reasonable accommodations to qualified individuals with disabilities to the extent that it is readily achievable to do so. The College is unable, however, to make accommodations that are unduly burdensome or that fundamentally alter the nature of the service, program, or activity.

Students with a documented disability should contact Students with Disabilities Services (SDS) before accommodations are needed (via telephone [310] 846-2554 or e-mail src@otis). SDS will verify documentation (or advise students as to the proper documentation needed) and send a "notification letter" to the relevant faculty. No faculty member can give accommodations without an official written request from SDS. Retroactive accommodations are not provided. All discussions will remain confidential.

Due Process Procedure

In the event a student has an issue or concern that is not otherwise addressed or provided for in this publication or the Otis website, 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.

Emergency Loan

Emergency loans are available to students during the first four weeks of the semester to assist students in purchasing supplies, books, and other items needed to be successful at Otis. The maximum loan amount is \$300. In special circumstances, the Dean of Student Affairs will approve an emergency loan after the first four weeks of the term or in an amount greater than \$300. To qualify for a loan, a student must place in writing how they intend to repay the loan, whether through working, work study, financial aid refund, and so on. Upon approval, the loan processing time is approximately five to seven business days. Loans are due and payable by the end of the term in which the loan was approved. All outstanding balances on a student's account must be paid before a student is eligible to register for classes. Please see the Office of Student Affairs for details and an application.

Equipment Use and Check-Out

Students must complete a safety seminar to use facility equipment and be registered with Technical Support Services (TSS). Safety programs will be given at the beginning of each term and periodically throughout the year. Appointments for individual instruction can be made at the TSS facility. To check out tools or equipment, a student must present a valid student ID and driver's license or state-issued identification card. Technicians are available to assist in the use of the facilities and to answer questions about techniques and procedures.

Field Trips

Field trips and off-campus tours of galleries and working studios, and other College-related off-campus activities, are part of the educational experience at Otis. Each student must sign a waiver for each off-campus trip (available through the sponsoring faculty and/or academic department). The College expects that students will conduct themselves in a professional manner at all times during on- and off-campus activities. The Student Code of Conduct applies to all College events both on- and off-campus.

Identification Cards

All students are required to obtain an Otis identification card, available through the Student Activities Office (located in Ahmanson Hall, lower level, room B02) on scheduled days as posted. Otis ID cards remain valid with current enrollment. ID cards and class schedules are used to check out library materials, tools, and equipment, and to establish a student's identity as a currently enrolled student. Students are encouraged to treat the ID card as an important document and to take care not to lose it. Students are required, upon the request of any Otis College faculty, staff, administrator, administrator, or security guard, to show their ID card. Under no circumstances should students allow their card to be used by any other person. Lost or stolen ID cards should be reported to the Office of Student Affairs immediately. Replacement cost is \$15.00.

Immunizations

The immunizations listed below are required for all newly enrolled students. All forms (immunization record form and/or exemption affidavit form) must be submitted to the Admissions Office prior to the first day of class.

- MMR (Measles, Mumps, Rubella)—two doses at least one month apart for students born after 1956.
- TB screening/test (Mantoux only; Tine not accepted).

Intellectual Property Policy

Otis recognizes that students, faculty, employees, contractors, administrators, and the College itself often create or contribute to innovative thought, design, and invention. Accordingly, the College has adopted an Intellectual Property Policy to equitably address these matters, thereby providing further motivation for creative expression. In general, the policy provides that those who create independently of the College reap the entire fruits of their labor, while those who create with the support of the College share the benefits of their creations with the College.

Library Policies

Although the Otis Library is available for use by the general public, circulation privileges are offered only to faculty, staff, and students enrolled in degree programs. Students are required to present an Otis Library Card when requesting library transactions. To obtain an Otis Library Card, students should bring their Otis ID card to the Library and complete a Library Usage Agreement. Specific policies regarding circulation and returns, lost materials, overdue fines, Library usage, Library sanctions for conduct violations, and others are available on the Library website. The Otis library encourages student self-empowerment. For convenience, many transactions can take place online. From the Library home page, students are able to view account status, place holds on materials checked out to other users, and renew library materials.

Lockers

Lockers are available on a first-come, first-served basis, and are assigned by Technical Support Services (TSS). Instructions are posted at the tool crib (Ahmanson 701) at the start of the term. Lockers are the only official storage areas for student artwork and materials. Lockers are to be kept locked at all times. Otis is not liable for material left in lockers or other parts of the building. Students are responsible for the condition of their lockers and will be charged for any necessary repairs. Lockers must be cleared out by the end of the second week after the last day of class of the Spring term. Any lockers occupied after that time will have the lock removed and the contents disposed of. For additional information, please refer to the locker policy, issued to each student upon assignment of a locker.

Lost and Found

The Security Desk in the Ahmanson Hall lobby serves as the College's lost and found site. If you find an item that may have been lost, take it to the Security Desk. To increase your chances of having lost items returned, write your name and phone number in your books and notebooks, use laundry-proof marking pens for clothing and bags, and inscribe items such as cameras using an electric engraver, which can be borrowed from the tool crib. Items brought to lost and found will be held for one month, after which unclaimed items will be disposed of.

Mail

Students may not use the Otis College address as a mailing address unless permission has been given by the Dean of Student Affairs and the Director of Purchasing.

Non-Motorized Vehicles

The use of skateboards, bicycles, in-line skates, and any other non-motorized transportation shall be allowed only as a means of transportation on public sidewalks and streets immediately adjacent to College property. Skateboards, bicycles, in-line skates, and other non-motorized vehicles are not permitted for use inside any Otis facility or building, on the College grounds, or in the parking structure. Bicycles must be placed on the bike racks outside. Violators will be subject to appropriate disciplinary action.

Nondiscrimination Policy

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. 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;
- Discriminate against another person or persons; or
- 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 relation to or as agents of Otis.

Official Notices

Methods for official notice at Otis are e-mail, postal mail, departmental mailboxes, and bulletin boards (including locations in Ahmanson Hall, CalMart, and the graduate studios).

Parking

Parking permits are available through the Registration Office. Vehicles parked on College grounds must display a permit at all times. Vehicles without a valid Otis parking permit will be cited and/or towed by the LAPD. Students are expected to follow all posted signs and placards, and park in designated spaces only. Tickets will be issued to individuals parked in more than one space, in a reserved space, or in areas assigned for visitors, disabled persons, or carpool parking. All vehicles parked in Visitor Parking must display a valid visitor permit, available at the Security Desk. All parking violations carry a minimum fine of \$35. Student fines will be posted to student accounts. Some violations also carry additional fines assessed by the city and/or county government. Unpaid fines are considered holds on a student's account and will prevent the student from registering for classes, obtaining transcripts, and/or completing other College business. Loitering in the parking area after normal day or evening classes and/or special activities is prohibited. Students must be aware that Otis College does not carry any responsibility with respect to any losses to student vehicles from fire, theft, vandalism, or from any other causes, while parking on campus. Otis College reserves the right, after a reasonable attempt is made to contact the owner(s), or notice has been posted, to remove illegally parked or abandoned vehicle or any vehicle parked in such a way as to constitute a serious hazard to other vehicles or pedestrian traffic or to the movement and operation of emergency equipment. Otis College shall not be liable for any damage to any vehicle which occurs during the removal or impoundment.

Personal Appliances

Students are prohibited from bringing personal appliances and personal electronics, including but not limited to coffeemakers and teapots, microwaves, refrigerators, hot plates, and televisions, to their campus studios. Such items will be removed and held by campus security for pick-up.

Pets

Pets or other animals are normally not allowed on campus (including being walked or occupying a vehicle) unless they are authorized service animals (dogs assisting visually impaired individuals, therapy animals, and so on). Violators will be requested to immediately remove any other type of animal from campus. Students with service animals must register the animal with Students with Disabilities Services.

Smoking

Smoking is not allowed inside any Otis facility or building. Students, faculty, and staff must use the designated smoking area at the rear of Ahmanson Hall (Lincoln Boulevard side). Individuals who violate College, city, and state regulations may be subject to heavy fines as well as disciplinary action. The No-Smoking Policy must be observed by all students, residents, guests, and visitors.

Student Behavioral Expectations Policy

As members of the Otis community, students are expected to behave responsibly at all times. The College expects and trusts its students to be honest in their studio, classroom, and community endeavors. Students are expected to assist in maintaining an environment that supports effective teaching and learning, and a culture of civility and respect for others. Any behavior that disrupts or interferes with the functioning of a classroom, studio, or College-sponsored off-campus venue may therefore result in students being asked to leave the class. In addition, students may be subject to disciplinary action as per the Student Code of Conduct and/or have their grade lowered in the course.

Student Education Records

The Family and Education Rights and Privacy Act (FERPA) affords students certain rights with respect to their education records. These rights include the following:

- The right of the student to inspect and review his/her education records within 45 days from the day the College receives a request for access. Students should submit requests 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 a member of 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 US 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, US Department of Education, 400 Marylan Avenue, SW, Washington, DC 20202-4605.

Student Health and Accident Insurance Programs

Effective fall 2012, all students are required to enroll in the Otis Student Health Insurance program. During designated waiver periods each semester, students are allowed to waive out of the Otis insurance plan. For more information about the Student Health Insurance Program, contact the Office of Student Affairs.

As part of enrollment fees, all Otis students are automatically covered by the Student Accident Insurance Program for campus-related activities. In the event of an accident or injury, the student should immediately report the injury to the Office of Student Affairs. If students need to seek medical treatment, a claim form must be obtained from the Office of Student Affairs.

The student should present the claim form to the medical provider at the time of the initial treatment.

Student Use of College Facilities

All students planning to install an exhibit or perform an installation of any kind must first obtain an Exhibition & Facilities Use Contract. This must be done by filling out and obtaining the necessary signatures on the Contract, available from each respective Department Chair. Exhibitions, installations, art projects, or performances within, on, or about any Otis premises without a valid Exhibition Contract with all required signatures will not be permitted. All Otis Students must abide by state and local Fire, Building, Electrical, and Health Codes when preparing art piece installations, film shoots, and all other projects. When in doubt, students are encouraged to consult with their instructors or Facilities.

No student project may obstruct or block any fire exits, escape pathways, fire exit corridors, aisles, doors, or stairwells and staircases. Same applies to any preparatory work attributed to an individual student project. No student project may be suspended from, affixed to, prevent normal function of, or block access to any electrical fixtures. No student project may be installed in front of or inside elevators or inside facility rest rooms. No student project may obstruct by virtue of its installation the normal functions of all receptionist areas, information desks, and Security stations. Fire extinguishers, heat and smoke detectors, pull stations, sprinkler heads and pipes, automatic door closers, evacuation signs, exit signs, smoke free building signs, and emergency lights are all considered "life safety devices." Tampering with, vandalizing, or misuse of any of these devices constitutes a very serious offense under California law.

Student Work

All artwork, projects, and other work done by any student while studying at the College, or during any official College activity off-campus, are created for educational purposes. The College reserves the right to retain any student work for exhibition or publication, and each student grants to the College such rights to all student work and photographs. When the College has no further need of the student's work, it will be returned to the student if so requested in advance. Although the College will take caution in the care and handling of the student's work, the student releases the College from any liability for the loss, theft, or damage of any student work in its possession or control.

Unclaimed Student Work

The College will dispose of any unclaimed materials or work left by students who have graduated, withdrawn, been dismissed, departed for summer vacation, or otherwise left the College. Any work blocking a fire exit, left in a hallway or other nonstorage area, or in any way interfering with the normal activities of the College will be removed without notice. The College will assume no liability for the loss, theft, or damage of any student work at any time. Liberal Arts and Sciences (LAS) assignments must be picked up from the LAS office by the end of semester following the semester in which the work was completed.

Sustainability

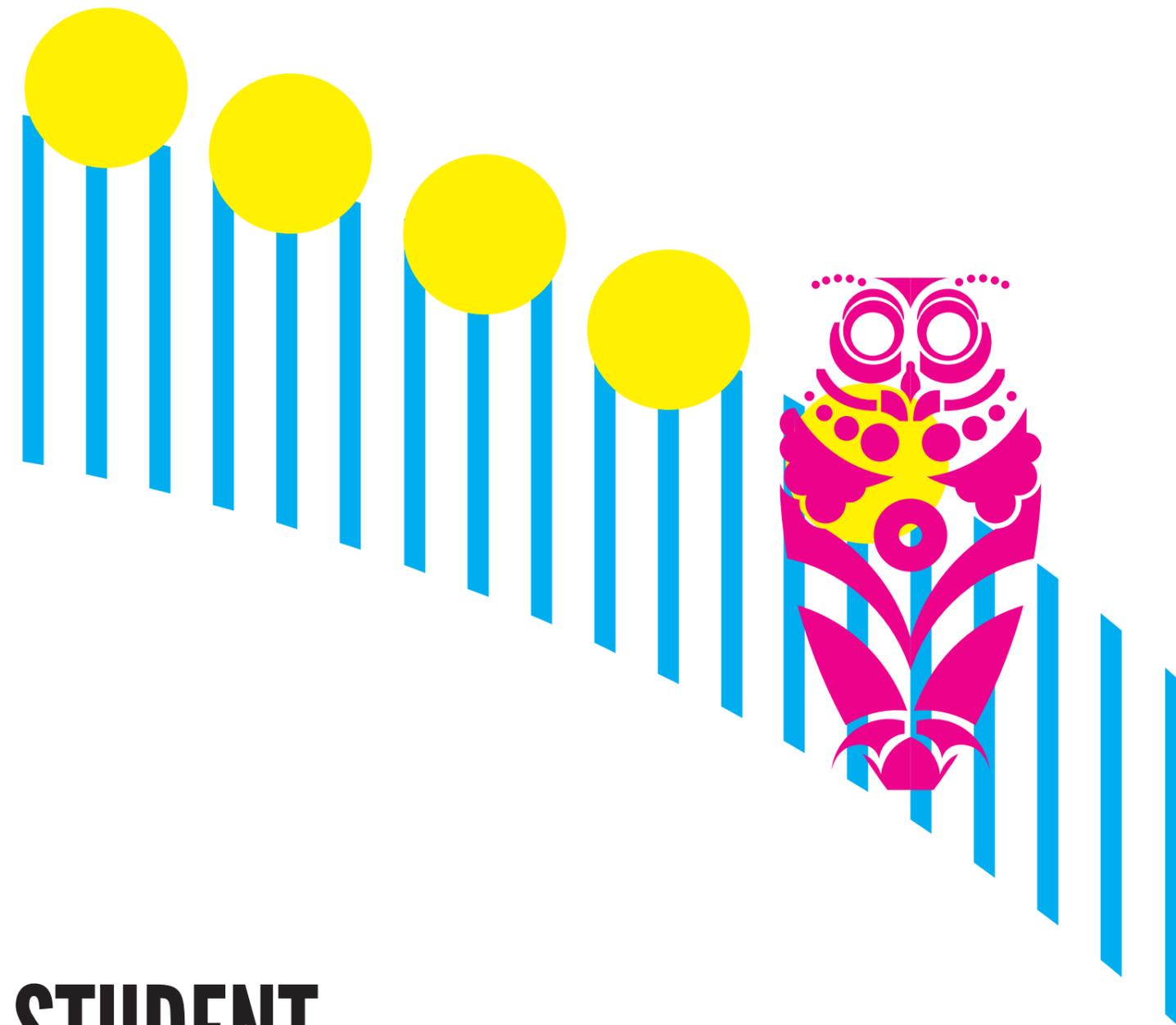
The College demonstrates its commitment to sustainability throughout its facilities. Ahmanson Hall was retrofitted from a former IBM research facility, while the North Building was retrofitted from a former bank. The Galef Fine Arts Building was designed according to green principles using low-energy glass and HVAC systems. To reduce waste and conserve energy, Ahmanson Hall employs a highly efficient cooling tower heat exchanger system; computer-controlled "smart" variable speed heating, ventilating, and air conditioning (HVAC), thermostats, and elevators; and new water bottle filling stations. Across campus grey-water is used for the sprinklers, nonemergency lighting is sensor-controlled, hand dryers reduce paper waste, energy-efficient ceramic kilns are fired during low peak hours, and lighting with ballast and fluorescent tubes all save energy and resources. In addition, the Café offers eco-friendly packaging and discounts for bringing your own cups, while College publications use Forest Stewardship Council (FSC) recycled paper and printing methods.

One of the most important ways that students can contribute to Otis' sustainability initiatives is by separating trash into the proper receptacles on campus, taking care not to mix the different types. Excess materials and supplies can be donated to the campus Resource Exchange (located behind the ground floor wood/metal shop in the parking garage). Students can also trade for needed materials and supplies that may be in stock throughout the year, and on our Annual UpCycle Day, held on the second Wednesday each fall. Students are also encouraged to carpool, bike or take public transportation to and from campus. More info about Otis' sustainability initiatives at http://otis.edu/life_otis/sustainability.

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.



STUDENT CONDUCT

STUDENT CONDUCT

STUDENT CODE OF CONDUCT

As members of the Otis College of Art and Design community, students are expected to behave responsibly at all times. The College expects and trusts its students to be honest in their studio, classroom, and community endeavors. This honor system is the basis for the College's operations and activities.

The following Code of Conduct has been established to explain what constitutes unacceptable behavior, the procedures regarding discipline, and the student's responsibilities as a member of the Otis community. All violations should be reported promptly to a member of the Student Conduct Committee, which is comprised of the Assistant Dean of Student Affairs, the Vice Provost, and designated faculty and administrators.

An interim suspension may be imposed by the Dean of Student Affairs, the Assistant Dean of Student Affairs, or a designee pending disciplinary proceedings or medical evaluation, with such interim suspension to become immediately effective without prior notice whenever there is evidence that the continued presence of the student on the College campus poses a substantial threat to himself or herself or to others, or to the stability and continuance of normal College functions.

I. Definitions

Student: For purposes of the Code of Conduct, a student is an individual currently enrolled, or eligible and intending to enroll, in any College program or class during the fall or spring semesters, recess period between semesters, or summer period, whether on- or off-campus and including all individuals taking courses at the College, both full-time and part-time, pursuing undergraduate or graduate studies. During the recess period between fall and spring semesters or the summer period, student includes one who has been enrolled in the immediately preceding fall or spring term and/or is eligible for continuing enrollment or graduation. Student does not include Continuing Education registrants or prospective registrants.

II. Inherent Authority

The College reserves the right to take any and all appropriate action that it deems necessary to protect and ensure the safety and well-being of the campus community.

III. Student Conduct Policies

Students are members of the College community and society at large. Students are expected to comply with all federal, state, and local laws as well as with the policies of the College. Students will be accountable to both civil authorities and to the College for acts that constitute violations of law and of this code. The Code of Conduct applies to all campus activities and to official College events off-campus.



Grounds for Discipline

Discipline may be imposed for a violation of, or for an attempt to violate, the code. The lack of intent will not be considered in the determination of whether a violation or an attempted violation has occurred. Violations, or attempted violations, include but are not limited to the following:

1. All forms of academic misconduct, including but not limited to cheating, fabrication, plagiarism, or facilitating academic dishonesty.
2. Other forms of dishonesty, including but not limited to fabricating information or knowingly furnishing false information to the College or officials acting in the performance of their duties on behalf of the College.
3. Alteration, forgery, or misuse of College documents, records, keys, devices or identifications.
4. Theft of, conversion of, damage to, or destruction of any College property or property of others.
5. Unauthorized entry to, possession of, receipt of, or use of College property, equipment, or resources.
6. Interference with, or willful negligence of, the security of any College facility.
7. Physical abuse including but not limited to: rape, sexual assault, threats of violence, or causing a reasonable apprehension of such harm, or conduct that threatens the safety of any person.
8. Sexual harassment, harassment, or intimidation or bullying of a person or group of persons on campus or at a campus activity.
9. Disruption of, interference with, or obstruction of teaching, administration, or any other campus activity.
10. Lewd, disorderly, disruptive, or abusive conduct.
11. Failure to identify oneself to, or comply with, a College security guard, a College official, or other law enforcement official.
12. Unlawful manufacture, distribution, possession, use, consumption, or sale of alcohol.
13. Unlawful manufacture, distribution, possession, use, consumption, or sale of any controlled substance as identified by federal or state law.
14. Possession, use, or manufacture of explosives or other incendiary devices or materials.
15. Use, possession, or manufacture of any firearm or weapon.
16. Exhibitions, installations, art projects, or performances within, on, or about any Otis premises without a valid exhibition contract with all required signatures.
17. Violation of any condition of a disciplinary action imposed under this code.
18. Theft or abuse of computing facilities, equipment, software, or time.
19. Failure to abide by state, federal, or local laws while on campus.
20. Any violation of resident contract(s) with the Student Housing Program.
21. Violation of any College policy or directive.

The following procedures shall be used to investigate and resolve a case of an alleged violation of the code:

1. Any member of the Otis community who knows of an alleged violation, violation, or potential violation (collectively, "violation") of the code shall report it promptly to a member of the Student Conduct Committee ("committee").
2. The referral must state sufficient facts including specific name(s), date(s), location(s), and description(s) of the alleged violation. The referral must be signed by the complainant. Complainants may be required to appear before the Assistant Dean of Student Affairs and/or the Student Conduct Committee.
3. The Assistant Dean of Student Affairs shall make an initial determination as to whether there is sufficient basis to believe that a violation of the Code of Conduct may have occurred.
4. In the event that the Assistant Dean of Student Affairs determines there is sufficient basis for such belief, the Assistant Dean of Student Affairs will notify the student in writing and/or in e-mail of his or her violation.
5. A student who is charged with a violation of the Code of Conduct shall schedule and meet with the Assistant Dean of Student Affairs within seven (7) days of the notice. The meeting will attempt to reach an appropriate resolution. At the meeting, the student shall be given the following:
 - a. An explanation of the charges;
 - b. A summary of the fact-finding investigation that has taken place;
 - c. An opportunity to reflect upon and respond to the charges on his or her behalf; and
 - d. Information about the applicable disciplinary procedures.
6. If a resolution is reached at the meeting, the Assistant Dean of Student Affairs shall inform the Student Conduct Committee of the outcome and provide the recommendation for sanctions or dismissal of the charges. If the recommendations are accepted by the committee, the student(s) will be notified by the Assistant Dean of Student Affairs, in writing or in e-mail, that the matter has been resolved and what, if any, sanctions have been imposed.
7. If no resolution occurs during the meeting with the Assistant Dean or if the Student Conduct Committee determines that a hearing is necessary, the student(s) will be notified in writing or in e-mail not less than seven (7) days in advance of the date, time, and place of the hearing. The notification shall also include a written statement of the charges, notice of the student's right to a representative, and a copy of the Code of Conduct. In the event that the student(s) fails to appear for the scheduled hearing, the student shall be deemed to have committed the violation and will be subject to the sanctions imposed by the committee. The Student Conduct Committee can also elect not to hold a hearing, but reach a resolution amongst the members of the Committee, which will be given to the student.
8. Prior to any hearing, the committee may elect, at its sole and exclusive discretion, to temporarily suspend the student pending its decision.
9. The hearing is a private matter between the College and the student

and, therefore, is not open to the public. The student may elect to have one representative present during the hearing; however, such representative may not participate in the hearing in any manner. In the event that the representative attempts to participate in the hearing, the representative shall be removed and excluded from the remainder of the hearing.

10. At any time and for any reason, the committee may elect to continue the hearing to another date, time, and/or place.
11. The committee shall elect a chairperson who shall preside over the hearing.
12. The committee and the student(s) may present witnesses and evidence to support their position(s) with regard to the violation. Witnesses shall affirm that their testimony is truthful and that they may be subject to perjury under the code. Witnesses may be excluded by the committee during the hearing when they are not testifying.
13. The standard of proof for the hearing and any determination by the committee is a preponderance of the evidence.
14. The formal rules of evidence and discovery are not applicable to the hearing and the committee shall admit all matters into evidence that reasonable persons would accept as having probative value to the violation, subject to privacy concerns. The committee may take notice of matters that would be within the general experience of students or when otherwise reasonable to do so.
15. Within fourteen (14) days of the conclusion of the hearing, the committee shall notify the student in writing or in e-mail of its decision. The writing shall set forth the violation, the decision of the committee, and the sanctions imposed by the committee.
16. The student may appeal the decision of the committee to the Provost and Dean of Student Affairs. Such appeal must be in writing and received by the Provost and Dean of Student Affairs no more than seven (7) days after delivery of the decision of the committee to the student. The Provost and Dean of Student Affairs shall notify the student and the committee of his or her decision within thirty (30) days of receipt of the appeal. The Provost and Dean of Student Affairs may affirm, reverse, reduce, or increase the decision or sanctions of the committee. The student is not entitled to an appellate hearing unless the Provost and Dean of Student Affairs determines that such a hearing shall be held.

The following sanctions may be imposed by the committee:

1. Restitution
2. Warning
3. Fine
4. Community Service
5. Probation
6. Loss of privileges or exclusion from areas or activities
7. Educational
8. Mandated treatment and/or ongoing therapy
9. Suspension
10. Dismissal

ACADEMIC INTEGRITY

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.

The Academic Integrity Committee consists of representatives from liberal arts and sciences, the various studio departments, and the Office of 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 the Academic Integrity Committee. A formal Academic Misconduct Complaint form available on otis.edu should be filled out. Any member of the Otis community may fill out a form. In addition to the form, faculty, staff, or another 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 or 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 his or her meeting with the Committee. In addition, the Assistant 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 may appeal the decision of the Academic Integrity Committee in writing to the Chair of Liberal Arts and Sciences 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 or the Assistant Dean of Student Affairs.

RESIDENCE LIFE AND HOUSING : STUDENT CONDUCT PROCEDURES

In a group living situation, it is necessary to establish various policies, guidelines, and behavioral expectations to protect both the rights of the individual and those of the community. Otis' policies foster a safe environment, reflect the values to which the College subscribes, and develop the students' capabilities as they progress through their college years. All residential and nonresidential students are responsible for abiding by College policies as published in the student handbook and the housing Code of Conduct agreements.

Violations of any residence life and housing policy shall be considered a violation of the code of student conduct and may result in, but is not limited to, disciplinary action, which may include termination of the housing agreement and/or College suspension. Students who are present during policy violations and/or have knowledge of policy violations will be documented and may be found responsible for the violation(s) being documented.

All student housing conduct matters will be handled through the Assistant Dean of Student Affairs or his or her designee. Student conduct conferences will be held in a manner that ensures fundamental fairness. Students will be sanctioned according to the conduct violation. Sanctions are imposed as an educative means of holding students and groups accountable for their actions. Sanctions include, but are not limited to, a warning, fine, probation, restitution, relocation, educational sanctions, guest restriction, and removal from housing.

Students have the right to appeal any student conduct decision within seven days of receiving the written notice of the decision. If students are appealing a removal from housing decision, the appeal must be received within 24 hours of receiving the written decision.

Appeals will be considered based upon additional information that could not be produced at the time of the initial conference. To formally appeal a decision the student must submit a letter detailing the incident and addressing why an appeal is being submitted.

A student who fails to appear for her/his scheduled appointment for a conduct conference is not excused from pending action and forfeits the right to appeal. The conduct meeting will take place as scheduled, information will be reviewed, and a decision made. The student will be informed of that decision in writing. A student who voluntarily withdraws from the College or leaves the housing program prior to completion of the conference and/or prior to completing a given sanction is not excused from completing the sanction.

For a complete list of residence life policies and procedures, please see the Office of Student Affairs. A complete list is distributed to residents of the Otis Student Housing Program, who are responsible for all information contained within.

Code of Conduct Violations

Any member of the Otis community may file a complaint for a violation of the Code of Conduct. Violations should be reported on a Code of Conduct Complaint form and filed with any member of the Student Conduct Committee. Forms are available in the Office of Student Affairs and online at www.otis.edu.



CAMPUS SAFETY & SECURITY



CAMPUS SAFETY & SECURITY

In support of student wellness and safety, the following information will guide you in the event you or someone you know is in need of assistance. The Otis community provides you with resources and information to allow informed decision making about your personal safety and health.

In the event of an emergency or crisis, call **911**.

General Safety Tips

Although the areas surrounding the Otis Goldsmith Campus, MFA studios, and the Fashion Design location are relatively safe, please be cautious and aware of your surroundings.

1. There is safety in numbers. Walk in groups or use the buddy system, especially after dark.
2. Walk briskly and know your destination. If you see a person or persons who look suspicious, change your path and cross the street.
3. Walk in well-lighted and well-trafficked areas. Avoid shortcuts that take you through alleys, past heavy foliage, or near other places where someone might be hiding.
4. Do not walk talking on a cell phone or using other electronic devices. You will become a target when others see what you have.
5. Do not carry large amounts of cash. Do not wear expensive jewelry that draws attention to you. Carry bags, purses, or valuable equipment such as cameras and computers close to your body or out of sight.
6. Vehicles parked on the street can present an easy opportunity for thieves and vandals. Keep valuables out of sight in a locked trunk or leave them at home.

Whenever you live in an urban environment, you need to establish a file with pertinent information that will help you if you are the victim of a crime. Your file should include the following:

- Credit card numbers and toll-free numbers to report lost or stolen cards
- The telephone number of your insurance agent
- Your license plate and vehicle identification numbers
- Your driver's license number
- An extra set of keys
- Your bank account numbers and the customer service number for your bank, in case checks are lost or stolen

ICE Your Cell Phone

Enter a phone number into your cell phone's memory with the acronym ice, which stands for in case of an emergency, with the contact person's name and phone number.

Clery Act and Crime Report

The federal government mandates the disclosure of certain crime statistics so that students, employees, and families can be educated about the safety of college campuses.



Please be aware that these are statistics for the most severe forms of crime. Students should still be vigilant about their personal safety and take care of their personal possessions.

A guard is available 24 hours a day and is stationed by the front entrance of the Goldsmith Campus. The guards make regularly scheduled rounds of the building and its perimeter. Please contact the guards immediately at x6965 if you need assistance. If you need the Los Angeles Police Department or paramedic assistance, dial 911.

Specific crime reports are available online at www.otis.edu/safety and the reports detail crime statistics, as reported to the Dean of Student Affairs for the Goldsmith Campus, Fashion Design Location, Public Practice Studios, and the MFA Studios and Administration locations, and are provided in accordance with the Jeanne Clery Disclosure of Campus Security Policy and Crime Statistics Act. The crime report includes statistics for the previous three years concerning reported crimes that occurred on campus, in certain off-campus buildings, and on public property. The crime report is prepared in cooperation with the local law enforcement agencies surrounding our locations, the Assistant Dean of Student Affairs, who oversees housing and student conduct, and the Chief Facilities and Operations Officer, who oversees campus security.

To request an individual hard copy of the campus crime statistics, please contact Julie Bryan, Assistant to the Dean of Student Affairs at (310) 665-6960 or jbryan@otis.edu.

The following crime reports can be found online at www.otis.edu/safety:

2009–11 Crime Report for Goldsmith Campus
 2009–11 Crime Report for Fashion Design Location
 2009–11 Crime Report for Public Practice Studios
 2009–11 Crime Report for MFA Studios and Administration. Locations

For additional information regarding timely warnings, policy regarding enforcement authority, and all other campus safety resources, go to www.otis.edu/safety.

Drug-Free Workplace

Otis is a drug-free environment and the College will not tolerate the manufacture, distribution, dispensation, sale, purchase, possession, offer to sell, and/or use of any illegal drugs (as defined by the statutes of the state of California) in any Otis facility or at any Otis function. Any student found to have violated this policy will be subject to arrest and disciplinary action in accordance with the Code of Conduct Policy.

Earthquake Preparedness

Earthquakes are a fact of life in Southern California. The following basic behaviors should become a routine part of a student's life while at Otis:

- Maintain a three-day supply of nonperishable food, such as peanut butter, canned tuna, granola bars, and dried fruit.
- Keep three gallons of bottled water per person in your home.
- Make arrangements with your family or significant others for an out-of-state contact person. According to the telephone company, it may be impossible to telephone people in California, but possible to call those in other states.
- Have a flashlight and a pair of sturdy shoes under your bed.
- Do not place your bed directly under a window and do not hang heavy items, such as pictures or a bookshelf, over your bed.

Fire Code

National and local fire and safety codes prohibit the use of any corridor, elevators, pathway, fire exit, or common area used as an exit, for exhibitions of any kind or nature whatsoever.

- The fire exit corridor is the area marked by the light gray tile. This area includes the hallway leading to the restrooms, stairwells, and elevators.
- This is the "central core" of the building and the fire exit corridor.
- No exhibition or installation may be allowed that creates an unsafe condition or hazard.
- Remember: People are generally injured in fires or earthquakes by tripping on their way to a fire exit; subsequently, they may get trampled to death by others.

Fire/Emergency Evacuation

All students, faculty, and other emergency planning staff are required to participate in fire drills, which are held from time to time. It is of utmost importance to maintain order and follow directions because the alarm system may indicate a real fire condition. Take your valuables, and re-enter only when administrative staff so instructs.

Fire Safety

In all cases when an employee, student, or visitor becomes aware of a fire, call the fire department (911) immediately. Activate the fire alarm in the building and proceed to the nearest safe location.

When calling 911, have the following information ready:

1. The name of the building.
2. Location of the fire within the building.
3. A description of the fire, and if known, how it started.
4. The phone number or extension that you are calling from.
5. Do not hang up until you are told to do so. After you call 911, be sure to call Otis security personnel at (310) 665-6965.

Hazing

The law of California makes it a criminal offense for anyone to participate in hazing. Otis policy is based upon the proposition that students are entitled to be treated with consideration and respect. Otis regulations on hazing are synonymous with state law as follows (Calif. Penal Code §245.6):

- (a) It shall be unlawful to engage in hazing, as defined in this section.
- (b) "Hazing" means any method of preinitiation or initiation into a student organization or student body, whether or not the organization or body is officially recognized by an educational institution, which is likely to cause serious bodily injury to any former, current, or prospective student of any school, community college, college, university, or other educational institution in this state. The term hazing does not include customary athletic events or school-sanctioned events.
- (c) A violation of this section that does not result in serious bodily injury is a misdemeanor, punishable by a fine of not less than one hundred dollars (\$100), nor more than five thousand dollars (\$5,000), or imprisonment in the county jail for not more than one year, or both.
- (d) Any person who personally engages in hazing that results in death or serious bodily injury as defined in paragraph (4) of subdivision (f) of Section 243 of the Penal Code, is guilty of either a misdemeanor or a felony, and shall be punished by imprisonment in county jail not exceeding one year, or by imprisonment in the state prison.
- (e) The person against whom the hazing is directed may commence a civil action for injury or damages. The action may be brought against any participants in the hazing, or any organization to which the student is seeking membership whose agents, directors, trustees, managers, or officers authorized, requested, commanded, participated in, or ratified the hazing.
- (f) Prosecution under this section shall not prohibit prosecution under any other provision of law.

Natural Disaster and Campus Information Telephone Line

Emergency Information Number (Crisis/Disaster): (888) 751-7523

In the event of an earthquake or other significant crisis, Otis College will announce basic information and instructions through a special emergency telephone number (888) 751-7523. Since this telephone service is located out of state, it will be operative even when Los Angeles telephone service has been disabled. This number will be activated only in the event of a significant crisis affecting the College. Please share this telephone number with parents, family, friends, and significant others.

Otis Alert System

All students are required, during the time of registration, to input current contact information through Self-Service online. The Otis Alert System will call and/or text message students in the event of an emergency on campus (or in the surrounding area).

Reporting an Incident, Accident, or Injury

Whenever a student is the victim of injury, theft, or vandalism incident (either on campus or on a field trip), the Dean or the Assistant Dean of Student Affairs should be notified immediately. It is critical that an incident report be filed with the Office of Student Affairs to document any injury, theft, or vandalism incident, both for the victim's sake and for the school's records.

In the event of serious injury, call the paramedics immediately by dialing 911. For injuries of a less serious nature, first aid kits are located on each floor of the Goldsmith Campus, the Fashion Design location, and graduate studios. Your timely assistance and cooperation will allow the College to become more responsive to emergencies and better able to establish procedures that ensure a safe and secure environment.

Relationships Between Faculty/Staff and Students

Otis College of Art and Design prohibits all faculty and staff members, including graduate teaching assistants and others involved in teaching activities, from engaging in or pursuing dating, sexual, or intimate relationships with students in which the faculty/staff member is in a position of actual or apparent authority with respect to the student's educational activities. This includes, but is not limited to, those students whom they currently, or may in the future, instruct, mentor, evaluate, supervise, advise, or exercise other forms of professional responsibilities towards, such as allocating resources, selecting students for scholarships and awards, and providing recommendations or references. Dating, sexual, or intimate relationships with students covered by this policy include consensual relationships.

Any faculty/staff who is or has been involved in a consensual relationship with a student must promptly report this fact to his or her supervisor. The supervisor will then review and see if the College can arrange that the individual in authority does not evaluate or participate in discussions and decisions that affect the compensation, evaluation, employment conditions, instruction, and/or academic status of the student involved. Any person who believes that a faculty/staff is involved in a consensual relationship with a student under his or her direct authority or supervision is required to report the relationship to Student Affairs, the Provost's Office, or Human Resources.

Sexual Assault

Otis College of Art and Design prohibits rape, acquaintance rape, and sexual assault. Sexual assault is a violation of the College's Code of Conduct, as well as a violation of the law. In an effort to reduce the risk of sexual assault occurring among its students, the College provides awareness and prevention programming. These outreach efforts are coordinated by Student Counseling Services. For information, call (310) 846-2639.

In the event that a sexual assault does occur, the College takes the matter very seriously. A student who is found to have committed sexual assault on or off campus is subject to immediate suspension or dismissal from Otis. If a student is accused of sexual assault s/he is subject to disciplinary action in accordance with the stated code of conduct in this publication. To report an incident contact the Dean of Student Affairs (310) 665-6960 or security at (310) 665-6965. Anyone with knowledge about a sexual assault is encouraged to report it immediately. If you are sexually assaulted it is important that you do as follows:

1. Go to a safe place and speak with someone you trust. Tell this person what happened. If there is any immediate danger, let a security guard know if you are on campus or call 911 if you are off campus.
2. Consider securing immediate professional support to assist you in the crisis.
3. You can contact counseling services at (310) 846-2639, or call Dr. Fred Barnes, Director of Counseling Services at (818) 522-0796.
4. For your safety and well-being, immediate medical attention is encouraged. Further, being examined as soon as possible, ideally within 72 hours, is important. The Santa Monica Rape Treatment Center will arrange for a specific medical examination at no charge. To preserve evidence, it is best that you do not bathe, shower, douche, or change clothes before that exam. Even if you have already bathed, you are still encouraged to have prompt medical care. Additionally, you are encouraged to gather bedding, linens, or unlaundered clothing and any other pertinent articles that may be used for evidence.
5. Even after the immediate crisis has passed, consider seeking support from Student Counseling Services at Otis or the Santa Monica Rape Treatment Center or the Valley Trauma Center.
6. Contact the Dean of Student Affairs at (310) 665-6961 if you need assistance with College-related concerns.

Santa Monica–UCLA Medical Center

1250 16th St.
Santa Monica, CA 90404
(310) 319-4000

Valley Trauma Center

7116 Sophia Ave.
Van Nuys, CA 91406
(818) 756-5330
www.valleytraumacenter.org

Legal Definitions

Rape is generally defined as forced sexual intercourse. It may also include situations where the victim is incapable of giving consent due to a disability or intoxication. Many rapes are committed by someone the victim knows, such as a date or friend.

Under California law, rape is sexual intercourse against the will of the victim that can occur under a variety of circumstances, including the following:

- Where the victim is prevented from resisting due to alcohol or drugs;
- Where the assailant uses physical force or the threat of force to overpower and control the victim;
- Where the victim fears that she or he or another will be injured if the victim does not submit;
- Where the victim is at the time unconscious of the nature of the act, and this is known to the assailant;
- Where the victim is incapable of giving legal consent due to a mental disorder or developmental or physical disability, and this is known or reasonably should be known to the assailant;
- Where the act is accomplished by threatening to use the authority of a public official to incarcerate, arrest, or deport the victim or another person;
- Where the assailant uses duress, such as a direct or implied threat of hardship or retribution, to coerce the victim;
- Where the assailant uses force, fear, or threats to accomplish sexual intercourse against the will of the spouse. This provision of the law is known as the "spousal rape law."

The complete California Rape Law is contained in Section 261 of the Penal Code. The spousal rape law is set forth in Section 262.

Other Sexual Assaults

Besides rape, other sexual assault crimes include the following: sodomy (forced anal intercourse); oral copulation (forced oral-genital contact); rape by a foreign object (forced penetration by a foreign object, including a finger); and sexual battery (the unwanted touching of an intimate part of another person for the purpose of sexual arousal).

Sexual Harassment

Sexual harassment is a form of misconduct that undermines the integrity of the academic environment. It is the policy of the College that sexual harassment is prohibited. All members of the College community, especially officers, faculty, and other individuals who exercise supervisory authority, have an obligation to promote an environment that is free of sexual harassment. This policy applies only to sexual harassment in which a student is the complainant and an officer, faculty member, staff member, or other student is the alleged harasser. Sexual harassment may occur in numerous forms, many of which are violations of federal and state laws. For the purposes of this policy, the following are considered forms of sexual harassment: unwelcome sexual advances, requests for sexual favors, and other verbal, visual, or physical conduct of a sexual nature, made by someone from or in the work or educational setting, under any of the following conditions:

- Submissions to the conduct is explicitly or implicitly made a term or condition of an individual's employment, academic status, or progress.
- Submission to, or rejection of, the conduct by the individual is used as the basis of employment or academic decisions affecting the individual.
- The conduct has the purpose or effect of having a negative impact upon the individual's work or academic performance, or of creating an

intimidating, hostile, or offensive work or educational environment, as judged by a reasonable person.

- Submission to, or rejection of, the conduct by the individual is used as a basis for any decision affecting the individual regarding benefits and services, honors, programs, or activities available at or through the educational institution.

Any complaints or inquiries regarding sexual harassment of a student by an officer, faculty member, or staff member should be brought to the immediate attention of the Director of Human Resources. Any complaints or inquiries regarding sexual harassment of a student by another student should be brought to the immediate attention of the Dean of Student Affairs. The College will investigate such claims promptly and thoroughly. If, for any reason, a student wishes to complain or inquire regarding sexual harassment but feels it would not be appropriate to raise such issues with the Director of Human Resources or the Dean of Student Affairs, the student may inquire or complain to any Department Chair or any officer of the College at the level of vice president or above, and such inquiries or complaints will receive a prompt and thorough investigation. If harassment is established, the College will discipline the offender. Disciplinary action for violations of this policy can range from verbal or written warnings up to and including immediate termination from employment or dismissal from the College.

Sex Offenders

In accordance to the "campus sex crimes prevention act" of 2000, which amends the Jacob Wetterling crimes against children and sexually violent offender registration act, the Jeanne Clery Act, and the Family Educational Rights and Privacy act of 1974, Otis College of Art and Design is providing a link to the California State Sex Offender Registry. All sex offenders are required to register in the state of California and to provide notice of each institution of higher education in California at which the person is employed, carries a vocation, or is a student. See <http://meganslaw.ca.gov>.

In addition to the above notice to the state of California, all sex offenders are required to deliver written notice of their status as a sex offender to the College's Dean of Student Affairs no later than three (3) business days prior to their enrollment on the College. Such notification may be disseminated by the College to, and for the safety and well-being of, the Otis community, and may be considered by the College for enrollment and discipline purposes.

Taxi Scrip

Taxi scrip, the equivalent of cash, can be obtained from the Office of Student Affairs and the Campus Security Desk in Ahmanson Hall, Fashion Design, and both graduate studios. The taxi scrip is to be used when a student is ill or in crisis.

CAMPUS COMMUNITY: GENERAL EMERGENCY INFORMATION

Emergency Info Hotline
(888) 751-7523

Emergency Info Website
<http://otisemergency.com>

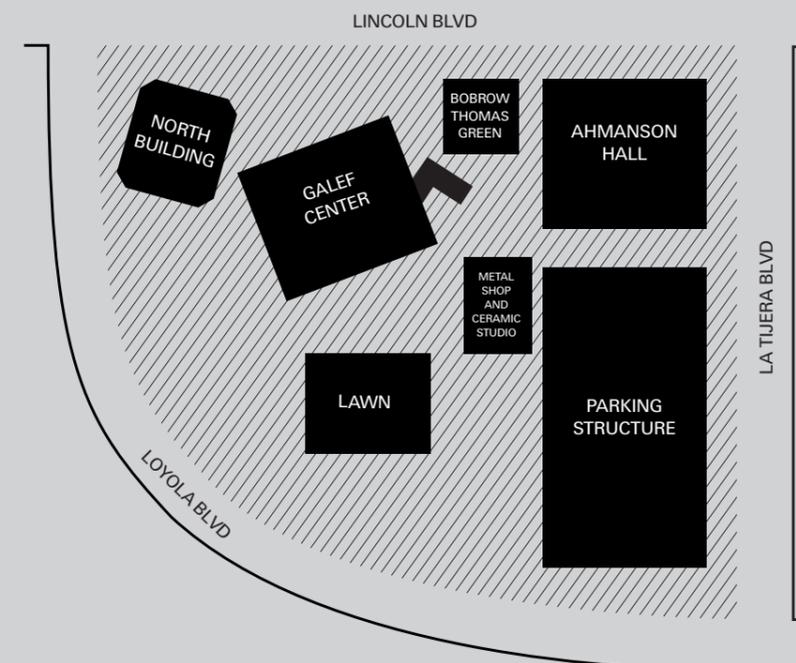
In the event of a significant crisis or emergency, Otis will provide information through this toll-free emergency information line. This phone number should only be used in the event that our general phone system is incapacitated during a general emergency. This line will provide information regarding the status of classes, access to the facilities, and other safety issues.

Hotlines

(800) 273-TALK SUICIDE HOTLINE
(800) 564-6600 SUBSTANCE ABUSE HOTLINE
(800) 799-SAFE DOMESTIC VIOLENCE HOTLINE
(800) 656-4673 SEXUAL ASSAULT HOTLINE

CAMPUS MAP

Elaine & Bram Goldsmith Campus



FINANCIAL AID & STUDENT ACCOUNTS



FINANCIAL AID & STUDENT ACCOUNTS

Financial Aid Resources

Financial aid is an important resource for most students. Financial assistance in the form of grants, loans, scholarships, and/or work-study awards will help to bridge the gap between a student's own resources and the cost of tuition and fees.

Every student who is interested in receiving some form of federal, state, or institutional financial assistance should apply for financial aid. The Free Application for Federal Student Aid (FAFSA) or the Otis Financial Aid Application must be completed to determine all aid. Students selected for verification must supply additional requested documentation. Scholarships are awarded on the basis of merit and financial need. Students must apply yearly in order to determine the financial aid for which they are eligible. When students apply for financial aid, they will be considered for all forms of assistance including grants, loans, and work-study. Complete information regarding applying for financial aid, including cost of attendance and all policies and procedures, can be found online by visiting www.otis.edu/finaid.



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.

If you withdraw in fall, spring, or summer by 5:00 p.m.	Tuition Refund
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 and Fees for 2013–14

Undergraduate Tuition per semester	\$18,690
Per Credit Tuition (under 12 or over 18 credits)	\$1,250
Graduate Tuition per semester	\$19,190
Per Credit Tuition (under 9 or over 18 credits)	\$1,600
Registration Fee per semester	\$200
Technology Fee per semester	\$125
Student Activity Fee per semester	\$125
Student Health Insurance Fees	
Fall (estimated costs—subject to change)	\$500
Spring/Summer (estimated costs—subject to change)	\$600

Course-Based Fees

General College Material Fee per semester	\$25
ESL English Class Fee per semester	\$1,000
Studio Course Materials Fees per semester	Varies—see schedule

Miscellaneous Fees

Unofficial Academic Transcript	no charge
Official Academic Transcript (five-day service)	\$5
Rush Official Academic Transcript (24-hour service)	\$25
Returned Check Charge	\$50
Parking Fee (Goldsmith Campus)	no charge
Parking Sticker Replacement Fee	\$20
Parking Violation	\$35
Late Registration Fee	\$275

Student Accounts Office

Financial arrangements must be finalized during registration for each term. Outstanding balances must be paid in full before a student is cleared to register for the next term. To determine the upcoming term's balance, refer to the tuition and fees schedule in the catalogue, your financial aid award letter, if applicable, as well as the 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 may be paid using any of the following methods:

- Online: eCheck transfer, credit card (Mastercard, American Express, Discover, Diner's Club);
- Cash, personal check, cashier's check, money order, wire transfer, or credit card;
- Received or anticipated award of financial aid;
 - Tuition pay Payment Plan (please note that this option is not available to international students); or
- Any combination of the above

Important

- All account balances must be paid prior to registration for the next term.
- Grade reports and/or academic transcripts will not be released if there is an outstanding balance on the student's account.
- Seniors will not be cleared for commencement or receive a diploma if account balances are not paid in full.
- Delinquent accounts are referred to an outside collection agency.

Questions regarding payment of student account balances should be directed to the Student Accounts Office. Questions concerning financial aid should be directed to the Financial Aid Office.

Returned Items

The fee for a returned check/eCheck is \$50.00. All returned checks/eChecks must be replaced with cash, cashier's check, money order, wire transfer, or Mastercard within five business days. If a check or eCheck is returned, the student's check/eCheck writing privileges will be terminated for one year. All further transactions must be in the form of cash, cashier's check, money order, wire transfer, or credit cards.

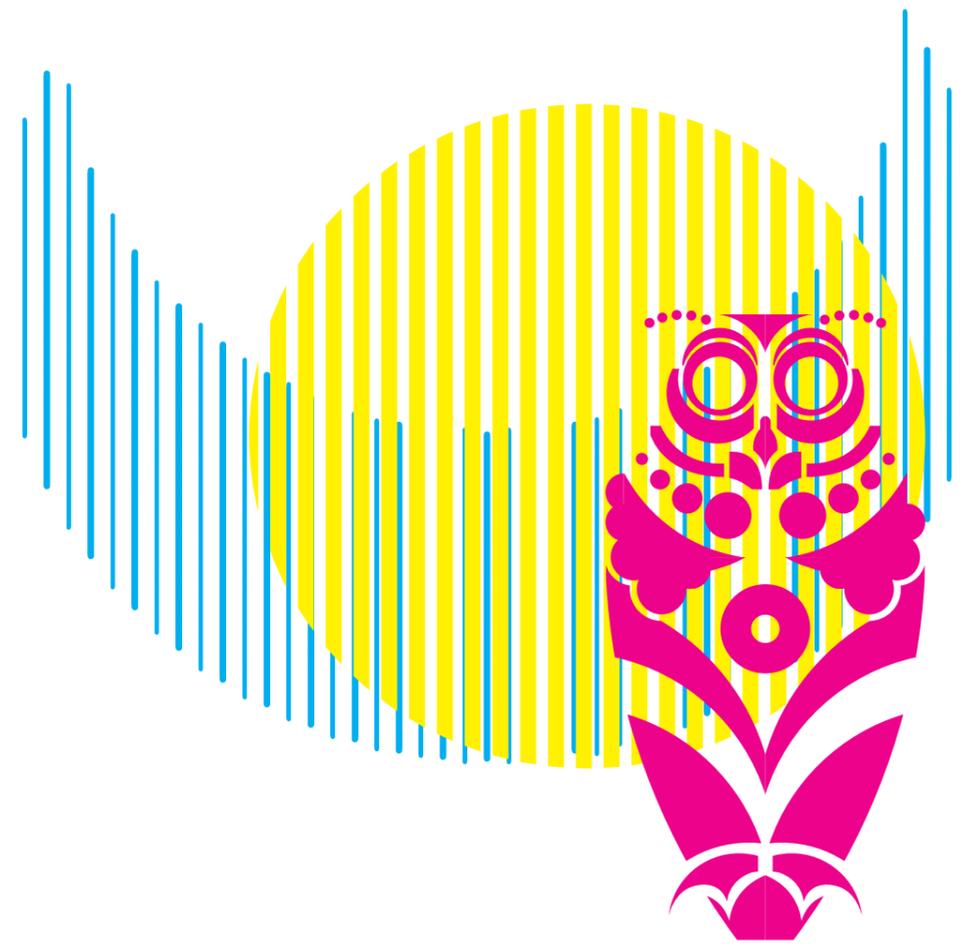
Returned Credit Card Transactions

The fee for a returned credit card transaction is \$50.00. All returned credit card transactions must be replaced with cash, cashier's check, money order, wire transfer, personal check, or eCheck within five business days. If a credit card transaction is returned, the student's credit card privileges will be terminated for one year. All further transactions must be in the form of cash, cashier's check, money order, wire transfer, check, or eCheck.

Student Account

The College's refund policy complies with the higher education amendments act. The preceding information reflects regulations in effect at the time of this printing.





**ACADEMIC
POLICIES**

ACADEMIC POLICIES

DEGREE REQUIREMENTS

Graduation Requirements

A final degree audit is 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 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 minimum grade of Low Pass. Students anticipating graduation must complete a Petition for Graduation available in the Registration Office. All graduating students must 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 Registration Office 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 five 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 entail 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 requirements.

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.

Foundation Studio Requirement

Students must complete any missing Foundation studio courses before they 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.

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 enroll in no more than six credits of Independent Study per semester. To apply for an Independent Study course, students must complete the following steps:

1. Register for an independent study course.
2. Complete an Independent Study Course Proposal form and have it signed by the appropriate Chair (Chair of the students major department or the Chair of Liberal Arts and Sciences).
3. Submit the completed Independent Study Course Proposal form to the Registration and Records Office prior to the deadline as indicated in the Academic Calendar.

Credit for Continuing Education Courses

Degree students who plan to enroll in a Continuing Education (CE) course and receive credit toward their degree must take the course as an Independent Study. Students must do the following:

- Add the Independent Study by the Last Day to Add a Class, as specified in the Academic Calendar.
- Obtain the Department Chair's signature of approval on the Add/Drop Form.
- Complete and submit an Independent Study Form approved by the Department Chair and the Dean of Continuing Education and Pre-College Programs. The Independent Study Form will specify which degree requirement is being replaced by the Continuing Education course and any additional work to be performed or other conditions of approval.

Students who enroll in CE 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.

Commencement

Commencement takes place once a year, at the end of the spring semester. To participate in the Commencement ceremony, BFA 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, and must complete all degree requirements by the end of spring term. BFA 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 Registration Office for approval. If the Application is approved, the student may participate in Commencement. An undergraduate student whose cumulative grade point average is 3.5 or above at the end of the previous fall semester is eligible for graduation

with honors. This distinction is noted in the Commencement program, on the official transcript, and on the diploma.

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 coursework except the four-credit thesis course.

All undergraduate and graduate 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.

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. (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.) 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 US 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.

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 Request for Course Approval form to the Registration Office, signed by the appropriate Department Chair. 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 US or from international colleges of comparable status.

Students must have the Request for Course Approval form 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 inter-office transcript. 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 Change of Major form and will forward it to the Liberal Arts and Sciences departmental 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.

ENROLLMENT AND REGISTRATION POLICIES

Full-Time Enrollment

Undergraduate students register for between 12 and 18 credits to maintain full-time status. Graduate students register for between 9 and 18 credits to maintain full-time status. International students must maintain full-time enrollment. An exception can be made during their final semester if the total credits needed to complete their degree requirements are less than full-time enrollment.

Less Than Full-Time Enrollment

The College does not permit part-time schedules except in cases that are required by law (Americans with Disabilities Act) or in special

circumstances (documented illness, death in the family, and so on). Students who believe their situation is a special circumstance must complete the Approval to Attend Part-Time form. This form is available in the Registration Office.

Students on financial aid (including loans) seeking approval for a part-time schedule must also complete the Approval to Attend Part-Time form and 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 to Register for More than 18 Credits form to their Department Chair for approval prior to registering for the additional credits. The request form must also be approved by the Director of Student Accounts. The form is available from the Registration Office. 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 Provost, 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 Provost, and having satisfied any prerequisites, a student may be admitted on a limited, non-degree seeking basis if space is available. Participation by the non-degree status student is contingent upon review of any material or documents deemed necessary by the College. Students attending Otis under non-degree-seeking Status are not eligible to enroll in Independent Study courses.

Enrollment with this status is limited to two semesters, for a total of nine credits at either the graduate or undergraduate level. 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

Official undergraduate class level is determined by the number of credits completed, as follows:

Adding, Dropping, or Withdrawing from Courses

Students may add, drop, or withdraw from a course by taking the following steps:

Senior	96–130 Credits
Junior	63–95 Credits
Sophomore	30–62 Credits
Foundation	0–29 Credits

1. Consult the Academic Calendar for Add, Drop, and Withdrawal deadlines.
2. Complete an Add/Drop or Withdrawal Form.
3. Have the Department Chair sign the form for studio courses. If the course is a studio elective in a department outside the major, 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 and Sciences Department.
4. Return the form with all required signatures to the Registration Office.

Withdrawal from the College

To withdraw from the College, a student must adhere to the following procedure:

- Obtain a Request to Withdraw from the College form from the Registration Office
- Obtain all required signatures on the form.
- Return his or her Otis student identification to the Registration Office.
- Satisfactorily meet all financial obligations. Complete information can be found at http://www.otis.edu/life_otis/student_life/financial_aid/policies.html.
- Return all materials to the Tool/AV Crib, Photo Lab, and Library.
- Complete an exit interview with the Dean of Student Affairs. Return the Request to Withdraw from the College form to the Registration Office.

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. In an Administrative Withdrawal, the student is removed from all courses in which he or she is enrolled and assigned a "W" grade in those courses. A student may not use an Administrative Withdrawal to withdraw from selected courses in which he or she is enrolled. In general, a student will need to provide documentation as verification of the stated reason for withdrawal.

If a student "walks away" from the College without completing the Request to Withdraw from the College form, the Registrar will process an Administrative Withdrawal. In this case, 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 Office of Student Affairs.

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. First-semester Foundation students may be offered Grade Replacement (please refer to the Grade Replacement Policy).

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.

An MFA student is considered in good standing if he or she receives a grade of "P" (Pass) or "LP" (Low 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. A graduate student will be dismissed from the College if he or she has two consecutive semesters on academic probation.

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 Registration Office. Factors and supporting documentation that may be considered in an appeal may include but are not limited to the following:

- 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.

Readmission to the College

Students who have left the College and wish to reenroll after a period of absence must apply for readmission. The readmission application should be submitted at least three months prior to the start of the semester in which the student wishes to enroll. Students must submit official transcripts for any courses attempted at other institutions during the period of absence.

Readmission is contingent upon approval by the Academic Standing Committee, which reviews all applications for readmission and conducts in-person interviews with readmission candidates, including (but not limited to) those who left the College while on academic probation (term or cumulative grade point average below 2.0), were academically dismissed with the possibility of returning, or were sanctioned at any point by the Student Conduct Committee. Academically dismissed students who are eligible to apply for readmission must complete any and all conditions outlined in their dismissal letters.

Readmission to the College is not guaranteed, nor is there a guarantee of continuation in the major of choice. If a student is requesting a different class standing or major, a review of transcripts by the Liberal Arts and Sciences department and the relevant studio department may be necessary to assess transferable credits. A portfolio review by the studio department may also be required to evaluate preparedness for advanced class standing or entrance to the new major.

GRADING POLICIES

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	Pass (Satisfactory)
LP	Low Pass (Marginally Satisfactory)
F	Fail (Unsatisfactory)
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 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.

The 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 Registration Office 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, official transcripts will be held until the account is paid in full.

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 graduate programs.

Foundation Grade Replacement

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 the following spring or summer semester (for fall Foundation students) or the following summer or fall semester (for spring Foundation students). Although both the original grade and the repeated course grade will appear on the transcript, the repeated course grade will replace the original course grade in the determination of cumulative GPA, even if the repeated course grade is lower.

Under this policy, students may repeat up to three courses. Students may repeat a given course multiple times in order to fulfill degree requirements, but the original course grade can be replaced only on the first attempt to repeat the course. Repeated course credits do not count toward graduation unless the original grade received was an F or UW. Repeated course grades are not included in Dean's List or honors calculations. The policy does not apply to courses in which the grade received was due to academic dishonesty. Students who wish to receive federal financial aid are expected to maintain full-time status in the semester during which a course is repeated. A student may not take a course at another institution for the purpose of replacing a grade for a course at Otis.

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, or assignment. Any Incomplete posted without the proper paperwork will

automatically revert to an F. Incompletes require the prior approval of the appropriate Department Chair.

Students can obtain an Incomplete form from the Registration Office. 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 faculty member for submission. In cases in which 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.

If granted, the student will have four weeks from the end of the semester in which to complete the coursework, 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 Registration Office to indicate the change of grade. All coursework and Appeal for Grade Change forms must be completed prior to the beginning of the next semester.

Grade Appeals

It is the faculty member's prerogative to evaluate student work based on his or her stated criteria and professional judgment. It is the student's prerogative to know how his or her work was evaluated and the basis for calculating the final grade. If a student has a concern about a final grade, the student may appeal the grade. Reasons to appeal a grade include but are not limited to the following:

- Clerical error or dispute about the calculation of the final grade;
- Unfair or unequal application of grading standards;
- Prejudicial, capricious, or arbitrary grading; and
- Failure for plagiarism that was not determined by the Academic Integrity Committee.

Students have one semester from the time the grade was issued to initiate an appeal. After the semester has lapsed, all grades become a permanent part of the student's academic record, and no appeals will be considered. A student who wishes to appeal a final grade should complete an Appeal for Grade Change form available in the Registration Office and submit it to the academic department for forwarding to the faculty member. The faculty member reviews the appeal and, when appropriate, meets with the student to discuss the issue. The faculty member then completes the Appeal for Grade Change form and returns it to the department, which submits it to the Registration Office.

If the student believes his or her concerns haven't been adequately addressed by the faculty member, the student may appeal the grade by submitting the following to the Department Chair: (1) a detailed written statement describing the reasons for the appeal and (2) a copy of the completed Appeal for Grade Change form. The Department Chair attempts to resolve the issue with the faculty member and student. If the determination is a grade change, the Department Chair will resubmit the Appeal for Grade Change form with that result. If the determination is no

grade change, the Chair will inform the student via e-mail, with a copy to the Registrar.

After being informed of the grade determination by the Department Chair, the student may make a final appeal by submitting the following to the Provost: (1) the detailed written statement submitted to the Chair, plus a written response to the faculty member's and Chair's determinations in the case, (2) the course syllabus, (3) a copy of the completed Appeal for Grade Change, (4) the Department Chair's e-mail, and (5) any other relevant documentation. The Provost then considers the appeal and, when appropriate, meets with the student, faculty member, and/or Department Chair. The Provost informs the student via e-mail of the decision, with a copy to the Registrar. The Provost's decision is final.

OTHER ACADEMIC POLICIES

Attendance

Attendance is critical to learning and academic success; students are therefore expected to attend all class meetings. During fall and spring semesters, students who incur more than two absences in a course that meets once per week, or more than four absences in a course that meets twice per week, will fail the course, barring exceptional circumstances as determined by the Chair. (During the 10-week summer semester, the threshold for failure is more than one absence in a course that meets once per week, or more than two absences in a course that meets twice per week.) Exceptional circumstances include, but are not limited to, death in the family, serious medical conditions, hospitalization, observance of religious holidays, and some approved disability accommodations. Students wishing to claim exceptional circumstances must provide the Chair with appropriate documentation. At the Chair's discretion, numerous absences due to exceptional circumstances may warrant course withdrawal or failure. Three tardies (including arriving late or leaving early) equal one absence.

Plagiarism

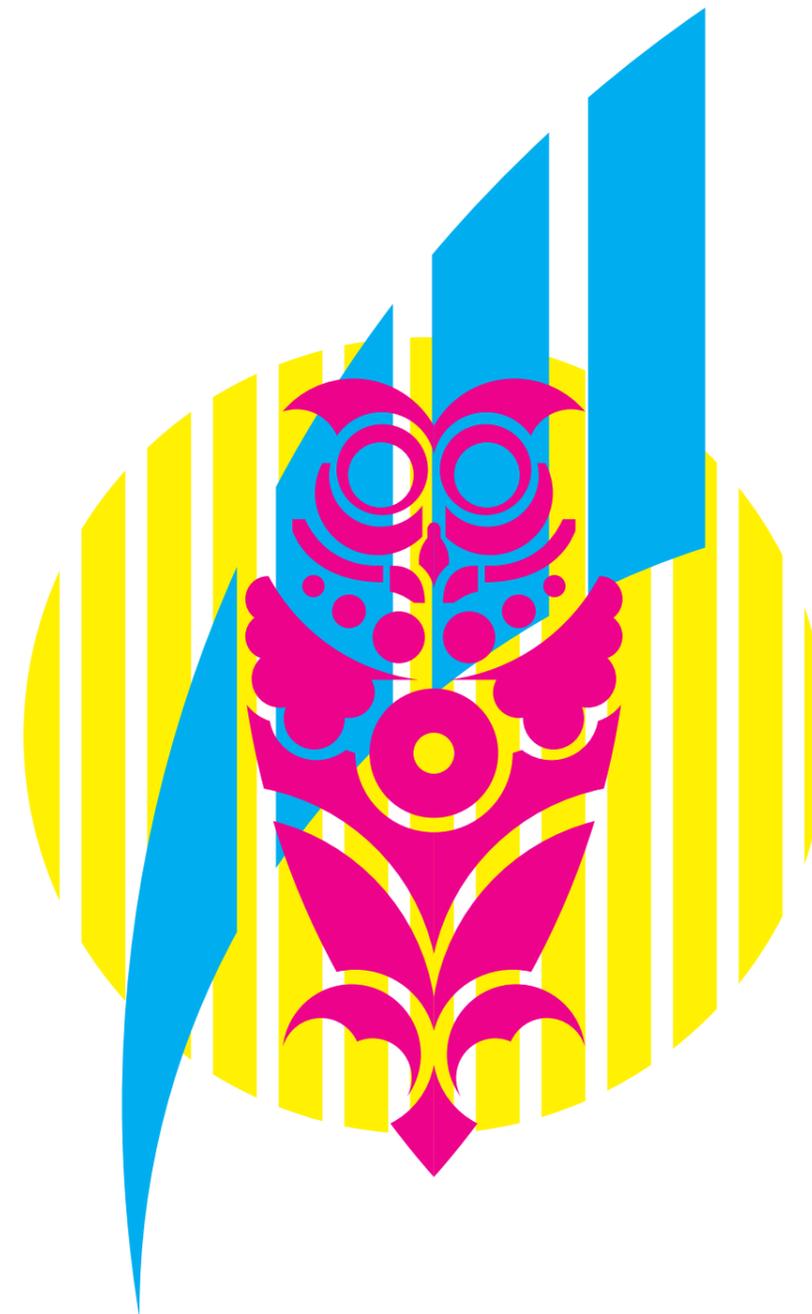
Plagiarism occurs when a person deliberately uses another person's concepts, language, images, music, or other original (not common knowledge) material without acknowledging the source and/or making substantial modifications. While referencing or appropriating may be part of a studio or Liberal Arts and Sciences assignment, it is the student's ethical responsibility to acknowledge and/or modify the original material. Specific examples of plagiarism include the following:

- Submitting someone else's work in whole or part (including copying directly from a source without documentation and/or alteration, or turning in studio work that is not your own).
- Having someone else produce, revise, or substantially alter all or part of a written paper or studio assignment.
- Cutting and pasting any textual or image-based work from the Internet without proper documentation or clarification of sources.
- Failing to cite sources. Proper citations in MLA style and a Works Cited page must accompany all papers. Guidelines to proper citation are available in *The College Writer's Reference* and through the Otis Library website.

- Using the writing, editing, or creative services of another person who quantitatively and/or qualitatively revises the paper and/or studio work significantly.
- Allowing an editor to change so much of a paper that it is no longer the student writer's work.

Instances of alleged plagiarism are reported to the Academic Integrity Committee for review. For a complete description of the Academic Integrity Committee process, please link to http://www.otis.edu/life_otis/student_life/student_affairs/conduct.html.





**COURSES:
THE CORE**



FOUNDATION

The Foundation Program, for first-year students, 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.

STUDENT LEARNING OUTCOMES

Students in the Foundation Program will:

- Acquire Fundamental Skills, which include mindful making and improving of work by the manipulation of art and design media.
- Develop Thinking Skills including the ability to distinguish between and use rational, intuitive, and critical thinking processes, and to construct meaning using visual information.
- 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.

S Sustainability Minor elective choices are marked throughout the catalog with this symbol

***** Bookmaking minor elective choices are marked throughout the catalog with this symbol

For more information on available undergraduate Minors see the Interdisciplinary Studies section.

Foundation Year		Fall	Spring
FNDT110/111	Form and Space I/II	2.0	2.0
FNDT115 *	Principles of Design	2.0	—
ILMS 100	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	—
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	—
Credits per Semester		16.0	15.0

* Students may elect to take the photography/technology 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.

Courses in gray are described in Liberal Arts and Sciences.

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 primary forms and in more complex compositions. Sequenced instruction fosters mastery of compositional fundamentals involving the invention and construction of forms in space using readily available tools and materials.

Form and Space II FNDT111 — 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 the construction of meaning, and the human body. Aspects of media, process, and source information expand as students engage more complex issues of form and space.

Prerequisite: FNDT110 Form and Space I

Principles of Design FNDT115 — 2 credits

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

Creative Practices and Responses FNDT170 — 2 credits

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

Life Drawing I FNDT180 — 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 FNDT181 — 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 FNDT190 — 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.

Drawing and Composition II FNDT191 — 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 ILMS100 — 2 credits

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

Lab fee: \$35

ELECTIVES**Communication Arts: Design Solutions
FNDDT145 — 1 credit**

Graphic and advertising designers communicate visually and playfully using image and type, form and color, function and emotion and in this way create clear, engaging and enticing visual messages. Students learn to be open, responsive, collaborative and flexible in a lively studio setting. Taught by faculty engaged in the Design profession.

**Communication Arts: Illustration
FNDDT145 — 1 credit**

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. Taught by faculty engaged in the Illustration profession.

**Communication Arts: Printmaking
FNDDT145 — 1 credit**

An introduction to the fundamentals of printmaking, incorporating drawing, painting, and collage with methods of monotype, collograph, and drypoint engraving. Through technique and experimental processes students will produce multiples and work for an exchange portfolio. Taught by Communication Arts faculty.

**Digital Media: Motion Graphics Essentials
FNDDT145 — 1 credit**

This course takes art and design to a different level by adding movement. Students refine skills through the use of today's most sophisticated, yet easy to learn tools. Students explore compositing in After Effects, and Photoshop and use digital video, photography, and hand-made artwork to tell stories and create moving designs. Taught by Digital Media faculty.

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

FNDDT145 — 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 architecture, landscapes, and interiors in Los Angeles while

designing their own building and landscape proposals. Taught by Architecture/Landscape/Interiors faculty.

**Fashion Design: Introduction to Fashion
Design and Illustration
FNDDT145 — 1 credit**

Introduces students to the fundamentals of designing and illustrating a small sportswear collection. Students will learn how to develop a fashion pose, research a theme for their collection, apply it to their designs, draw technical flats and simple sportswear on a figure. Additionally, students will design an "up-cycled" T-shirt.

**Fine Arts: Painting Explorations
FNDDT145 — 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. 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
FNDDT145 — 1 credit**

This practice-based class examines photography's connections to sculpture by establishing sculptural elements in relation to the photographic process. 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. Taught by Fine Arts faculty.

Photo Lab fee: \$30.

**Product Design: Product Design Workshop
FNDDT145 — 1 credit**

An introductory overview course that teaches the basics of the Product Design Process applied to consumer items. Students engage in research and analysis, design thinking, ideation, and concept development as well as presentation skills. Drawing and making skills are developed through execution of multiple projects resulting in portfolio worthy objects. Taught by Product Design faculty.

**Toy Design: Introduction to Toy Design
FNDDT145 — 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 in preparation for further study within the Toy Design major. Taught by Toy Design Faculty.

**Paris Trip
FNDDT145 — 1 credit**

Students travel to Paris for 10 days in March for a once-in-a-lifetime opportunity to visit museums and historic sites 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 conditions and/or safety concerns.

Course Descriptions Electives: Please note that second semester studio elective offerings may change. See department for course descriptions.

LIBERAL ARTS AND SCIENCES

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.

STUDENT LEARNING OUTCOMES

Students in the Liberal Arts and Sciences Department will:

- Communicate complex ideas clearly and effectively for different purposes and audiences.
 - Develop skills to locate, evaluate, and use information resources from both traditional and emerging technologies appropriately, effectively, and ethically.
 - Use analysis, reflection and synthesis of texts, images, ideas, and experiences to engage critically in the process of creative expression.
 - Develop collaborative skills to construct knowledge, negotiate effective outcomes, and generate new insights.
- Forge interdisciplinary connections among the liberal arts and sciences, studio, and community.
- Develop cultural awareness in a global context.

DEGREE REQUIREMENTS

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

Distribution Requirements

Liberal Arts and Sciences courses make up 1/3 of the course requirements 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.

Categories Of Courses

Foundation (FNDT) Courses:
Students in all majors are required to fulfill Art History, English, and Social Science courses listed below in their first year.

(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 Culture (3)
- AHCS 121** Modern Art History (3)
- ENGL 104** Critical Analysis and Semiotics (2)
- ENGL 106** Composition and Critical Thinking (3)
- SSCI 130** Cultural Studies (2)

Required Courses

Students are required to fulfill Art History, Capstone, English, Creative Action, Liberal Studies, Social within the categories below.

Required Elective Course

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

	ALI	COMD	DIGM	FASD	FINA	PD	TOYD
Art History							
FNDT	6	6	6	6	6	6	6
Required	14	9	9	11	9	9	9
English							
FNDT	5	5	5	5	5	5	5
Required	3	3	3	3	3	3	3
Social Sciences							
FNDT	2	2	2	2	2	2	2
Required	3	3	3	3	3	3	3
Mathematics							
Required	3	3	3	3	3	3	3
Natural Sciences							
Required	3	3	3	4	3	3	3
Required Elective Courses							
ENGL/LIBS	3	3	5	3	3	5	3
Creative Action							
Required	3	3	3	3	3	3	3
LAS Capstone							
Required	3	3	3	3	3	3	3
LAS Total Credits	48	45	45	46	46	45	45

By Major:**ART HISTORY:**

Architecture/Landscape Interiors:
CRIT 205/206 History + Theory I/II (6)
CRIT 304/306 History + Theory III/IV (4)
CRIT 405/406 History + Theory V/VI (4)

Communication Arts:

AHCS 220 Contemporary Issues (3)
AHCS 222 History of GRD/ADVT/ILLUS (3)
AHCS 310 Art History Electives (3)

Digital Media:

AHCS 220 Contemporary Issues (3)
AHCS 310 Art History Electives (6)

Fashion Design:

AHCS 220 Contemporary Issues (3)
AHCS 310 Art History Electives (3)
AHCS 370/371 History of Costume I/II (5)

Fine Arts:

AHCS 220 Contemporary Issues (3)
AHCS 321 History of Photo for Photo majors (3)
AHCS 246 Postmodern Theory and Fine Art (3)
AHCS 310 Art History Electives (3)

Product Design:

AHCS 220 Contemporary Issues (3)
AHCS 225 Product Design History (3)
AHCS 310 Art History Electives (3)

Toy Design:

AHCS 220 Contemporary Issues (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 (3)

Communication Arts:

MATH 336 Introduction to Symbolic Logic (3)

Digital Media; Fashion Design; Fine Arts;
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 I/II (4)

Product Design:

NSCI 319 Anatomy and Ergonomics (3)

Toy Design:

NSCI 308 Juvenile Anatomy & Ergonomics (3)

LIBERAL STUDIES:

Communication Arts:
LIBS 404 Senior (2)

Digital Media:

LIBS 217 Concepts & Issues in Media Arts (2)

Fine Arts:

LIBS 455 Senior Thesis (3)

Product Design:

LIBS 235 Microeconomics: Product Market (2)

Toy Design:

LIBS 454 Business Practices (2)

CREATIVE ACTION:

All majors:
ILML 200 Creative Action Lecture (3)

LAS CAPSTONE:

All majors:
LIBS 440 LAS Capstone (3)

Required Elective Course

All Majors:
ENGL 400/LIBS 410 Elective (3)

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 Liberal Art and Sciences 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 ePortfolio

An ePortfolio is a purposeful electronic collection of work focused on learning and reflection. During registration, students will set up an ePortfolio within the College's course management system. In all Liberal Arts and Sciences classes they will select at least one artifact that they feel best represents the learning outcomes of the course and their work in that class, and post it in their ePortfolio along with a reflection on why they chose it. The Learning ePortfolio will culminate in LIBS440, the Senior Capstone Course.

The First Year Initiative

The First Year Initiative helps diverse art and design students successfully transition into the Otis Community. The activities of FYI are directly linked with the academic course work in English 104, and connect with activities in other First Year courses. The modules explored include: time management, locus of control, health and wellness, fiscal responsibility, social responsibility, and diversity.

Otis Honors Program

Qualified students who are accepted into the Honors Program take a group of courses that are team taught by three faculty members whose focus is interdisciplinary. During the Foundation year students will take 14 units. As seniors the students will rejoin for a Capstone course. Successfully completed Honors courses will substitute for AHCS 120, 121, ENGL 106, 202, SSCI 130, ILML 200 and LIBS 440.

Those who complete the Foundation sequence are not required to take ENGL 104. To replace these credits, they may take any LAS elective. 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.

Blended Learning Classes

Blended classes replace 25-75% of traditional face-to-face instructional "seat time" with online learning activities. The overall amount of work remains the same as does the time required, but flexibility is increased. See the Liberal Arts and Sciences department for more information.

Paired Classes

These linked first year courses are for students whose first language is not English. Many of the reading and writing assignments are connected, using the English class as a supportive medium to the Art History course. These courses serve as a bridge to the academic mainstream courses. In Fall, a Paired Developmental English II and Introduction to Visual Culture is offered. In Spring, a Paired Critical Analysis and Modern Art History are offered. Eligible students are identified through the English Placement Assessment.

ART HISTORY COURSES**Introduction to Visual Culture****AHCS120—3 credits**

Introduces students to the major methodological and critical approaches used in art history and visual culture. Lectures and discussions focus on similarities and differences between theoretical agendas, the significant and national contexts in which these theories developed and their relevance to art making and critical practice.

Honors Introduction to Visual Culture**AHCS120—3 credits**

This course is part of an interdisciplinary approach to Visual Culture that coordinates with Honors English 106 and Honors Cultural Studies 130. Students investigate theories, methodologies and the context of historical and contemporary visual culture.

Modern Art History**AHCS121—3 credits**

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.

Modern Art History Linked**AHCS121—3 credits**

The linked Critical Analysis and Modern Art course for non-native speakers reinforces English reading, writing, and speaking skills while exploring the major modern artistic movements of Europe and North America from 1840 to 1960, covering Romanticism through Abstract Expressionism.

Contemporary Issues**AHCS220—3 credits**

Addresses a variety of issues in art, design, and culture from 1960 to the present. Students may focus on fine art, mass media, or design, or popular culture. See department schedule for topics.

History of Graphic Design, Illustration, and Advertising Design**AHCS222—3 credits**

Provides a critical and contextualized chronological survey of graphic design, illustration, and advertising. Students learn how these disciplines responded to and affected political, cultural, and social changes with a primary emphasis on the 20th century.

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

Product Design History**AHCS225—3 credits**

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**AHCS 236—3 credits**

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 Design majors

Postmodern Theory and Fine Art**AHCS246—3 credits**

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 Photography**AHCS321—3 credits**

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

Art History and Theory Electives

Course offerings vary each semester. Students select from offerings that vary each semester.

A sample follows:

Fashion Culture: Fashion in Social Space**AHCS310—3 credits**

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.

Art on the Global Stage**AHCS310—3 units**

Engages contemporary art practices in relation to the social phenomenon of globalization. Students will investigate issues of ever expanding communications, markets that reach and impact indigenous localities and cultures, and the challenges impacted by the dissemination of transnational uniformity.

Asian Film: New Chinese Cinema**AHCS310—3 credits**

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.

L.A.: Birth of an Art Capital, 1945-1980
AHCS310—3 credits

Los Angeles as city and art work in the pivotal years between 1945-1975. Students will investigate the outsider artists who lived and worked in Laurel Canyon, the Cheetah Club in Venice and the beat poets, and experimental rockers like Janice Joplin before anyone knew them.

L.A. Feminism: The Woman's Building and Beyond
AHCS310—3 credits

Explores the burgeoning Los Angeles feminist art movement in the post World War II era.

Baroque and the Rococo World
AHCS310—3 credits

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

Examines some of the major art forms of Africa, including architecture, textiles, masquerade, and sculpture with a focus on the artist, the creative process, and the dynamic that occurs between the creative process and requirements of the piece's function.

Afro-Caribbean Art
AHCS310—3 credits

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.

Design in Flux
AHCS310—3 credits

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.

History of American Film I: 1900-1950
AHCS310—3 credits

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

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

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.

Madonna, Whore and More
AHCS310—3 credits

Strongly based in its semiotic approach, this class will analyze the ways women have been mythologized since biblical times in text and image with a particular focus on the two major categories of western tradition: the virtuous woman or the woman of vice.

Film and Film Theory
AHCS310—3 credits

Using an international scope and postmodern theories, this course investigates 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
AHCS310—3 credits

Examines three film genres (Science Fiction, Crime film, and Biopics) and the ways that they engage concerns about science and the environment, law and lawlessness, and representations of truth and identity.

Chinese Cinema: China and Taiwan
AHCS 310—3 credits

Explores the exciting rise of Chinese cinema as an art form and as exploration of culture and recent history in China and Taiwan including such films as *To Live*, *Hero*, *Farewell My Concubine*, *A City of Sadness*, *Eat Drink Man Woman*.

Horror Film
AHCS310—3 credits

This course examines the horror film genre within a range of cultural, theoretical, and historical contexts. Students will investigate the ways the genre celebrates and defiles the body, represents violence, fear, and paranoia, and defines gender, class, race, and sexuality.

Art in the Field of Cultural Production
AHCS310—3 credits

Examines the ways that the life of any artist can reveal significant networks of social, political, and economic relationships that shape the artist's career in the art world and, ultimately, our understanding of the art.

Production Cultures (Blended Course)
AHCS 310—3 credits

Critically investigates the representation of industrial politics and division of labor within the Hollywood industry, and how these practices represent larger global trends in media concentration and conglomeration, with a special focus on production cultures in India and Nigeria.

Representations of War
AHCS310—3 credits

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

The Virgin Mary can be ascertained as the most influential female in Western culture. This course studies the ways in which folk art, narratives, beliefs and traditions add yet another layer of meaning to the idea and the visual representation of Mary.

Signs, Rituals, and Politics
AHCS310—3 credits

Examines the semiotics of ritual and the politics of ritual through an interdisciplinary approach combining visual and cultural analysis. Students explore the semiotics of ritual and politics, ritual behavior in religion and institutions, and mass-media representation through rite and signification.

Action/Reaction: The Art of Hong Kong Films
AHCS310—3 credits

Looks at Hong Kong cinema and the influences and consequences of the territorial transition from British rule back to Chinese rule at the end of the '90s through the films of such directors as John Woo, Tsui Hark, and Wong Karwai.

Yellow Face: Perceptions of Asians
AHCS310—3 credits

Through a critical investigation of film, this course explores both the construction/imposition of Asian 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.

Photo-documentary Culture
AHCS310—3 credits

This thematically organized course introduces students to the role photography has played in the production of culture. The emphasis will be on how photographs construct and critique particular images of groups of people, sell products, and reinforce social conceptions of class, race, and sexual difference.

Postcolonial Theory
AHCS310—3 credits

Looks at contemporary art that responds to the aftermaths of colonial rule or those peoples who have fallen under the rule of colonizers. Students will explore how post-colonial artists reckon with issues of national and cultural identity, gender, and race and ethnicity.

Shamanism, Art, and Sacred Spaces AHCS310—3 credits

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

Explores the conjunction of the written and the visual across various media), in various disciplines. From Futurist “freeword” poetry to the 1955 Family of Man exhibit, students will consider how words and images combine to create meaning.

The Classical World AHCS310—3 credits

Investigates the art and cultures of ancient Greece and Rome. The course will examine the religious, economic, and social bases for these cultures and explore the relations Greece and Rome had with other groups, whether in terms of trade, warfare, or diplomacy.

The Art of the Film AHCS310—3 credits

Introduces students to film as an art form. This course will introduce the four aspects of film style and explain their conventional (and sometimes non-conventional) use in narrative and other cinema, including issues of diversity and creativity.

Sex and the Cinema AHCS310—3 credits

Considers the ways in which both Hollywood and the adult video industry have depicted and engaged with sex – as subject matter, spectacle, subtext, and marketing tool. This will also include looking at the impact of legal decisions, self-regulation, ideology, artistic choices, and technological advancements in making these films

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 ACT: Teacher Credential Preparation minors.
Can be taken as an elective for all other students*

Special Topics AHCS310—3 credits

Each semester special topics courses are offered. See the Liberal Arts and Sciences Department for course descriptions.

History of Costume I AHCS370 —2 credits

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.

History of Costume II AHCS371—3 credits

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

Surveys the manifestation of cultural, political, religious, and economic forces through architecture, landscapes and interiors from prehistory to the advent of the industrial era.

Required for Architecture/Landscape/Interiors majors.

History + Theory II: Industrial Era to the Present CRIT206 —3 credits

Surveys the manifestation of cultural, political, religious, and economic forces through architecture, landscapes and interiors from the industrial era to the present.

Required for Architecture/Landscape/Interiors majors.

History + Theory III: Contemporary Theories and Practices in Architecture CRIT304—2 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.

Prerequisite: CRIT304 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: CRIT304 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 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: CRIT304 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. Additionally, 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.

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. The class focuses on unity, coherence, and sentence structure in writing, and analysis in reading short non-fiction works. Additionally, students are also required to complete two hours weekly in the tutorial lab.

A minimum grade of “C” (2.0) is required to pass this course.

Prerequisite: Successful completion of ENGL020English 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 (Linked) ENGL104 2—credits

Get ESL support as you explore the major artistic movements covering Romanticism through Abstract Expressionism. Learn strategies for effective listening, speaking, reading, and writing in a second language to investigate the crucial issues, arguments, artists, and works of the avant–garde.

A minimum grade of “C” (2.0) is required to pass this course.

ENGL104—2 credits

Engage in the world of cultural signs (semiotics) by examining popular culture with a special emphasis on media literacy, technology, the American national character, and issues of power and ideology. Through critical and analytical reading, effective academic writing, and discussion, we will explore themes of relativity, identity and sustainability of lifestyle.

A minimum grade of “C” (2.0) is required to pass this course.

Prerequisite: Successful completion of ENGL090 Developmental English II or placement through the English Placement Exam.

Composition and Critical Thought ENGL106—3 credits

English Composition and Critical Thinking (ENGL 106) is a 3-unit freshmen level expository writing course with an emphasis on content and rhetorical styles. The course encourages students to develop a sustainable voice, which will make their writing clear and convincing, creative, interesting, and readable.

A minimum grade of "C" (2.0) is required to pass this course.

Prerequisite: Successful completion of ENGL 104 Critical Analysis and Semiotics or placement through the English Placement Exam.

Honors English ENGL106H 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. This course is thematically linked to AHCS 120 Honors Introduction to Visual Culture and AHCS 121 Honors Modern Art History.

A minimum grade of "C" (2.0) is required to pass ENGL 106H only.

Gender Benders (Blended Course) ENGL202—3 credits

Literary works can defy expectations, crossing and redefining genre boundaries. Explore the strange, hybrid forms that fiction, poetry and creative nonfiction can take. Write your own cross-genre pieces that surprise and delight, and participate in a genre-bending live performance.

Introduction to Creative Writing ✳ ENGL202—3 credits

Introduces fundamental elements of imaginative writing: sensory detail; voice; dialogue; character; setting; narrative structure. Weekly writing experiments are shared and discussed in a workshop format. Requirements include weekly readings, written feedback, on peers' manuscripts, and attendance at Otis' Visiting Writers Series.

Introduction to the Short Story ENGL202—3 credits

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.

Coming of Age Story ENGL202—3 credits

Tumble down a rabbit-hole to Wonderland, joy ride a stolen hears with Maude, follow Harry into the forbidden Deathly Hallows. Discover how the journey to adulthood captured in literature and film can reflect your own search for identity.

Playwrights and Performances ENGL202—3 credits

Theater is not dead. Explore storytelling through plays and performances. Read and research dramatic texts, learn how dramatists use language, and consider why performance is necessary. Write, design, and perform your own works; prove that theater is alive.

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

African American Narratives ENGL202—3 credits

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

Digital Storytelling ENGL202—3 credits

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

Literature and 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, the creative process, and the representation of mental illness in society and literature.

Harry Potter: Literary Tradition and Popular Culture ENGL202—3 credits

Examines 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 ✳ ENGL202—3 credits

Examine a range of image-text relationships from alphabet formation to the text-based work of contemporary visual artists. The class will address image-text relationships in photographic books, graphic novels, and the convergence of image-text on the big screen and electronic media.

Reel Docs: Truth through Film ENGL202—3 credits

Presents 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, the class encourages dialogue and exchange, examining the stories, the processes and the creative possibilities available through the art of nonfiction filmmaking.

Creative Nonfiction ✳ ENGL202—3 credits

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 ENGL202—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 the significance and implications of time travel theories.

Original Young Adult Novels ENGL202—3 credits

Before *Harry Potter*, before *Twilight*, before the term "young adult" even existed, there were novels written about the adolescent experience. Through readings, discussions, presentations and papers, students explore machinations of the teenager as presented in literature.

Brave New World: Shakespeare in Film and Literature ENGL202—3 credits

An overview of the literary mastery of William Shakespeare. This course introduces the elements of literature and explores how they can provide a structure for better understanding and analyzing literary and visual texts.

Developing You: Foundations in Leadership ENGL202—3 credits

Spans the spectrum of leadership theory and emerging trends of chaos theory and sustainable leadership. Student will have an opportunity to

develop their working understanding of leadership and will be challenged to "shadow" an individual that is "living" leadership.

ADVANCED TOPICS IN ENGLISH

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

Creative Nonfiction ✳ ENGL400 —3 credits

This class focuses on the autobiography, biography, and essay as examples of "creative nonfiction," a genre developed in book form and in many magazines like *Atlantic Monthly* and *The New Yorker*.

**Science Fiction Literature, Film, and Theory
ENGL400—3 credits**

Examines selected fiction, critical theory, and film as it pertains to the “cyberpunk” aesthetic. Coursework focuses 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.

Creative Writing Workshop ✳️
ENGL400—3 credits

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.

**Gods and Artists
ENGL400—3 credits**

Considers the impact of the Bible on western culture. 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.

**Film Noir
ENGL400—3 credits**

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.

**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 17 million people. This course considers Los Angeles through the lenses of writers and other artists.

**Film as Literature
ENGL400—3 credits**

Focuses on the literary and film culture and history of the urban phenomenon we know as Los Angeles, and the ways that the city has been displayed and conveyed as a unique space.

**Literature of Propaganda
ENGL400—3 credits**

Students 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 hidden propaganda messages.

**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. The first half of the course focuses on developing story concepts and the second half on story workshops.

**In Their Own Words: Artists Speak About
Living a Creative Life
ENGL400—3 credits**

Through reading autobiographies, journals, essays, engaging with guest artists, and watching documentary films, students learn from the masters what it is like, and what it takes to commit to living a creative life.

CREATIVE ACTION COURSES**Creative Action Liberal Arts Elective
ILML200—3 credits**

Designed especially for sophomores, the Creative Action Liberal Arts elective enables students to work in trans-disciplinary teams with a community. This course emphasizes collaborative methodology, synthesizing diverse perspectives, creativity, critical thinking, clear communication and information literacy enabling students to engage in issues that extend beyond the traditional classroom. See department for course offerings.

LIBERAL STUDIES COURSES**Concepts and Issues in Media Arts
LIBS217—2 credits**

Explores the impact of technologies on the creation and perception of images. 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

**Microeconomics: Economics in the
Product Market (PD Majors)
LIBS235—2 credits**

A survey of Microeconomic principles, including supply and demand, consumer preferences, elasticity of demand, costs, and market structures. The effects of each of these in determining prices in various types of product markets will be examined in connection with current student projects.

Required for Product Design majors

**Community Arts in LA
LIBS245—2 credits**

Students will explore aesthetic, historical, and sociocultural aspects of socially engaged art. Site visits focus on organizations and public art institutions in L.A. Lectures, discussions, and readings delve into the theoretical exploration and practical application of social practices.

Required for Community Arts Engagement minors.

Can be taken as an elective for all other students.

**Communication Arts Senior Thesis/Research
Paper
LIBS404—2 credits**

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**

Required for seniors who identify and critically A required senior-level course where students identify and critically reflect on a theme that intersects with their own studio practice, discipline and/or identity and their work in Liberal Studies. The capstone is the signature course and culminating expression of the Liberal Arts program.

A minimum grade of “C” (2.0) or better is required to pass this course.

**Food Customs and Symbolism
LIBS410—3 credits**

Investigates the role of food in culture from food and taboo to issues of nutrition and health to the dichotomy of a world with problems of hunger and obesity. Additionally, the course looks at the social aspects of food.

**Myths, Fairy Tales and Storytelling
LIBS410—3 credits**

Examines the rich variety of oral narratives as well as the history and theory surrounding them. Students will perform ethnography with their choice of storyteller and write a field research paper about their tale-telling.

**Anthropology of Religion
LIBS410—3 credits**

Examines the role of religious beliefs and practices in various cultures, including its effect on art, its relationship to the environment, family, ethnicity and society. Emphasis is on cross-cultural and intercultural experiences in the U.S.

**World Music
LIBS410—3 credits**

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.

**Afro-Caribbean Ritual Art
LIBS410—3 credits**

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 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**

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

A survey of the folk practices, beliefs, and rituals of Latin America, an area united by a common Spanish culture and 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

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. From folk beliefs and practices to material culture, Africa’s rich heritage informs almost every aspect of the cultural life of the hemisphere.

John Cage LIBS410—3 credits

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

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

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

Signs, Ritual, and Politics LIBS410—3 credits

Examines the semiotics of ritual and the politics of ritual through an interdisciplinary approach

combining visual and cultural analysis. The course focuses on three main domains: semiotics of ritual and politics; ritual behavior in religion; and institutions and mass media representation through rite and signification.

Vampire Literature and Lore LIBS 410—3 credits

The vampire is deeply embedded in numerous mythologies, legends, folk beliefs and popular culture products. In this course, students will explore how the image of the vampire has changed historically and cross-culturally, delving into social movements that have inspired a penchant for the undead.

Virtual Worlds LIBS 410—3 credits

This online course, offered during Summer, explores the currently burgeoning online and gaming spaces termed virtual worlds. The course addresses 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.

Secret Societies and Conspiracy Theories LIBS 410—3 credits

Secret societies and conspiracy theories abound but do you know their origin and rationale? Why do they still fascinate us? Are these forces at work today? how can you prove or disprove their influence? You will reach your own conclusions once you have engaged in the historical and documental analysis.

Belief and Culture LIBS 410—3 credits

An overview of the variety of ways humans have constructed their belief systems. An interdisciplinary approach will allow us to examine how religious belief finds its way into all aspects of the life of a people. Using the archetype of the trickster will provide a focal point to shape our interpretations.

Occupational Cultures LIBS 410—3 credits

Every workplace has a culture. Examine work related stories, rituals, tricks of the trade, jokes, uniforms, celebrations, artistic creations, settings,

simulations, hierarchies of power/status, and other characteristics of diverse occupations. Assignments include field research, papers, an audioscape, and fieldtrips.

Teaching for Learning II LIBS412—3 credits

Students will synthesize art and design education theories and philosophies emphasizing aesthetic development in youth and adults, museum and community settings, public practices, critical pedagogy, classroom management, ESOL, Special Education, health and safety, engaging teaching styles, and best practices.

Required for Teacher Credential Preparation and Community Arts Engagement minors
Prerequisite: SSCI212 Teaching for Learning

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.

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.

Required for Toy Design majors

MATHEMATICS COURSES

Math for Artists and Designers MATH136—3 credits

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

Covers topics in analytical geometry and trigonometry. There is an emphasis on algebraic

manipulation and on applications of the topics covered to the design field.

Required for Architecture/Landscape/Interiors majors

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

Science and Sustainable Design NSCI305—3 credits

A natural/physical science based course where students will study approaches to sustainability applicable to art and design, including but not limited to climate change, biodiversity, biomimicry, cradle to cradle, and life cycle analysis.

Prerequisite: ILML201.

May be taken as the LAS junior elective with permission of the department. This course will fulfill the LAS junior elective for Fashion, Product Design and Toy Design majors who have a specific required NSCI course.

Natural Science Requirement NSCI307—3 credits

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

The Psychology of Seeing NSCI307—3 credits

If you can see no colors at all, you cannot see white either. You recognize an old friend, even though she has changed. Your brain constructs these experiences, but how? And what happens when the brain doesn’t work normally?

Imagination and the Brain NSCI307—3 credits

Why can you imagine a new space monster, but not a new color? The worlds you can imagine are shaped by the way the brain constructs imagery. Thus, mental images leave their traces in the art you make.

The Science of Sleep and Dreaming
NSCI307—3 credits

A multidisciplinary natural science class about sleeping and dreaming, focusing on the content and structure of dreaming and “dream logic.” Students learn about the physiology of sleep and sleep disorders and about the neurology and phenomenology of dream content.

Juvenile Anatomy and Ergonomics
NSCI308—3 credits

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

Required for Toy Design majors

Anatomy and Ergonomics: Human Factors
NSCI319—3 credits

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

Study fibers, yarns, and fabrics and acquire a practical understanding of how each affects the appearance and performance of the textile product. Issues of sustainability are examined as they relate to the cultivation and production of fibers. Students learn to make fabric choices based on an understanding of the woven structure and knowledge of individual fabric properties.

Required for Fashion Design majors

Textile Science II 
NSCI312—2 credits

Study knit construction, its design possibilities, and how it affects the performance of the fabric and finished product. Students knit swatches using a variety of stitches, combining yarns and varying gauge. Other topics include dyeing, printing and finishes as processes which affect the aesthetic appeal of the finished product, and as functional

finishes which enhance performance. The impact of these processes is examined.

Required for Fashion Design majors.

Lab Fee: \$25.

SOCIAL SCIENCE COURSES

Cultural Studies
SSCI130—2 credits

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

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:

Engaging Cultures
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. Field exposure and field trips are included. There will be a number of different topics explored as designated by theme.

Cultural Anthropology
SSCI210—3 credits

Introduces a tool kit for looking at universal patterns and infinite variations of the human response. Students learn about contemporary theories of anthropology, including Marxist, feminist, critical and aesthetic points of view in preparation for field research.

The Origins of African American Music
SSCI210—3 credits

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

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.

Video Game History and Culture
SSCI210—3 credits

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

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.

Required for Toy Design majors.

Introduction to Psychology
SSCI210—3 credits

Provides a foundation for understanding theories and basic concepts in psychology. The course will increase comprehension of the various applications of psychology to everyday life.

Teaching for Learning I
SSCI212—3 credits

Students gain a historical overview of education and art development theories and philosophies. Models of art and design education such as student-centered, discipline-based, standards-based, and curriculum-based teaching are also discussed.

Required for Teacher Credential Preparation and Community Arts Engagement minors. Open to other students as SSCI elective.

CREATIVE ACTION: AN INTEGRATED LEARNING PROGRAM

Creative Action 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.

STUDENT LEARNING OUTCOMES

Through collaborative projects, students will:

- Negotiate diverse public spheres.
- Work in interdisciplinary teams.
- Develop transdisciplinary 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.

DEGREE REQUIREMENTS

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

- **ILMS100** A two-credit introductory studio course taken in the Foundation year
- **ILML200** A three-credit Liberal Arts and sciences elective course taken in the Sophomore year.
- **ILMS300** 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.

Creative Action Liberal Arts

ILML200 — 3 credits

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

Creative Action Learning Studio

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. A limited choice of ILMS300 courses will count for the Sustainability Minor. Please see the Interdisciplinary Studies Director.

Examples of previous and planned ILMS 300 courses:

Ban the Bottle Abolish the Bag

Students learn ways to reduce plastic pollution in oceans, starting by conducting research on the impact plastic trash has on our local oceans,

wildlife, and communities. They will then work in multidisciplinary teams to develop proposals to educate and encourage the reduction, reuse, and refusal of plastic bags, bottles, and containers.

Mobile Local: LA's Food Truck Revolution

Mobile Local will focus on issues of social sustainability and cultural influence through systemic understanding of Los Angeles and its unique pedestrian culture. Qualitative, ethnographic research techniques, interviews, site visits, and eating will be used as primary research methods.

Partner: Surfrider

Comic Heroes: From 2-D to 3-D

An exploration of comics and their 3-D counterparts. Outcome may be an intriguing marketing promotion or perhaps a "final product" that could range from a virtual world, to an action figure, a digital game, or even a user-created and edited website.

Partner: Museum of Tolerance

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. They produce a creative, fun, and informative radio show, available online at Otis and rebroadcast on the LMU radio stations.

Partners: KXLU, KLMU

Branding with a Cause 📍

Can branding and design be a catalyst for social change and innovation? Join us and BREATHE LA, California's original healthcare charity, and make a difference in the lives of others through art and design interventions.

Partner: Breathe LA

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, Loyola Village Elementary School, and The Custom Hotel

Otis Goes Green—Global Green USA 📍

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: Otis College of Art and Design

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 a local elementary school.

Partner: Westside Global Leadership Magnet

Collaboration 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

Junior Blind

Multidisciplinary student groups engage in research and exercises, interacting with the students of Junior Blind and working blind artists, in an attempt to understand what it is to be visually impaired or

blind. Art and design projects will be developed from collaborative “visually impaired” experiences to enable and enhance the creativity and imagination of the students at Junior Blind, and to encourage Otis students to rethink the ways in which the nonvisual world engages with art and design disciplines.

Partner: Junior Blind of America

Design Challenge: Ningbo, China 📍

Students will learn about bamboo in an integrated context. Industrial: growing, harvesting, processing, physical properties, and sustainable attributes. Design: develop a toy that is in compliance with regulatory product safety laws, and of course, “fun”. Practicum: students will attend a month long “Bamboo Workshop” near Ningbo, China. Each student will design, fabricate and finish a toy made of bamboo.

***This course will take place every other Monday during the spring semester, with one month in China during the summer.*

Partner: Hape Toy

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: Urban Compass.

Examples of planned and previous ILML 200 courses:**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

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: Homeboys Industries

LA Past Lives: A Virtual Architecture

This course will challenge students to reconstruct past physical and social nexuses of neighborhoods/communities in L.A. 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 L.A.’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 and attempt to use or perform some of these practices and concepts in class.

Partner: Hollywood Forever Cemetery

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

Public Policy in the Arts

The LAX airport is developing art installations as an expression of the “public face” of Los Angeles. This course focuses on the management, implementation, selection process, and ongoing commitment to art exhibitions at LAX. Students discover how the public sector builds relationships with community partners, serving as a catalyst for the delivery of art, culture, and heritage, while offering entertainment at an internationally public site.

Partner: LA Cult. Affairs Dept. and LAX Airport

Palau Freedom Memorial: An International Experience

Students will work with Palauan artist and students in Palau to design a Freedom Memorial/public art project for the Palauan people. Students who

choose to enroll in this class need to be committed to stretching their goals, diving deep, and promising to make a difference.

Partner: Republic of Palau

Examining the Civil Rights

The Civil Rights movement made far-reaching strides during 1956–1968. Students will discuss how this era reshaped American history, society, and culture from a multidisciplinary perspective. This course will also examine the events, figures, and issues central to the Civil Rights movement.

Partner: African American Museum

Comic Books and Social Issues

Students are introduced to the comic book plot structure and will learn how comic book creators use the comic book story to focus on socially relevant issues. Students will develop their own social conscientiousness by creating an original comic book story and script.

Partner: Museum of Tolerance

Life Stages

Students will work with the Culver City Senior Center. Students are then guided through a process in which they work individually and collectively to create an original script that explores personal identity, family history and various compelling intergenerational issues.

Partner: Culver City Senior Center

Human Ecology 📍

The course provides an introduction to the relationship between cultural, social, and ecological systems. A course goal is to advance awareness of how artists and designers can problem solve the issues collaboratively, beyond the confines of any one discipline.

Sustainability minors only. Partner: Verve Coffee

Urban Farming 📍

In this class, students will learn ethnographic theories and methods to apply to deepening our understanding of the ways urban farming and community gardens affect people’s lives, connecting to concerns in society and how the work of the artist can and does contribute.

Partner: Holy Nativity Episcopal Church

Beasts of Myth and Fancy

Arabic, Chinese, and Medieval bestiaries populated the world and the imagination with creatures composed from parts and ideas in the natural world. Some of these creatures still populate our imagination, and their influence can be felt in all aspects of culture. This course will further explore the theme of creativity.

Partner: Santa Monica Aquarium

The Life of Art: Objects and Their Stories

Objects can tell tales. There are stories about how objects took their form, incurred damage, were restored, reached museums, or were owned by different people throughout generations. Some objects may be family heirlooms, part of collections, or are souvenirs, mementos, symbols or religious icons. We display objects so we and others can appreciate their physical characteristics, and we are eager to talk about them too. This course will explore the ways in which objects, through contexts of creation, ownership, collections, meaning and display, embody and inspire contemplation and discussion.

Partner: The Getty Museum

Black Car Culture in California

The divide between African Americans and Latinos has been an ongoing problem in California, specifically in Los Angeles. The members of many of the local car clubs have managed to bridge that gap and to present a model of unity we can all adopt. Students will be introduced to the history, ideology and current presence of the car clubs in California, through the use of, images, research, lectures and guest speakers.

Partner: The Mayme A. Clayton Library and Museum

Reel Docs

This course presents nonfiction cinema about real people and critical issues that shape our lives and the world in which we live. Nonfiction films will be viewed as agents of change, critically and aesthetically and we will examine the power of the medium to educate, enrich and even change lives.

Partner: Filmaid International

Clay in LA: 1945–Present

Students will go on field trips to various Getty-initiated Pacific Standard Time exhibitions to understand Los Angeles history in painting, sculpture, metal, wood, weaving, and public art.

Branding Otis

Students will have the opportunity to contribute to the branding of the Otis website. By analyzing successful educational and commercial sites, students will identify some of the problems inherent in the current website. Students will then be guided to work in small teams to design a solution to these problems. At the end, the best solutions will be presented to the Public Presence Committee who oversees the Otis brand.

Partner: Public Presence Committee



INTERDISCIPLINARY STUDIES: MINOR PROGRAMS

Interdisciplinary Studies gives students in select departments the opportunity to extend and complement their work in the major by pursuing a minor—a defined course sequence that explores a specific theme, topic, or discipline. Minors include Advertising Design, Art History, Book Arts, Community Arts Engagement, Creative Writing, Cultural Studies, Digital Media, Graphic Design, Illustration, Interior Design, Landscape Design, Painting, Photography, Product Design, Sculpture/New Genres, Sustainability, and Teacher Credential Preparation. Students must meet eligibility requirements to participate.

STUDENT LEARNING OUTCOMES:

Students enrolled in Interdisciplinary Studies will:

- Develop an awareness of interdisciplinary opportunities in professional art and design practices.
- Increase their exposure to a broad range of skills, experiences, and knowledge.
- Develop an art/design practice that is grounded in two or more disciplines, by pursuing a minor that complements studies in the major.

Participating Departments

See each specific minor for how and which major departments can participate.

Eligibility and Enrollment Requirements

Students must be in good academic standing, with a cumulative GPA of 2.0 in order to pursue a minor. Students may apply to declare a minor before registration advisement for either the first or second semester of the sophomore year. Under limited circumstances, students may begin a minor in the first semester of the junior year.

The Application Process

Students need to complete a Declaration of Minor form, available online and in the Interdisciplinary Studies and the Registration Offices. The application includes a statement written by the student that describes his or her reasons for pursuing a minor and verification of the student's GPA by the Registration Office. The student's Department Chair, the Chair/Director of the Minor area, and Director of Interdisciplinary Studies must approve the application.

Curricular Requirements

Each minor requires students to complete between 13 and 20 credits, depending on the curricular requirements of both their major and minor choices. In most cases pursuing a minor does not require additional course work or degree requirements (for the 130 credits for the BFA) as minor course requirements can fulfill Studio Electives as well as Integrated Learning and Liberal Arts and Sciences requirements.

Minors:**Advertising Design**

The Advertising minor provides students with the opportunity to explore the world of advertising, focusing on how ideas, people, places, and products are branded, packaged, marketed and sold to specific demographics. Students critically engage the intersections between graphic design and advertising, investigating campaign development, art direction, the role of ad agencies, as well as critical issues of ideation, interaction, and social responsibility. This minor includes studio courses in Advertising, Design, and Typography intended to connect students with the skills and process of creating successful campaigns. An Art History course and further electives contribute to an understanding of Advertising's place within a larger historical and cultural continuum.

Participating Departments

The Advertising minor is open only to students majoring in Architecture/Landscape/Interiors*, Communication Arts, Digital Media, Fine Arts and Product Design*, and requires 13 credits of coursework in place of LAS and studio electives.

**Architecture/Landscape/Interiors majors and Product Design majors are eligible on a case-by-case basis, with approval from their respective Dept. Chairs, and may require course approvals and/or additional credits in order to complete this minor while fulfilling their major requirements. Advertising Design minors may participate in the Communication Arts Annual Exhibition on a case-by-case basis with approval from the Department Chair.*

See course descriptions in Liberal Arts and Sciences and Communication Arts**Required Courses**

COMD207 Communication Studio I - or- COMD208 Communication Studio II (3 credits)
 AHCS222 History of Graphic Design/ Advertising/ Illustration (3 credits)
 COMD218 Typography I -or- COMD219 Typography II (2 credits)
 Advertising electives (5 credits)
Total: 13 credits

Art History

The Art History Minor offers students an opportunity to focus on an expanded range of historical and cultural ideas about art and art making. The minor 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.

Participating Departments

The Art History minor is open only to students majoring in Architecture/Landscape/Interiors*, Communication Arts, Digital Media, Fine Arts or Product Design, and requires 15 credits of coursework in place of LAS and studio electives.

**Architecture/Landscape/Interiors majors will need to take 6 additional credits in order to complete this minor while fulfilling their major requirements.*

See course descriptions in Liberal Arts and Sciences**Required courses:**

AHCS246 Postmodern theory (3 credits)
 *AHCS310 Art History Electives (9 credits)
 **LIBS440 Senior Liberal Studies Capstone (3 credits)
Total: 15 credits

**In the following circumstances one AHCS310 course may be substituted with another course: Communication Arts majors may take AHCS222, Architecture/Landscape/Interiors majors may take CRIT304, Fine Arts Photography majors may take AHCS321, Fine Arts majors who are pursuing both the Teacher Credential Preparation and Art History minors may take AHCS312, Product Design majors may take AHCS225*
***LIBS440 Capstone paper should address an Art History topic.*

Book Arts

The Book Arts minor offers students the opportunity to deepen their exploration and creation of contemporary artists' books as grounded in the conceptual, theoretical and craft foundations of the field. This interdisciplinary minor includes studio courses in letterpress, printmaking, and bookmaking supplemented with English and Art History electives related to creative writing, image/text relationships and the history of Book Arts.

Participating Departments:

The Books Art Minor is open only to students majoring in Communication Arts, Digital Media, Fine Arts and Product Design*, and requires 13 credits of coursework in place of LAS and studio electives.

**Product Design majors will need their department chair's approval to waive 8 credits of Integrated Design Studio in order to enroll in the Book Arts Minor.*

Required Courses:

COMD362 Introduction to Letterpress (2 credits)
 COMD365 Bookstructures (2 credits)
 COMD 360 Bookmaking Projects (2 credits)
 COMD373 or COMD 360 (again) Advanced Letterpress or Bookmaking Projects (2 credits)
 Bookmaking Electives (3 LAS credits and 2 printmaking elective credits)

Total: 13 credits

Look for this symbol throughout the catalog to see which courses will fulfill Bookmaking Electives.

A limited choice of LAS and Studio courses in printmaking (Communication Arts) will count towards the Bookmaking Minor electives, as determined each semester by the Interdisciplinary Studies Director and Communication Arts Associate Chair.

Community Arts Engagement**See the Artists, Community and Teaching Program for more information.****Creative Writing**

The Creative Writing minor offers art and design students an opportunity to give voice and shape to their creativity through a variety of written expressive forms. The minor 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.

Participating Departments

The Creative Writing minor is open only to students majoring in Communication Arts, Digital Media or Fine Arts, and requires 15 credits of coursework in place of LAS and Studio electives.

See course descriptions in Liberal Arts and Sciences and Graduate Writing.**Required courses:**

ENGL202 Creative Writing (3 credits)
 ENGL400 Advanced Topics (3 credits)
 * WRIT600 Poetry/Prose Workshop and/or
 * WRIT640 Translation Seminar and/or
 * WRIT750 Literary Seminar (6 credits)
 ** LIBS440 Senior Liberal Studies Capstone (3 credits)

Total: 15 credits

** Graduate level courses*

***LIBS 440 Capstone paper should address a Creative Writing topic.*

Cultural Studies

Why do people behave as they do? The Cultural Studies Minor 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.

Participating Departments

The Cultural Studies minor is open only to students majoring in Architecture/Landscape/Interiors*, Communication Arts, Digital Media, Fine Arts or Product Design*, and requires 15 credits of coursework in place of LAS and Studio electives.

** Students majoring in Architecture/Landscape/Interiors and Product Design will need to take 1 additional credit in order to complete this minor while fulfilling their major requirements.*

See course descriptions in Liberal Arts and Sciences**Required courses:**

*ILML200 Integrated Learning Lecture (3 credits)
 LIBS410 Liberal Studies Elective (3 credits)
 LIBS999 Independent Study: Methodology and Field Studies (3 credits)
 SSCI210 Social Science (3 credits)
 ** LIBS440 Senior Liberal Studies Capstone (3 credits)
Total: 15 credits

** A limited choice of IL Sophomore Lectures will count toward the Cultural Studies Minor, as determined each*

semester by LAS department.

***LIBS 440 Capstone paper should address a Cultural Studies topic.*

Graphic Design

The Graphic Design minor immerses students in the indispensable and expansive field of Graphic Design. Students participate in critically engaged studio classes to develop their own viewpoint and practice, while creating books, posters, websites, campaigns, identities, and conceptual propositions using the considered interplay of text and image. A dynamic curriculum empowers students to creatively solve problems, propose alternatives, and work collaboratively to address the communication challenges of today. This minor includes courses designed to familiarize students with graphic design principles, skills, and professional practices, as well as an Art History course intended to provide a historical and theoretical understanding of the field.

Participating Departments

The Graphic Design minor is open only to students majoring in Architecture/Landscape/Interiors*, Communication Arts, Digital Media, Fine Arts and Product Design*, and requires 13 credits of coursework in place of LAS and studio electives.

**Architecture/Landscape/Interiors majors and Product Design majors are eligible on a case-by-case basis, with approval from their respective Dept. Chairs, and may require course approvals and/or additional credits in order to complete this minor while fulfilling their major requirements. Graphic Design minors may participate in the Communication Arts Annual Exhibition on a case-by-case basis with approval from the Department Chair.*

See Communication Arts and Liberal Arts and Sciences Departments for course descriptions.

Required Courses

COMD207 Communication Studio I - or- COMD208 Communication Studio II (3 credits)
AHCS222 History of Graphic Design/ Advertising/ Illustration (3 credits)
COMD218 Typography I -or-
COMD219 Typography II (2 credits)
Graphic Design electives (5 credits)

Total: 13 credits

Illustration

The Illustration minor prepares students to enter a world where boundaries between artistic disciplines are constantly changing and art is activated in the service of

multiple audiences, in diverse venues and |across existing and emerging markets. This minor provides a curriculum emphasizing strong concepts, proficient skills, and civic mindedness to support the communication needs of a variety of contexts, including client-led publications, merchandise, and self-directed exhibitions. A balance of conceptual, historical, and technical instruction helps students locate their own style, voice, and conceptual foothold to meet the rich opportunities afforded by today’s shifting creative landscape.

Participating Departments

The Illustration minor is open only to students majoring in Architecture/Landscape/Interiors*, Communication Arts, Digital Media, Fine Arts and Product Design*, and requires 13 credits of coursework in place of LAS and studio electives.

**Architecture/Landscape/Interiors majors and Product Design majors are eligible on a case-by-case basis, with approval from their respective Dept. Chairs, and may require course approvals and/or additional credits in order to complete this minor while fulfilling their major requirements. Illustration minors may participate in the Communication Arts Annual Exhibition on a case-by-case basis with approval from the Department Chair.*

See Communication Arts and Liberal Arts and Sciences Departments for course descriptions.

Required Courses

COMD207 Communication Studio I - or-
COMD208 Communication Studio II (3 credits)
AHCS222 History of Graphic Design/
Advertising/Illustration (3 credits)
COMD218 Typography I
-or- COMD219 Typography II (2 credits)
Illustration electives (5 credits)

Total: 13 credits

Digital Media

The Digital Media minor provides students with the opportunity to explore traditional and digital skills related to creative designers, artists,

and storytellers in motion graphics, modeling, animation, visual effects and concept art for film, television, video games and advertising industries.

Participating Departments

The Digital Media minor is open only to students majoring in Architecture/Landscape/Interiors*, Communication Arts, Fine Arts and Product Design*, and requires 17 credits of coursework in place of studio electives.

**Architecture/Landscape/Interiors majors and Product Design majors are eligible on a case-by-case basis, with approval from their respective Dept. Chairs, and may require course approvals and/or additional credits in order to complete this minor while fulfilling their major requirements. Digital Media minors may participate in the Digital Media Annual Exhibition on a case-by-case basis with approval from the Department Chair.*

See Digital Media Department for Course Descriptions.

Required Courses

DGMD200 Media in Motion I (3 credits)
DGMD250 Perspectives in Stories, Technologies & Design (2 credits)
DGMD270 Basic 3-D for Storytellers (2 credits)
DGMD410 Senior Business Seminar I (2 credits)
DGMD411 Senior Business Seminar II (2 credits)
Digital Media Electives (6 credits)

Total: 17 credits

Interior Design

The Interior Design minor offers introduction and practice in the materials and methods, design processes and communication tools (drafting, modeling, rendering and fabrication) utilized in the design of spaces within buildings, i.e. interiors. In Studio 1, students first learn to consider human occupation of and movement through forms and spaces. They learn how to design and describe three-dimensional spaces in technical drawings and models, both physical and digital (using AutoCAD and Rhinoceros software). Technologies + Ecologies II: Interior Technologies presents the materials and methods of interior construction, which are considered in the design of two interior spaces in Studio III.

Participating Departments

The Interior Design minor is open to all students majoring in Communication Arts, Digital Media*, Fine Arts majors and Product Design, and requires 17 credits of coursework in place of studio electives.

**Digital Media and Product Design majors are eligible on a case-by-case basis, with approval from their respective Dept. Chairs, and may require course approvals and/or additional credits in order to complete this minor while fulfilling their major requirements. Interior Design minors will be assigned a desk in the A/L/I studios during semesters of enrollment in an A/L/I course(s).*

See Architecture/Landscape/Interiors department for course descriptions

Required Courses

ARLI250 Studio I (4 credits)
*ARLI271 Digital Media II-A (2 credits)
ARLI261 Technologies + Ecologies II (3 credits)
*ARLI273 Digital Media II-B (3 credits)
ARLI350 Studio III (5 credits)

Total: 17 credits

**Product Design students may take PRDS271 Digital Design II in place of ARLI271 Digital Media II-A, and PRDS370 Digital Design III in place of ARLI273 Digital Media II-B.*

Landscape Design

The Landscape Design minor offers introduction and practice in the materials and methods, design processes and communication tools (drafting, modeling, rendering and fabrication) utilized in the design of spaces between buildings, i.e. landscapes. In Studio I, students first learn to consider human occupation of and movement through forms and spaces. They learn how to design and describe three-dimensional spaces in technical drawings and models, both physical and digital (using AutoCAD and Rhinoceros software). Technologies + Ecologies 1: Landscape Technologies presents the materials and methods of landscape construction, which are considered in the design of two urban parks in Studio II.

Participating Departments

The Landscape Design minor is open only to students majoring in Communication Arts, Digital Media*, Fine Arts majors Product Design, and requires 16 credits of coursework in place of studio electives.

**Digital Media and Product Design majors are eligible on*

a case-by-case basis, with approval from their respective Dept. Chairs, and may require course approvals and/or additional credits in order to complete this minor while fulfilling their major requirements. Landscape Design minors will be assigned a desk in the A/L/I studios during semesters of enrollment in an A/L/I course(s).

See Architecture/Landscape/Interiors Department for Course Descriptions.

Required Courses

ARLI250 Studio I (4 credits)

*ARLI271 Digital Media II-A (2 credits)

ARLI260 Technologies + Ecologies I (3 credits)

*ARLI273 Digital Media II-B (3 credits)

ARLI252 Studio II (4 credits)

Total: 16 credits

** Product Design students may take PRDS271 Digital Design II in place of ARLI271 Digital Media II-A, and PRDS370 Digital Design III in place of ARLI273 Digital Media II-B.*

Painting

The Painting minor provides students the opportunity to explore the technical, formal, historical and theoretical approaches to painting through a combination of studio and art history courses. Explorations in oil, acrylic and mixed media as well as analysis of contemporary practices lead to students developing personal strategies in painting.

Participating Departments

The Painting minor is open only to students majoring in Architecture/Landscape/Interiors*, Communication Arts, Digital Media*, Fine Arts and Product Design*, and requires 15 credits of coursework in place of LAS and studio electives.

**Architecture/Landscape/Interiors majors, Digital Media majors, and Product Design majors are eligible on a case-by-case basis, with approval from their respective Dept. Chairs, and may require course approvals and/or additional credits in order to complete this minor while fulfilling their major requirements. Painting minors will only participate in the Annual Exhibition of their home department, however depending on space availability they may utilize Fine Arts Senior Studios on a case-by-case basis with approval from the Department Chair.*

See Fine Arts and Liberal Arts and Sciences Departments for Course Descriptions.

Required Courses:

PNTG204 Painting I (3 credits)

AHCS246 Postmodern Theory and Fine Art

(3 credits)

PNTG214 Painting II (3 credits)

Painting electives (6 credits)

Total: 15 credits

Photography

The Photography minor provides students the opportunity to explore the technical, formal, historical, theoretical, and ethical concerns of fine art and editorial photography through a combination of studio and art history courses. A variety of traditional, experimental, darkroom and digital approaches will be explored as students develop their individual representational languages.

Participating Departments

The Photography minor is open only to students majoring in Architecture/Landscape/Interiors*, Communication Arts, Digital Media*, Fine Arts and Product Design*, and requires 15 credits of coursework in place of LAS and studio electives.

**Architecture/Landscape/Interiors majors, Digital Media majors, and Product Design majors are eligible on a case-by-case basis, with approval from their respective Dept. Chairs, and may require course approvals and/or additional credits in order to complete this minor while fulfilling their major requirements.*

Photography minors will only participate in the Annual Exhibition of their home department, however depending on space availability, they may use Fine Arts Senior Studios on a case-by-case basis with approval from the Department Chair.

See Fine Arts and Liberal Arts and Sciences Departments for Course Descriptions.

Required Courses:

PHOT204 Photography I (3 credits)

AHCS246 Postmodern Theory and

Fine Art (3 credits)

PHOT214 Photography II (3 credits)

PHOT230 Lighting Studio I (3 credits)

Photography electives (3 credits)

Total: 15 credits

Sculpture/New Genres

The Sculpture/New Genres minor provides students the opportunity to explore the technical,

formal, historical, and theoretical concerns of creating meaningful objects, installations and time-based art (including video, sound and performance) through a combination of studio and art history courses. Students will explore a range of techniques and methods while developing individual artistic practices in three and four dimensions.

Participating Departments

The Sculpture/New Genres minor is open only to students majoring in Architecture/Landscape/Interiors*, Communication Arts, Digital Media*, Fine Arts and Product Design*, and requires 15 credits of coursework in place of LAS and studio electives.

**Architecture/Landscape/Interiors majors, Digital Media majors, and Product Design majors are eligible on a case-by-case basis, with approval from their respective Dept. Chairs, and may require course approvals and/or additional credits in order to complete this minor while fulfilling their major requirements. Sculpture/New Genres minors will only participate in the Senior Show of their home department, however depending on space availability, they may use Fine Arts Senior Studios on a case-by-case basis with approval from the Department Chair.*

See Fine Arts and Liberal Arts and Sciences Departments for Course Descriptions.

Required Courses:

SCNG204 Sculpture/New Genres I (3 credits)

AHCS246 Postmodern Theory and Fine Art (3 credits)

SCNG214 Sculpture/New Genres II (3 credits)

Sculpture/New Genres electives (6 credits)

Total: 15 credits

Product Design

The Product Design minor offers students the opportunity to develop basic skills utilized in a variety of consumer product related industries through studio courses in Visual Communication, Digital Design, prototype and model making techniques related to industry applications. Communication of these creative concepts through thoughtful execution of projects displays student abilities in an organized body of work.

Participating Departments

The Product Design minor is open only to students majoring in Architecture/Landscape/Interiors*,

Communication Arts, Digital Media*, and Fine Arts, and requires 15 credits of coursework in place of LAS and studio electives.

**Architecture/Landscape/Interiors majors and Digital Media majors are eligible on a case-by-case basis, with approval from their respective Dept. Chairs, and may require course approvals and/or additional credits in order to complete this minor while fulfilling their major requirements. Product Design minors will not be assigned a desk in the Product Design department, but they may work at the common work tables in the studios. They may also participate in the Product Design Department's Annual Exhibition on a case-by-case basis with approval from the Department Chair.*

See Product Design Department for Course Descriptions.

Required Courses

PRDS240 Form and Structures I (2 credits)

PRDS241 Form and Structures II (2 credits)

PRDS250 Visual Communication I (2 credits)

PRDS251 Visual Communication II (2 credits)

*PRDS270, 271, 370 or 371 Digital Design I, II, III | or IV (4 credits)

Product Design electives (3 credits)

Total: 15 credits

**Must take two courses-specific level depends on previous digital experience.*

Sustainability Minor

Recognizing the innovative role artists and designers can play in solving pressing challenges, the Sustainability Minor provides students with a broad understanding of the social, political, economic and environmental issues impacting the future of humanity and our planet. Students will study and develop strategies and systems, as applicable to art and design, which can meet the needs of current generations without compromising those of future generations. Courses fulfill requirements in Integrated Learning and Liberal Arts and Sciences, as well as electives across all studio departments.

Participating Departments

The Sustainability minor is open to students in all majors, and requires between 13-20 credits of coursework in place of LAS and Studio electives. Fashion Design and Toy Design majors must take Sustainability Electives in their home department in order to complete this minor while fulfilling their major requirements

Look for this symbol throughout the catalog to see courses that fulfill Sustainability Electives requirement



Required Courses:

ILML201 Human Ecology (3 credits)

NSCI305 Science and Sustainable Design (3 credits)

* Sustainability Electives (4–11 credits depending on major).

**LIBS441 Liberal Studies Capstone (3 credits).

Total: 13-20 credits

** The total of elective credits must include a minimum of four studio credits.*

A limited choice of IL, LAS, and Studio courses in each department and Continuing Education will count toward the Sustainability Minor electives, as determined each semester by the Interdisciplinary Studies Director and Department Chairs.

***LIBS 441 Capstone paper should address*

a Sustainability topic. See Liberal Arts and Sciences for course descriptions.

Teacher Credential Preparation

See the Artists, Community, and Teaching Program for more information.

ELECTIVES OPEN TO NONMAJORS

Several departments offer courses that are open to nonmajors. These courses can fulfill studio electives whether or not the student is enrolled in the Interdisciplinary Concentration. Students select elective courses in other departments through conversation with his or her advisor, home Department Chair, or the Director of Interdisciplinary Studies. In some cases, enrollment in elective courses outside of the major requires successful completion of prerequisite courses and/or instructor's approval. Students will be allowed to register for courses on a space-available basis. Space availability in courses is not guaranteed, but registering early will significantly increase the chances of getting elective classes. Each semester an updated list of open elective courses is posted on the Interdisciplinary Studies webpage.

Participating Departments

Eligible students in Architecture/Landscape/Interiors, Communication Arts, Digital Media, Fine Arts, and Product Design departments may enroll in courses in Architecture/Landscape/Interiors, Communication Arts, Digital Media, Fine Arts, 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. Due to the curricular requirements of the Fashion Design and Toy Design programs, students in these majors are not able to take elective studio courses outside of their home departments. Interested students should see the Interdisciplinary Studies website and the particular departments that offer the courses they are interested in.



ARTISTS, COMMUNITY, AND TEACHING (ACT)

The Artists, Community, and Teaching Program, or ACT, prepares students for a range of professional practices as socially engaged artists/designers and educators in diverse communities and contexts through two minors: Community Arts Engagement and Teacher Credential Preparation.

STUDENT LEARNING OUTCOMES

Students enrolled in either ACT Minor 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 minor will also successfully complete the Single Subject Matter in Art requirements needed to pursue the Teaching Credential offered by the State of California.

MINOR REQUIREMENTS

Community Arts Engagement

The Community Arts Engagement minor is for students who wish to work in art/design education and socially engaged art/design practices in venues that do not require a teaching credential, such as k-12 private schools, museum education departments, community arts centers, correctional facilities, therapeutic arts programs, public art, design companies that focus on educational materials, and the use of art and design as an agent for positive social change. This minor is open to all students who have 14-18 LAS and Studio elective credits available in their majors.

Teacher Credential Preparation

The Teacher Credential Preparation minor 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 minor 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, or a two year internship at a CTC approved K-12 school, is required to complete the remaining CA Single Subject Teaching Credential requirements. This minor is open only to Fine Arts majors and requires 18 credits of ACT coursework in place of LAS and Studio electives.

Participating Departments

The Community Arts Engagement minor is open only to Architecture/Landscape/Interiors, Communication Arts, Digital Media, Fine Arts and Product Design majors. Because of the California Commission on Teacher Credentialing requirements, the Teacher Credential Preparation minor is open only to Fine Arts majors.

Eligibility and Enrollment Requirements

Students must be in good standing (2.0 cumulative G.P.A.) and have fulfilled curricular requirements of the foundation year in order to be eligible to enroll in the ACT Program. It is recommended that students who are considering enrollment in the ACT Program elect to take two or three Sophomore LAS courses 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. Declaration of Minor forms and Sophomore ACT Contracts are available from the office of Interdisciplinary Studies 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 Director of Interdisciplinary Studies & ACT.

Transfer Students

Transfer students who apply for and are accepted into the ACT Program 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 Director of the ACT Program for more details

Program Requirements

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

Teacher Credential Preparation Minor Required Courses:

SSCI212 Teaching for Learning I (3 credits)
 ACTS336 Teaching Internship (2 credits)
 AHCS312 History of Aesthetics (3 credits)
 LIBS412 Teaching for Learning II (3 credits)
 MEDA211 Video I (2 credits)
 PRNT267 Printmaking I (3 credits)
 SCNG236 Ceramics (2 credits)

Total: 18 Credits

Community Arts Engagement Minor Required Courses:

SSCI212 Teaching for Learning I (3 credits)
 LIBS245 Community Arts in LA (2 credits)
 ACTS335 Community Arts Internship (2 credits)
 * ACTS300 Special Topics (2–6 credits)
 ** ILM300 Integrated Learning Studio (2 credits)
 LIBS412 Teaching for Learning II (3 credits)

***Total: 14-18 credits**

** exact credit count depends on major*

*** a limited number of Creative Action Junior Studios will count toward the Community Arts Engagement Minor, as determined by the IL Director and the ACT Director each semester.*

Community Arts Internship

ACTS335 — 2 credits

Students intern at K12 schools, museums, galleries, cultural organizations, or with socially engaged artists and designers to expand and reflect on their understanding of education theory and community engagement.

Required for Community Arts Engagement minors.

Can be taken as a studio elective for all other students.

Prerequisite: LIBS245 Community Arts in LA, or instructor's approval.

Teaching Internship/Early Field Experience

ACTS336 — 2 credits

Students intern as TA's for credentialed art teachers in diverse K-12 public schools to expand and reflect on their understanding of arts education theory in conjunction with the reality of the public school system.

Required for Teacher Credential Preparation minors.

Can be taken as a studio elective for all other students.

ACT Special Topics

ACTS300/400 — 2 credits/2 credits

ACT Special Topics are a series of studio based courses that focus on conceptual, aesthetic and interdisciplinary approaches to art and design education and community engagement. Topics vary each semester.

Required for Community Arts Engagement minors.

Can be taken as an elective for Juniors, Seniors and Graduate students of all majors.

EXAMPLES OF PLANNED ACTS 300/400 COURSES:**Art, Education, and Activism in the Digital Age**

This blended course explores experimental approaches to adapting social media for artistic, educational, and activist purposes. Topics include digital activism & civil disobedience, digital identity, video streaming, blogs & wikis, online learning, creative commons, and more. Students will develop interactive projects that are delivered via web technologies. This course sometimes meets remotely.

Art Therapy

Students gain an introduction to visual 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 also

produce self-directed work with these techniques in mind while guiding each other through therapeutic art practices.

Documentary and Social Practice

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, while students produce collaborative, multimedia, documentary projects with an emphasis on process and social engagement.

Innovative Pedagogy

Visiting educators share their innovative teaching approaches and guide students through experimenting and developing their own. Topics include: facilitating workshops and social interactions, movement-based learning, interdisciplinary team teaching, education reform, integrating learning technology into the classroom, and arts integration across math, science, and humanities.

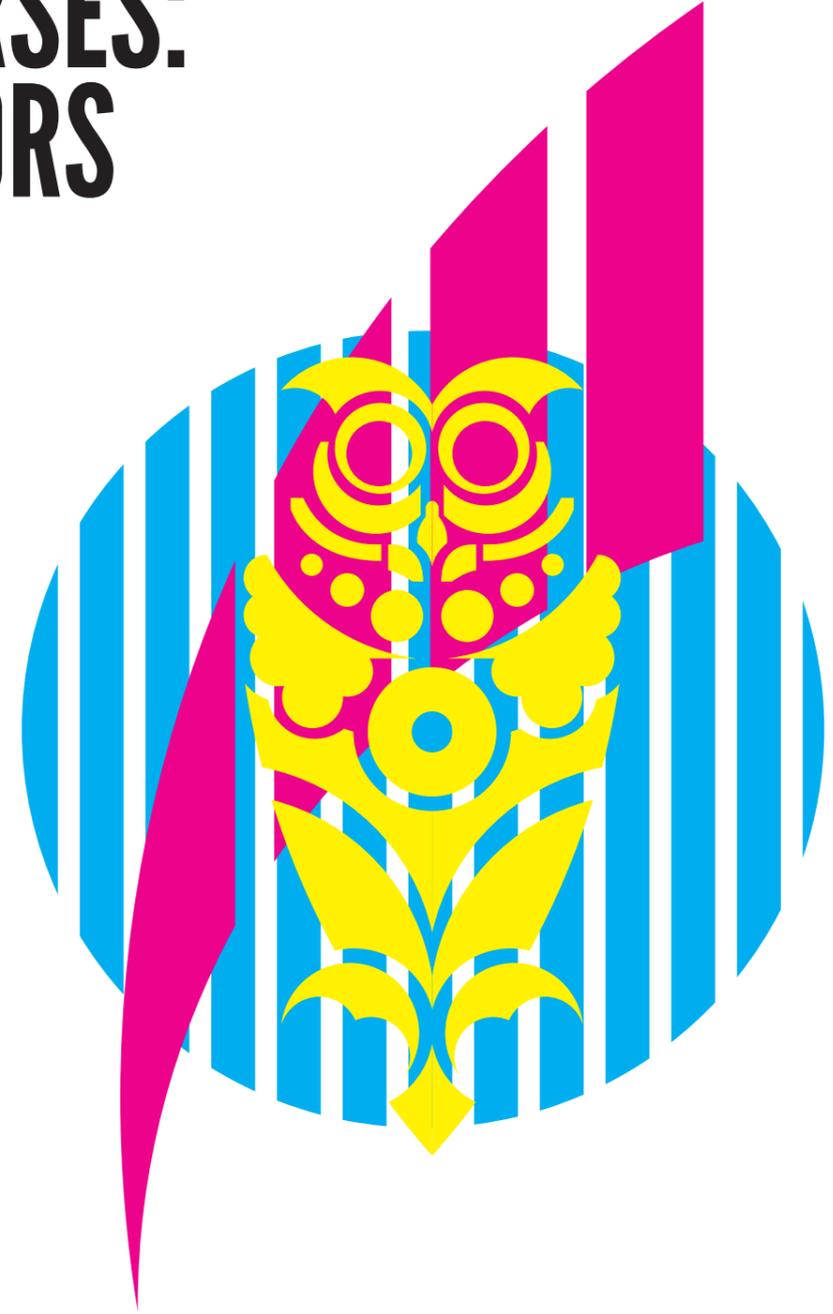
Socially Engaged Art: Interventionist  and Public Practices

A course for those who define their practice as socially engaged or want to refocus their practice in the interest of social justice. In addition to in-depth critiques and work-shopping projects, students will examine the shift "from studio to situation."

Prerequisite: LIBS245 Community Arts in LA or instructor's approval.

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.

COURSES: MAJORS



ARCHITECTURE/LANDSCAPE/INTERIORS

Architecture (buildings), landscape (spaces between buildings), and interiors (spaces within buildings) organize and shape the contexts for all our activities and relations. Students in this multidisciplinary program study all three of these spatial design fields within a single, integrated curriculum. At the core of the program are six comprehensive studio courses that address potentially real-world projects sited in Los Angeles and other cities. Support courses address the materials and methods of building, landscape, and interior construction; physical and digital communication skills and media; and the history and theories of spatial design. Each year, A/L/I seniors design and build a full-scale spatial environment in their final semester.

STUDENT LEARNING OUTCOMES:

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 nonstructural 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.

Sophomore Year		Fall	Spring
ARLI250/252	Studio I/II	4.0	4.0
ARL260/261	Technologies + Ecologies I/II	3.0	3.0
ARLI270	Digital Media I	2.0	—
ARLI271/273	Digital Media II-A, II-B	2.0	3.0
CRIT205/206	History + Theory I/II	3.0	3.0
ILML200 *	Creative Action Lecture	—	3.0
ENGL 202 *	Sophomore English	3.0	—
Credits per Semester		17.0	16.0

Junior Year		Fall	Spring
ARLI350/353	Studio III/IV	5.0	5.0
ARLI360	Technologies + Ecologies III	3.0	—
ARLI363	Planning to Plan	2.0	—
ARLI 475	Fabrications S	2.0	—
	Studio Electives	—	2.0
ILMS300 *	Creative Action Studio	—	2.0
CRIT304/306	History + Theory III/IV	2.0	2.0
MATH246	Applied Trigonometry	3.0	—
NSCI 307	Natural Science	—	3.0
LIBS410/ENGL400	Advanced Topics in English or Liberal Studies Elective	—	3.0
Credits per Semester		17.0	17.0

Senior Year		Fall	Spring
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	—
CRIT405/406	History + Theory V/VI	2.0	2.0
LIBS440 *	Senior Liberal Studies Capstone	3.0	—
SSCI210 *	Social Science	—	3.0
Credits per Semester		16.0	16.0

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

Courses in gray are described in Liberal Arts and Sciences.

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, ARLI271 Digital Media II-A.

Technology + Ecology I: Landscape 
Technology and Ecology
ARLI260—3 credits

The materiality, shaping, and construction of landscape are studied through natural processes, grading, site engineering, planting, building, and water management.

Technologies + Ecologies II:
Interior Technology
ARLI261—3 credits

Sources, materials, methods, detailing, fabrication, and documentation of “nonstructural” building components—building finishes, architectural woodwork and cabinetry, interior finishes and FF&E— 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.

Corequisite: concurrent enrollment in ARLI250 Studio I.

Digital Media II-B: Digital Modeling, Rendering, and Fabrication
ARLI273—3 credits

Digital modeling, rendering, and fabrication techniques are introduced and practiced.

Prerequisite: ARLI250 Studio I.

Studio III: Interior/Display/Exchange
ARLI350—5 credits

Design theory, process, and interior technologies are applied to two different projects that address non-residential interiors, such as restaurants, stores, spas, exhibits, entertainment, meeting venues, etc.

Prerequisites: ARLI252 Studio II, ARLI270 Digital Media I, ARLI261 Technologies + Ecologies II.

Studio IV: Private/Interior Architecture
ARLI353—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

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, or equivalent.

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.

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: ARLI273 Digital Media II-B.

Vertical Studio
ARLI453 —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.

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.

Topics Workshop
ARLI458—1 credit

A focused subject of student interest and/or need is introduced and practiced.

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

An interior or exterior environment is designed, documented and constructed.

Prerequisite: ARLI454 Studio V.

Construction/Installation
ARLI463—1 or 2 credits

Students participate in the collaborative construction and/or installation of an interior or exterior environment. No homework. Three contact hours per credit as scheduled by the Instructor. No prerequisite, open to students in any department.

This course may be repeated for credit.

Presentation Techniques
ARLI465—2 credits

Comprehensive presentations of selected studio projects are designed and produced for display and/ or public presentation.

Corequisite: Concurrent enrollment in ARLI462 Constructions.

Internship
ARLI467—1 to 3 credits

Students work under supervision of existing staff of a professional design firm (Employer). Work includes the observation and/or practice of professional activities, excluding clerical, as documented by the Employer. The duration of Work must equal and may not exceed 45 hours per enrolled credit, per semester.

This course may be repeated for credit.

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

Lighting Internship**ARLI469—2 credits**

Students work under close supervision of the existing staff of a professional lighting design firm (Employer). Work includes the introduction and after to, observation and/or practice of professional activities, excluding clerical, as supervised and documented by the Employer. The duration of work must equal and may not exceed 45 hours per enrolled credit, per semester.

This course may be repeated for credit.

Prerequisite: ARLI471 Advanced Lighting Design

Advanced Lighting Design Ⓢ**ARLI471—2 credits**

Design theory, process and lighting technologies are applied to lighting design problems. AGI32 or another software for lighting calculations and visualization is introduced and practiced.

Prerequisite: ARLI362 Lighting Fundamentals.

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: ARLI 250 Studio 1, or equivalent

Daylighting and Sustainability Ⓢ**ARLI473 — 2 credits**

The effects and use of daylighting in the built environment as well as sustainable lighting design practice are introduced, researched, analyzed and documented through project-based examples and solutions.

Prerequisite: ARLI250 Studio I, or equivalent.

Lighting Workshop Ⓢ**ARLI474 — 2 credits**

Design theory, process and lighting technologies are applied to the documentation and execution of a full-scale lighting installation.

Prerequisite: ARLI471 Advanced Lighting Design

Fabrications S**ARLI475—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.

Prerequisite: ARLI 250 Studio I, or equivalent.

Fabrications M**ARLI476—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 250 Studio I, or equivalent.

Fabrications L**ARLI477—2 credits**

Surfaces for the support and/or display of the body are designed, documented, and constructed in wood, metal, or other materials.

Prerequisites: ARLI475 Fabrications S or ARLI476

Fabrications M.

Fabrications XL**ARLI478—2 credits**

Site-specific and programmed body-scale systems are designed and documented.

Prerequisites: ARLI475 Fabrications S or ARLI476

Fabrications M.

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.



COMMUNICATION ARTS: ADVERTISING DESIGN, GRAPHIC DESIGN, AND ILLUSTRATION

Communication Arts offers a broad, cross-disciplinary learning experience for students majoring in Advertising Design, Graphic Design, and Illustration—all disciplines that focus on effective and arresting visual communication. Advertising majors delve deeply into all aspects of the advertising process, from research/strategy, creative brief development, and campaign development to teamwork and presentation. Graphic Design majors are challenged to research, develop, and refine projects that combine meaning with image-making and typographic form. Illustrators develop a strong personal style in their images and use their image-making skills to support the communication needs of a variety of clients in multiple contexts.

STUDENT LEARNING OUTCOMES

Students in the Communication Arts Department will:

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

Notes for Degree Requirements on Next Page

- * These courses may be taken in either fall or spring semester.
 ** These courses may be substituted with with a studio elective with department approval.
 *** Senior Advertising Design majors must choose electives from the Advertising list. Any other elective choices require department approval

Courses in gray are described in Liberal Arts and Sciences

ADVERTISING DESIGN

Sophomore Year		Fall	Spring
COMD207/208	Communication Studio I/II	3.0	3.0
COMD218/219	Typography I/II	2.0	2.0
COMD232/233	Practicum I/II	2.0	2.0
	Sophomore Studio Electives	4.0	4.0
AHCS220	Contemporary Issues	3.0	—
AHCS222	History of Graphic Des/Advertising/Illustration	—	3.0
ENGL202 *	Sophomore English	3.0	—
ILML200*	Creative Action Lecture	—	3.0
Credits per Semester		17.0	17.0

Junior Year		Fall	Spring
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	—
ADVT 351	Copywriting	—	2.0
COMD311	Typography III	2.0	—
ADVT355	Type & Image for Advertising Studio Electives	—	2.0
		—	4.0
ILMS300 *	Creative Action Studio	2.0	—
AHCS310 *	Art History Elective	3.0	—
MATH336 *	Introduction to Symbolic Logic	3.0	—
NSCI307 *	Natural Science	—	3.0
LIBS410/ENGL400 *	Advanced Topics in English or Liberal Studies Elective	—	3.0
Credits per Semester		16.0	18.0

Senior Year		Fall	Spring
ADVT400/401	Advertising and 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
SSCI210 *	Social Science	3.0	—
LIBS404	Senior Project/Research Paper	2.0	—
Credits per Semester		15.0	16.0

GRAPHIC DESIGN

Sophomore Year		Fall	Spring
COMD207/208	Communication Studio I/II	3.0	3.0
COMD218/219	Typography I/II	2.0	2.0
COMD232/233	Practicum I/II	2.0	2.0
	Sophomore Studio Electives	4.0	4.0
AHCS220	Contemporary Issues	3.0	—
AHCS222	History of Graphic Des/Advertising/Illustration	—	3.0
ENGL202 *	Sophomore English	3.0	—
ILML200 *	Creative Action Lecture	—	3.0
Credits per Semester		17.0	17.0
Junior Year		Fall	Spring
COMD 300/301	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 *	Creative Action Studio	2.0	—
AHCS310 *	Art History Elective	3.0	—
MATH336 *	Introduction to Symbolic Logic	3.0	—
NSCI307 *	Natural Science	—	3.0
LIBS410/ENGL400 *	Advanced Topics in English or Liberal Studies Elective	—	3.0
Credits per Semester		17.0	17.0
Senior Year		Fall	Spring
COMD440	Senior Project	—	3.0
COMD432/433	Practicum I/II	2.0	2.0
	Studio Electives	8.0	8.0
LIBS440 *	Senior Liberal Studies Capstone	—	3.0
SSCI210 *	Social Science	3.0	—
LIBS404	Senior Project/Research Paper	2.0	—
Credits per Semester		15.0	16.0

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

** These courses may be substituted with a studio elective with departmental approval.

Courses in gray are described in Liberal Arts and Sciences.

ILLUSTRATION

Sophomore Year		Fall	Spring
COMD207/208	Communication Studio I/II	3.0	3.0
COMD214/215	Drawing + Painting I/II	2.0	2.0
COMD218/219	Typography I/II	2.0	2.0
COMD232/233	Practicum I/II	2.0	2.0
	Sophomore Studio Electives	2.0	2.0
AHCS220	Contemporary Issues	3.0	—
AHCS222	History of Graphic Des/Advertising/Illustration	—	3.0
ENGL202 *	Sophomore English	3.0	—
ILML200 *	Creative Action Lecture	—	3.0
Credits per Semester		17.0	17.0
Junior Year		Fall	Spring
ILUS300/301	Communication Studio III/IV	3.0	3.0
ILUS 310/311	Drawing & Painting for Illustrators	2.0	2.0
COMD332/333**	Practicum I/II	2.0	2.0
ILUS354	Professional Practice	2.0	—
	Studio Electives	—	4.0
ILMS300 *	Creative Action Studio	2.0	—
AHCS310 *	Art History Elective	3.0	—
MATH336 *	Introduction to Symbolic Logic	3.0	—
NSCI307 *	Natural Science	—	3.0
LIBS410/ENGL400 *	Advanced Topics in English or Liberal Studies Elective	—	3.0
Credits per Semester		17.0	17.0
Senior Year		Fall	Spring
ILUS402	Adv Illustrative Applications	2.0	—
ILUS440	Senior Project	—	3.0
COMD432/433	Practicum I/II	2.0	2.0
	** Studio Electives	6.0	8.0
LIBS440 *	Senior Liberal Studies Capstone	—	3.0
SSCI210 *	Social Science	3.0	—
LIBS404	Senior Project/Research Paper	2.0	—
Credits per Semester		15.0	16.0

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

** These courses may be substituted with a studio elective with departmental approval.

Courses in gray are described in Liberal Arts and Sciences.

REVIEW STRUCTURE

All reviews are required. A student who does not participate receives an absence in each studio 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

Advertising Workshop**ADVT240 — 2 credits**

Introduces students to the world of advertising with real assignments. They analyze famous campaigns to learn why they were successful and how they affected American culture. Advertising guest speakers along with field trips to award winning L.A. agencies are scheduled.

Design Boot Camp**ADVT250 — 2 credits**

This course is treated like an agency to prepare students for the real world. Students will design and develop multiple ad layouts to refine their design skills, expand their design vocabulary and fine-tune their execution skills to prepare them for the industry.

Advertising and Art Direction I**ADVT302 — 2 credits**

An exploration of advertising through advertising projects 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 presentation skills.

Prerequisite: COMD207 Communication Studio I and COMD208 Communication Studio 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: ADVT302 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 complement 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: ADVT 303 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 offering them the opportunity to integrate personal vision with professional goals. In cross-disciplinary teams facilitated by faculty advisors, students define the scope and objectives of their inquiry and outline research and production methodologies.

Course Fee: \$100

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.

Interactive Advertising ADVT 470 — 2 credits

This course introduces students to the various opportunities for advertising in the online arena. They will be applying fundamental advertising concepts to emerging media such as online banners and web campaigns. This class will challenge students to be nimble and fluid with their campaigns.

Social Media ADVT 472 — 2 credits

Students study online activity where people share opinions, experiences and other information. It is a powerful and unpredictable way of communicating today. Students gain a greater understanding of how people use social media. Special focus is given to current online media and how companies (big and small) use social media for marketing purposes.

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. Producing commercials in an Advertising environment, students work in team(s) embracing a commitment of professionalism in their practice. They will view themselves as cultural producers who value the

creation of work and their relation to clients and audiences. Students use 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 materials and methods of drawing and painting, from traditional to conceptual visual thinking. Students learn that visual communicators use drawing as a means of ideation or decision-making. Special emphasis is given to drawing as a means for thinking, looking, making decisions, and training through thumbnails, sketching, roughs, and storyboards.

Typography I/II COMD218/219 — 2 credits/2 credits

An introduction to typography and letterform fundamentals. Problems of increasing complexity reference historical and contemporary typographical developments exploring the theoretical and applied use of type as visual form and visible language. 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

In 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. Print (cmyk) assignments are in one semester and motion (rgb) in the other.

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 Typography I/ II

Experimental Typography COMD 312 — 2 credits

Students investigate the denotative, connotative and conceptual potential of typography, by experimenting with letters, words and language. Students test the limits of typographic expression and expand the variety of creative strategies working in 2, 3 and 4D. They curate and edit their own content, 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 and its construction. Through the presentation of historical references and the process of drawing and synthesizing signs, students develop an understanding of the relationship between calligraphy and typography, tool and structure, concept and craft.

Type Design II COMD314 — 2 credits

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

Prerequisite: COMD 313 Type Design I

Image Making COMD 323 — 2 credits

Images create visual allegory, messaging and storytelling. Students gain interpretive and technical skills to create meaningful images. Emphasis is on visual literacy and post-production. Short experiments focus on interpreting the content of

existing images and lead to controlled content-based work. Weekly experiments build interpretive skills, followed by longer assignments.

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, has three components—traditional portfolio development, web-portfolio design, and career development specific to a major. Students leave this course prepared for an internship and/or employment. Lectures, demos, studio visits, visiting artists, and critiques, prepare students for working in advertising, illustration, and graphic design.

Propaganda ✱ COMD 355 — 2 credits

Students research a topic of choice and create a body of work on cultural, social and political issues. Students learn to understand alternatives to illustration and design as corporate service. Assignments include research and presentation on a relevant topic of choice; realization of visuals on chosen topic; and collaboration with community organizations when possible/applicable.

Print Lab / Lab Fee: \$35

Sex and Gender in Communication Strategies COMD353 — 2 credits

This course explores how the depiction of gender and sexuality contributes to varied communication strategies. Through studio work, lectures, research, and writing, students explore how sexually charged and gendered imagery shapes the way we understand and consume goods, information and pleasure. The class involves short and a long assignment addressing issues raised in class.

Design 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

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 model making and testing, students combine conceptual skills and printing technique 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: COMD362 Introduction to Letterpress and COMD365 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. This course may be repeated for credit up to two times.

Design Practice Research and Writing COMD369 — 2 credits

This course helps students develop useful and effective research tools and writing skills in their design practice. Through structured writing

assignments, individualized research methodologies, discussions, written feedback from classmates, and presentations, students learn to convincingly communicate interests and decisions informing their work.

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

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

Prerequisite: COMD218 Typography I.

Advanced Letterpress COMD373 — 2 credits

For students that have taken Introduction 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 subtleties of handset type and the inking process including careful attention to make-ready, packing the press and adjusting roller height. Students 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.

Prerequisite: COMD362 Introduction to Letterpress

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: COMD218 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: COMD218/219 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, experimental communications problems offering them the opportunity to integrate personal vision with professional goals. In cross-disciplinary teams facilitated by faculty advisors, students define the scope and objectives of their inquiry and outline research and production methodologies.

Course Fee: \$100

Identity and Systems Design COMD452 — 2 credits

Students learn how to create a visually distinct identity through structured and innovative methodology generating many ideas and designs in a short amount of time. They develop a rich visual language, the basis for a system that promotes an expansive development of the visual language beyond a logotype and its applications.

Prerequisite: COMD218/219 Typography I/II.

EDG: Installation and Intervention COMD 464 — 2 credits

This course explores creative and innovative methodologies for engaging graphics and conceptual ideas in space. Students explore the environment with a critical eye through assignments that question customary design tools by exploring unconventional and multiple mediums, promoting the development of urban interventions, mediating time and space, and shaping the immediate environment.

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

COMD466 — 2 credits

Faculty 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. In addition, the latest methodologies for working and conceptualizing are introduced.

Visual Narrative and Sequence I COMD469 — 2 credits

This course is a focused introduction to the principles of storytelling, 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

Students explore methodologies that foreground 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’s processes.

Web Presence

COMD477 — 2 credits

Covers the conceptualization, planning, organization, design and production of each student’s portfolio website. Students examine various approaches and review available technologies to determine which are the most appropriate. A basic understanding of HTML, CSS and Adobe Dreamweaver is critical.

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. Practical questions are also 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, 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
COMD483 — credits**

An intensive introduction to all facets of running a business—marketing, promotion, developing a client base, pricing, legal, ethical and financial aspects. Students learn best-business practices from: clients, an accountant, an attorney, a banker, and vendors. This course teaches students how to plan, establish, and sustain a meaningful studio, office, and/or agency.

Recommended for ComArts graduating seniors.

**Translation for Distribution
COMD485 — 2 credits**

Design seniors work with a senior from another department, in the production of a publication as a document of the other person’s work. With the benefit of objectivity students focus on the idea of designing as the attempt to translate the nature and intentions of the originary work; the specific possibilities and limitations of the situation, and approaches to distribution.

**Contemporary Design Issues
COMD488 — 2 credits**

This course is a total immersion into graphic design. Students examine critically important work and figures in a particular focus. Through lectures, a series of small making experiments, student presentations, and a larger final project, students examine how their personal interests and obsessions find a place in their work and the larger graphic design practice today. Continued research and understating is encouraged.

**Independent Study
COMD999 — 1- 6 credits**

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

**Communication Studio III/IV
ILUS300/301 — 3 credits/3 credits**

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

Prerequisite: For 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.

**Visual Storytelling
ILUS330 — 2 credits**

Course focuses on learning aspects of visual. Students do comic jams, arrange new stories using layouts from pre-existing comics panels, and draw the same short script in different ways using various storytelling approaches. The differences between narrative forms are explored. Lectures include case studies, universal structures and contemporary styles. Students make short books and comics using the techniques learned.

**Comic Book
ILUS340 — 2 credits**

Students learn to complete a finished eight-page mini-comic. They focus on writing and story structure, comics, storyboarding, screenwriting and children’s books. They learn how to become a great director. The focus is on point of view, angle, lighting, the composition of each panel and how to make those panels read together in an effective and compelling way.

**The Politics of Color
ILUS341 — 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.

**Off the Wall and Off the Page
ILUS343 — 2 credits**

Illustrators are visual artists who are involved in events, products, installations along with traditional mediums such as original art, print and screen. The students have the opportunity to explore other areas of expression that are available to illustrators, to develop the goals and messages associated with these media and gage their success based on these goals.

**Advancing Your Practice
ILUS352 — 2 credits**

Three-hour seminar for advanced students who will discuss ideas of a personal practice through viewing each other’s work. The seminar class covers timely issues and topics relating to cultural production, emphasizes group discussion and student participation including readings, lectures, screenings, and field trips. The class aims to expand student’s understandings and perspectives of communication by placing them into broad artistic, social, political, and geographical contexts and thereby expand students’ individual practice.

**Alternative Materials and Procedures
for Illustrators
ILUS353 — 2 credits**

Course focuses on the use of mixed media and alternative materials for image construction. The class explores the “use values” of different mediums and how they effect communication. Some materials explored are graphite, paint, paper collage, cloth, digital collage, transfers, oil bars, duct tape, resin, inks, wax, etc. Exploring and experimenting with different combinations of materials is encouraged.

**Professional Practice
ILUS354 — credits**

A required course for Communication Arts majors with 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, prepare students for working advertising, illustration, and graphic design.

**Experimental Printmaking ✳
ILUS355 — 2 credits**

An opportunity for formal application and experimentation through alternative printmaking processes. Emphasis is placed on problem-solving through process, substance, and style. Students consider content, subject, and formal attributes of independently proposed projects. Readings, discussions, and lectures will address relevant topics such as multiplicity, historical predecessors, and critique.

**Editorial Illustration /Visual Translators
ILUS357 — 2 credits**

This intermediate course develops conceptual strategies available to visual artists, establishing a professional relationship between text, idea, and image. Creative approaches in terms of content, execution, chance-taking, personal voice, and future market places are stressed. Portfolio level projects are assigned focusing on idea creation, strengthening concepts, experimentation, and appropriate execution strategies.

**Special Topics: Oil Painting
ILUS358 — 2 credits**

Students are introduced to traditional and contemporary painting approaches and concepts, with emphasis on its formal language and the fundamentals of artistic expression. It helps prepare students for the field of illustration. Painting from observation and from imagination in conjunction with reference materials and various other painting methods along with an historical context are introduced.

**Image Development and Creation
ILUS 359 — 2 credits**

This intermediate course develops conceptual strategies available to visual artists, establishing a professional relationship between text, idea, and image. Creative approaches in terms of content, execution, chance-taking, personal voice, and future market places are stressed. Portfolio level projects are assigned focusing on idea creation, strengthening concepts, experimentation, and appropriate execution strategies.

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, experimental communications problems offering them the opportunity to integrate personal vision with professional goals. In cross-disciplinary teams facilitated by faculty advisors, students define the scope and objectives of their inquiry and outline research and production methodologies. .

Course Fee: \$100

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.

One over One
PRNT245 — 2 credits

1/1 is a classic method of describing a print that does not exist in an edition. Exploring how unique prints are made is the focus. Students use the matrix to create singular images that act alone or as part of larger whole, synthesizing individual and collaborative projects. Techniques such as silkscreen, monotype, and collograph, are used, as well as home printing methods such as plaster, gelatin, trace transfers, automobiles, and sun.

Printmaking I ✳
PRNT267 — 3 credits

An advanced course offers the opportunity to work intensively on individual projects using the multiple. Students 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.

Lab Fee: \$35

Printmaking II ✳
PRNT270 — 3 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.

Prerequisite: PRNT 267 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.

Prerequisite: PRNT 267 Printmaking I or equivalent experience is required.

Lab Fee: \$35



DIGITAL MEDIA

Students in Digital Media learn to communicate and tell stories through motion, art, and design for games, films, and Web. Areas of concentration include games, motion graphics, concept art, animation, modeling, and visual effects. Students learn real-world skills from leading designers, artists, and entrepreneurs. The primary goal is to create problem solvers who strike a balance between traditional art and technology, and between individual vision and teamwork. With a fundamental understanding of digital tools and their creative applications, graduates meet the demands of a diverse and expanding job market in visual storytelling.

STUDENT LEARNING OUTCOMES

Students in the Digital Media Department will:

- Learn to succeed no matter what their initial skills are. them to be members and leaders in their profession; and teach them how to act both as individuals and as team members to support the whole.
- Understand people skills, design principles, and process to enable them to take creative risks and to solve problems positively and in unique ways. • Learn to continually challenge themselves, laugh often, and fully enjoy what they are doing.
- Build a strong foundation in all aspects of design and production for storytelling in motion. • 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.
- 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

Notes for Degree Requirements on Next Page

- * 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.

Courses in gray are described in Liberal Arts and Sciences.

Sophomore Year		Fall	Spring
DGMD200/220	Media in Motion I/II	3.0	3.0
DGMD270	Basic 3–D for Storytellers	2.0	—
DGMD250	Perspectives in Stories, Technologies and Design	2.0	—
DGMD260	Studio Visits	—	2.0
DGMD230 **	Drawing the Fantastic for Films and TV or	—	2.0
or DGMD340	Type and Design Fundamentals	—	—
DGMD285	Concept Development & Creativity	—	2.0
	Studio Electives	2.0	2.0
AHCS310	Art History Elective	—	3.0
AHCS220	Contemporary Issues	3.0	—
ENGL202 *	Sophomore English	3.0	—
LIBS217	Concepts and Issues in Media Arts	2.0	—
ILML200 *	Creative Action Lecture	—	3.0
Credits per Semester		17.0	17.0
Junior Year		Fall	Spring
DGMD300/301	Media in Motion III/IV	3.0	3.0
DGMD320	3–D Modeling and Animation	3.0	—
DGMD325	Advanced 3–D Animation	—	3.0
DGMD330/331	Visual Effects I/II	3.0	3.0
DGMD350	Perspectives in Entertainment and Technology	2.0	—
ILMS300 ***	Creative Action Studio	—	2.0
AHCS310	Art History Elective	3.0	—
MATH136 *	Math for Artists and Designers	—	3.0
NSCI307 *	Natural Science	3.0	—
LIBS410/ENGL400 *	Advanced Topics in English or Liberal Studies Elective	—	3.0
Credits per Semester		17.0	17.0
Senior Year		Fall	Spring
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 and 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	—
Credits per Semester		15.0	16.0

Media in Motion I
DGMD200 — 3 credits

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.

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 3-D for Storytellers
DGMD270 — 2 credits

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.

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

Students create everything from monsters to little girls and puppies. Concept development for video games and films includes designing characters and the settings, and creating the back-story for each. Students investigate and develop character motivation, set and equipment purposes, and their histories to create an understanding of these components.

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 will 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, this class will strengthen one's knowledge and mode of expression with color and light. Students will learn how to balance large shapes of color against one another to define an image's overall tone, structure and composition.

Concept Art Environmental Painting
DGMD310 — 2 credits

This is a digital painting class focusing on Environments.

Visual Development for Animation
DGMD310 — 2 credits

Introduction to visual development using the traditional animation production styles of classic animated shorts and feature films. Students will develop strong storytelling skills through their character designs and environments with an emphasis on lighting, composition and mood. Both traditional technique and computer 2D painting technique will be used..

3D for Motion – Cinema 4D
DGMD310 — 2 credits

Learn how to use Cinema 4D to create elements and 3D animation for motion graphics, ranging from 3D treatments and backgrounds to looping elements Includes an introduction to C4D's procedural animation system. Modeling, materials and shader development, lighting and multi pass rendering for compositing with After Effects will 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

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.

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? Course covers painting basics from an advanced perspective. Learn strong value and color control within the scheme of everything else you have learned so far. You will break down the logic of light and material and learn how to communicate your concepts visually.

Drawing & Painting Vehicles
DGMD312 — 2 credits

Explore digital painting and sketching as well as vehicle design. Students will 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.

The Figure: Expression/Impressions and Movement
DGMD312 — 2 credits

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.

Visual Effects: The Next Step
DGMD313 — 2 credits

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

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

Explore the history of visual and special effects in Hollywood films. View and discuss movies that demonstrated technological innovations in effects, and their impact on 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

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 special topics course 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 DGMD318 — 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.

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 — 2 credits

Focuses on digital sets and environments (i.e., architecture). By the end of the semester, each student will have created images of a carefully designed, meticulously lit and textured environment. Topics include: A survey of Renaissance and Baroque to Modern Architecture, Architectural design principals, efficient modeling techniques, and lighting.

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 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.

Visual Effects I/II DGMD330/331 — 3 credits/3 credits

Learn the methods for traditional visual effects. 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.

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**

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 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**

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 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.

**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 medium, but also goals, content, and intended audience. Students will learn to bring life to the web through a variety of 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, and then extends that information to the computer lighting of virtual sets, props and characters.

**Digital Still Photography
DGMD361 — 2 credits**

Photography assists students with improving their videography, digital compositions, and films. 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**

Students work with clay to understand the 3D form as it applies to digital models, character design, and props. They create maquettes, hand-crafted 3D models that animators reference. Maquettes, along with model sheets, bring consistency to the production of an animated character when 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 Sculpture for Digital Artists or equivalent experience

**Acting for Storytellers
DGMD373 — 2 credits**

Sony Imageworks, ILM, and many other large and small production houses use “Acting for Storytellers” 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**

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. This class will address story arch, concept, composition, board flow, overall technique, and more. Also we will be developing the designer’s voice and vision.

**Honors Class
DGMD399 — 2 or 3 credits**

For outstanding students who wish to explore their own projects in greater detail. This multidisciplinary 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**

Students develop their own final projects. Class and professional critiques help students develop their work, while learning from the creative processes of their classmates. Students collect their work from drawing classes, their storyboards, and other parts of the creative process, to be used as windows into their personal working styles.

Course Fee: \$100

**Thesis Preparation
DGMD402 — 3 credits**

Students are given the time to work on 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 others.

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, assists 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 traditional animation and help your 3D animation. Learn the history of animation from the earliest pioneers to studio and independent animated films from around the world. From there you will study in depth the principles of animation and the principles of animation as applied to computer animation.

Practicum in Media Technologies**DGMD430 — 3 credits**

“It’s the artist, not the software.” 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.

Methods & 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**

Develops the creative and problem solving skills needed to be an effective artist and designer. Regardless of their area of concentration, students learn techniques for overcoming creative block. Students learn the skills needed to either lead a team or participate as an effective member of a creative team.

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.

FASHION DESIGN

Originality in fashion design results from a rigorous process of developing and editing ideas to solve specific design problems. Majors, working with professional faculty and guest design mentors, are trained in all aspects of the design process. Working in teams, they create clothing for several mentors simultaneously, emulating the fashion design studio and following the industry's seasonal schedule. Recent mentors have included Bob Mackie, Claire Pettibone ('89), Billabong, Halston with the Humane Society, Urban Outfitters, and EleVen by Venus Williams. Seniors' designs are featured at the annual Scholarship Benefit and Fashion Show at the Beverly Hilton.

STUDENT LEARNING OUTCOMES

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.

Notes for Degree Requirements on Next Page

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

**FSHD363: Though the coursework is offered during the spring semester, students are encouraged to participate in an industry internship during the summer between junior and senior years.

Note: Some students may be required to take ENGL400 Advanced Topics in English as determined by Fashion Design.

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+" grade point average in design and studio throughout the design process in order to work with a mentor.

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

Courses in gray are described in Liberal Art and Sciences

Sophomore Year		Fall	Spring
FSHD200/201	Sophomore Studio I/II	3.0	3.0
FSHD210/211	Fashion Illustration/Intro to Design	3.0	4.0
FSHD220/221	Pattern Drafting I/II	2.0	2.0
FSHD225	Sophomore Digital Design I	—	1.0
FSHD230/231	Model Drawing I/II	2.0	2.0
ILML200 *	Creative Action Lecture	—	3.0
AHCS220	Contemporary Issues	3.0	—
ENGL202 *	Sophomore English	3.0	—
NSCI311/312	Textile Science I/II	2.0	2.0
Credits per Semester		18.0	17.0

Junior Year		Fall	Spring
FSHD300/301	Junior Studio I/II	5.0	5.0
FSHD324/325	Digital Design II/III	1.0	1.0
FSHD330/331	Model Drawing III/IV	1.0	1.0
FSHD362/363**	Fashion Design and Illustration I/II	4.0	3.0
AHCS370/371	History of Costume I/II	2.0	3.0
LIBS410/ENGL400 *	Advanced Topics in English or Liberal Studies Elective	3.0	—
MATH136 *	Math for Artist and Designers	—	3.0
Credits per Semester		16.0	16.0

Senior Year		Fall	Spring
FSHD400/401	Senior Studio I/II	6.0	6.0
FSH425	Digital Design IV	1.0	—
FSHD430	Model Drawing V	1.0	—
FSHD462	Fashion Design and Illustration III	4.0	—
FSHD471	Marketing and Apparel Manufacturing Practices	—	2.0
FSHD476	Portfolio Development	—	3.0
AHCS310	Art History Elective	—	3.0
LIBS440 *	Senior Liberal Studies Capstone	3.0	—
SSCI210 *	Social Science	—	3.0
Credits per Semester		15.0	17.0

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**

On the Mac, students learn about basic practices, Internet usage, digital terminology, and related computer equipment including the scanner, printer, and the Wacom tablet.

Model Drawing I/II**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. They also explore 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

Only FSHD301 will count for the Sustainability Minor

Digital Design II/III**FSHD 324/325 — 1 credit/1 credit**

In this course, in conjunction with Junior Studio, students, advance their use of digital knowledge by combining Photoshop and Illustrator, and using 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 Model Drawing II

Fashion Design and Illustration I/II**FSHD362/363 — 4 credits/3 credits**

Students work under the direction of industry professionals in the moderate market to develop fabric stories and sketches. Spring semester focuses on the study of better apparel in preparation for senior year. One mentor project will focus on sustainability. Students pursuing the Sustainability Minor should elect to work on this project.

Prerequisite: FSHD211 Fashion Illustration/Introduction to Design

Only FSHD362 will count for the Sustainability Minor

Senior Studio I/II**FSHD400/401 — 6 credits/6 credits**

This course provides practical application of draping, classic tailoring, and couture sewing, 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

Digital Design IV**FSHD425 — 1 credit**

In this advanced digital course students create a group of technical flats in Illustrator as the basis for a digital collection 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 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 nonmajors with Department Chair approval.

Prerequisite: FSHD330/331 Model Drawing III/IV.

Fashion Design and Illustration III**FSHD462 — 4 credits**

Students design apparel alongside professional designers representing the Designer/Contemporary Market. Working within the industry seasonal schedule, students design classic clothes in finer fabrics and finishing techniques. Emphasis is on more complex sketches, fabric renderings, and layering of garments, to capture a look appropriate to the mentor’s direction

Prerequisite: FSHD362 Fashion Design and Illustration I/II

**Marketing and Apparel Manufacturing
Practices****FSHD471 — 2 credit**

Through field trips and lectures by industry professionals, this class provides an overview of the apparel manufacturing process outside the realm of the design room, and the marketing partnership of wholesale manufacturers and retailers. The semester culminates with job search strategies in preparation for a successful entry into the workplace.

Portfolio Development**FSHD476 — 3 credits**

Students develop professional portfolios, targeting a specific market in the fashion industry, and produce groups with concept boards, color story, fabrics, trims, illustrations and technical drawings. This course culminates with a portfolio review and critique by manufacturers.

Prerequisites: FSHD462 Fashion Design and Illustration III

Independent Study**FSHD999 — 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.

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 noncredit period is open to all students who need additional help in draping, pattern drafting, tailoring, or sewing.

Illustration Laboratory

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

Design Laboratory

This noncredit period is open to all students who need additional help in design.



FINE ARTS: PAINTING, SCULPTURE/NEW GENRES, AND PHOTOGRAPHY

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

STUDENT LEARNING OUTCOMES

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, and public and global life and ethics.
- Acquire professional practices preparing them for future career endeavors as a practicing artist, including selling art, commissions, graduate studies, employment, and teaching.
- Be conversant with interdisciplinary concepts and approaches in contemporary art.

PAINTING

Sophomore Year		Fall	Spring
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 Issues	—	3.0
ENGL202 *	Sophomore English	3.0	—
ILML 200 *	Creative Action Lecture	—	3.0
MATH136	Math for Artists and Designers	—	3.0
Credits per Semester		17.0	17.0
Junior Year		Fall	Spring
PNTG314	Painting III	3.0	—
FINA 353	Studio IV	—	3.0
ILMS300 **	Creative Action 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
LIBS410/ENGL400 *	Advanced Topics in English or Liberal Studies Elective	3.0	—
Credits per Semester		18.0	16.0
Senior Year		Fall	Spring
PNTG470/471	Senior Studio I/II	5.0	5.0
FINA455	Professional Practices	—	2.0
	Studio Electives	5.0	5.0
LIBS455	Senior Thesis	3.0	—
LIBS440 *	Senior Liberal Studies Capstone	3.0	—
SSCI210 *	Social Science	—	3.0
Credits per Semester		16.0	15.0

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

** Creative Action Studio can be taken in either the fall or spring semester in the Junior year.

Courses in gray are described in Liberal Arts and Sciences.

PHOTOGRAPHY

Sophomore Year		Fall	Spring
PHOT204/214	Photography I/II	3.0	3.0
PNTG204	Painting I	3.0	—
SCNG204	Sculpture/New Genres I	3.0	—
PHOT230	Lighting Studio I	—	3.0
FINA215	Art and Technology Practices	2.0	—
	Studio Electives	—	2.0
AHCS246	Postmodern Theory and Fine Art	3.0	—
AHCS220	Contemporary Issues	—	3.0
ENGL202 *	Sophomore English	3.0	—
ILML 200 *	Creative Action Lecture	—	3.0
MATH136	Math for Artists and Designers	—	3.0
Credits per Semester		17.0	17.0
Junior Year		Fall	Spring
PHOT314	Photography III	3.0	—
FINA 353	Studio IV	—	3.0
ILMS300 **	Creative Action 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	—
LIBS410/ENGL400 *	Advanced Topics in English or	—	3.0
	Liberal Studies Elective	—	—
Credits per Semester		18.0	16.0
Senior Year		Fall	Spring
FINA470/471	Senior Studio I/II	5.0	5.0
FINA455	Professional Practices	—	2.0
	Studio Electives	5.0	5.0
LIBS455	Senior Thesis	3.0	—
LIBS440 *	Senior Liberal Studies Capstone	3.0	—
SSCI 210 *	Social Science Elective	—	3.0
Credits per Semester		16.0	15.0

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

** Creative Action Studio can be taken in either the fall or spring semester in the Junior year

Courses in gray are described in Liberal Arts and Sciences.

SCULPTURE/ NEW GENRES

Sophomore Year		Fall	Spring
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 Issues	—	3.0
ENGL202 *	Sophomore English	3.0	—
ILML 200 *	Creative Action Lecture	—	3.0
MATH136	Math for Artists and Designers	—	3.0
Credits per Semester		17.0	17.0
Junior Year		Fall	Spring
SCNG314	Sculpture/New Genres III	3.0	—
FINA353	Studio IV	—	3.0
ILMS300 **	Creative Action 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	—
LIBS410/ENGL400 *	Advanced Topics in English or	—	3.0
	Liberal Studies Elective	—	—
Credits per Semester		18.0	16.0
Senior Year		Fall	Spring
FINA470/471	Senior Studio I/II	5.0	5.0
FINA455	Professional Practices	—	2.0
	Studio Electives	5.0	5.0
LIBS455	Senior Thesis	3.0	—
LIBS440 *	Senior Liberal Studies Capstone	3.0	—
SSCI 210 *	Social Science Elective	—	3.0
Credits per Semester		16.0	15.0

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

** Creative Action Studio can be taken in either the fall or spring semester in the Junior year.

Courses in gray are described in Liberal Arts and Sciences.

**Introduction to Experimental Drawing
DRWG204—3 credits**

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**

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**

Introductory course in new media –providing the technical fundamentals that enable students to begin integrating digital methods in their respective practices. Particular attention is placed on balancing technical skills with creative content and experimental approaches. Core software is Adobe Photoshop, Adobe Illustrator, and Final Cut Pro. Sophomore Core Requirement

**Visiting Artist Workshop/Advanced
Visiting Artist Workshop
FINA325/326—2credits/3 credits****Critic in Residence/Advanced Critic in
Residence****FINA327/328—2 credits/3 credits**

Exposes students to the complexity and diversity of activities in the fine arts by inviting prominent artists 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 description

**Studio IV: Painting, Photography &
Sculpture/New Genres
FINA353—3 credits**

Production-oriented advanced studio course emphasizes concepts, processes, and visual strategies toward the development of an individual studio practice across the three main disciplines. Critiques, seminars, and individual meetings provide

insight into contemporary discourses and practices while helping students find the working methods that best suit them. Attending the Visiting Artist Lecture Series is required. Offered spring semester only

**Fine Art Praxis
FINA370—2 credits**

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 to Studio IV provides the critical dialogue of peers, helping students to develop an 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**

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

See Fine Arts Department for additional course descriptions. Only certain courses will count for the Sustainability Minor. Please see the Interdisciplinary Studies Director.

**Senior Review: Art and Publication
FINA443—2 credits**

Hands-on course involves students in the development and production of a catalog for the senior exhibition. Students will gain skills in book design, copy and photo editing, as well as working with a diverse group of artists and the businesses involved in book production.

**Professional Practices
FINA455—2 credits**

Practical and hands-on course addresses professional practices in Fine Arts through a series of workshops and seminars. Topics include: building presentation spaces; installing and lighting art; documenting artwork; graduate school applications; grant writing; 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**

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

Offered fall semester only

**Senior Studio II
FINA471—5 credits**

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

**Video I
MEDA211—2 credits**

Hands-on introduction to the history and vocabulary of video art through screenings, production of original artworks in video, and development of skills in camerawork, lighting, audio recording, special effects, and editing. The class will emphasize the enormous potential of video in performance art, documentary, narrative, installation, and mass distribution.

**Sound Art
MEDA307—2 credits**

Sound is discussed in terms of its role in sculpture, installation and other artwork; music, popular culture and subculture; technological innovations and historical precedents; tuning systems, 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**

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

**Experimental Filmmaking
MEDA316—2 credits**

Both a production class and seminar offering students an introduction to experiments in film. Using Super-8 materials (an analog film-based medium popular with amateurs before video was available) will make their own films in reaction to a history of experimental film that is surprising and varied.

Offered spring semester only

**Video Projects
MEDA320—3 credits**

Advanced course in the technical and aesthetic aspects of video as an art form. The creative issues involved in a time-based, expressive medium will be emphasized through the discussion of examples. Students will become familiar with current discourses in video art, as well as receive instruction in digital post-production procedures and advanced technology.

**Advanced Topics: Live Art 
MEDA406—2 credits**

Focuses on the ways contemporary artists use performance as a medium. Through 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 lectures providing a background in the history of performance.

Offered in alternating semesters/years

**Photography I
PHOT204—3 credits**

Introduction to the technical, aesthetic and conceptual aspects of the medium of photography. Basic skills including camera operation, black-and-white film processing, color and black-and-white printing, as well as basic presentation techniques, are covered in regular lab sessions. Group critiques, slide lectures, and field trips help students to develop a critical vocabulary.

Offered fall semester only

Lab Fee: \$30

**Photography II
PHOT214—3 credits**

Intermediate course aims to build upon technical knowledge and conceptual structuring acquired in previous courses. Students spend time expanding technical skills with medium and large-format cameras, advanced digital skills with professional digital cameras, film scanning, photoshop, and digital printing. Attention is also given to developing research-based projects and presentation in books and exhibitions.

Offered spring semester only

Lab Fee: \$30

**Photography Studio Practices
PHOT215—2 credits**

See department for course description

Lab Fee: \$30

**Extended Techniques in Photography
PHOT218—2 credits**

Supports Photography majors with more in-depth instruction in particular techniques.

Lab Fee: \$30

**Lighting Studio I
PHOT230—3 credits**

Introduces students to basic studio skills in lighting and electronic flash applications, including 4x5 and medium formats, tungsten and strobe lighting. Shooting assignments include still life, portraiture, and photo illustration projects.

This course is required for Photography majors.

Offered spring semester only

Lab Fee: \$30

**Photography III
PHOT314—3 credits**

Gives students the tools to develop a body of work that is coherent intellectually and aesthetically. Equal time is given to the realm of ideas that inform a project and the skills and studio practice to carry it out. Traditional photographic materials, large-format printing, digital processes, and mixed-media projects are incorporated.

Offered fall semester only

Lab Fee: \$30

**Color Photography
PHOT330—2 credits**

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. 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

Lab Fee: \$30

**Photo Genres
PHOT335—2 credits**

Genres courses provide students with the opportunity to explore a variety of topics within the context of photography, targeting specific conceptual, aesthetic, and material approaches in depth, offering theoretic and vernacular driven investigation. Recent topics offered: Photo Collage, Rethinking Image and Narrative, and Fashion.

Offered on a rotating basis

Lab Fee: \$30

**Advanced Lighting Studio
PHOT430—2 credits**

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. Assignments for both studio and location work will build skills and develop a portfolio.

Lab Fee: \$30

**Painting I
PNTG204—3 credits**

Hands-on investigation of technical and formal issues in painting (oil, acrylic, and mixed media), focuses on the development of technical abilities in collusion with concepts and exploration of different methods of achieving visual “dexterity.”

Offered fall semester only

**Extended Techniques for Painting
PNTG205—2 credits**

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**

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**

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. Theoretical models and technical experimentation 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 fall semester only

**Painting III
PNTG314 —3 credits**

Emphasizes the development of and individual voice. Using historical and contemporary issues, (including figuration and the body, politics, narrative, and 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.

Offered fall semester only

**Sculpture/New Genres I
SCNG204—3 credits**

Introduction to the history and practice of sculpture and new-genres (new art forms that use time and space). In addition to basic aesthetic, structural and conceptual practices, technical instruction covers use of wood and metal shops, adhesives, joinery, mold making and casting, as well as the new-genres forms of performance and installation art.

Offered in fall semester only

**Sculpture/New Genres II
SCNG214—3 credits**

Building on practices developed earlier, SCNG 2 guides students in the development and realization of advanced projects. Skills 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.

Offered spring semester only

**Extended Techniques for Sculpture
SCNG215 —2 credits**

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
SCNG23—2 credits**

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.

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**

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**

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, complicated casting technologies, welding, woodworking, video or installation. Addresses artwork that is ambitious, experimental, political, and work that pushes both formal and conceptual boundaries.

Offered in fall semester only

PRODUCT DESIGN

This multidisciplinary field involves applying 2D and 3D fabrication processes to produce objects, commercial products, and systems that entertain, enable, and inspire, and transform the way people live. Today's product designer is multifaceted, with the ability to create, integrate, and communicate ideas across product areas, such as furniture or shoe design, fashion accessories, home and office décor, consumer products, and packaging. Majors develop design skills in two broad product categories—"soft-line" and "hard-line"—through hands-on studio projects and professional internship experiences. They combine business, entrepreneurship, and design leadership to drive innovation and career success.

STUDENT LEARNING OUTCOMES

Students in the Product Design Department 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 principles to convey concepts.
- Computer proficiency in graphic and computer-aided design programs.
- Proficiency in basic fabrication methods to build prototype models.
- Basic understanding of engineering, mechanical, and technical principles.
- 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.

Sophomore Year		Fall	Spring
PRDS200/201	Design Studio I/II	3.0	3.0
PRDS220/221	Integrated Design I/II	2.0	2.0
PRDS240/241	Forms and 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	—
AHCS220	Contemporary Issues	3.0	—
AHCS225	Product Design History	—	3.0
ILML 200 *	Creative Action Lecture	—	3.0
Credits per Semester		17.0	17.0

Junior Year		Fall	Spring
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 and Materials I/II	2.0	2.0
ILMS300 *	Creative Action Studio	—	2.0
AHCS310	Art History Elective	—	3.0
LIBS410/ENGL400 *	Advanced Topics in English or Liberal Studies Elective	3.0	—
NSCI319	Anatomy and Ergonomics	—	3.0
MATH136 *	Math for Artists and Designers	3.0	—
Credits per Semester		16.0	18.0

Senior Year		Fall	Spring
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
Credits per Semester		15.0	16.0

* These courses may be taken during the fall or spring semester

Courses in gray are described in Liberal Arts and Sciences.

Design Studio I/II**PRDS200/201—3 credits/3 credits**

Students master the elements of visual literacy and organizational principals and apply them to the product design and development process. Design intent is emphasized through the meaningful manipulation of line, plane, volume, value, texture and color in 2D and 3D projects. Students present their work in a series of critique sessions to faculty and industry professionals.

Integrated Design Studio I/II**PRDS220/221—2 credits/2 credits**

Students develop their individual creative process through the exploration and manipulation of materials and methods to express a visual response to a theme or content. Demonstrations and hands-on projects expose students to a variety of materials and methods as means to stimulate curiosity, exploration, invention and solution finding and developing a personal vision.

Forms and Structures I/II**PRDS240/241—2 credits/2 credits**

Focuses on the principles and elements of three-dimensional design as it relates to form and structure in product design. Students develop their aesthetic eye and solution finding skills through invention, construction and the application of 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 project-based studio develops 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 sketching and rendering with emphasis on form, perspective, dimensionality, and surface characteristics. Students explore varied media techniques to foster 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**

Integrates 2D graphic and 3D computer-aided-design (CAD) as a means to communicate ideas and as a process for design and digital modeling. Digital

Design I focuses on graphic design to complement hand drawing skills. Students integrate layout, typography, image manipulation, and storytelling, as a means to communicate and persuade. Digital Design II, focuses on 3D (CAD) as a means to translate visual ideas into technical and three-dimensional renderings that can be used for rapid prototyping, laser cutting and CNC equipment to produce parts for fabrication. 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**

Divided into two separate studios – a hard-goods studio that involves durable products and a soft-goods studio that focuses on non-durable products. The hard-goods studio involves skills constructing products that utilize hard or rigid materials. These products include, furniture design, home and office decor, consumer electronics, personal care products, and more. The soft-goods studio involves skills fabricating 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, problem solving, design thinking, process and presentation. Students explore design ideas, create concept drawings, and develop working prototype models. Emphasis is placed on the integration of culture, design, aesthetics, functionality, trends and technology. Students are required to take one semester of each studio. Students present their work to industry professionals through a series of critique sessions.

Co-requisites: PRD385/PRDS 386 Methods and Materials I/II

Integrated Design Studio III/IV **PRDS320/321—2 credits/2 credits**

Focuses on the process of creativity to enhance personal vision, creative insight, 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**

An advanced computer lab intended to build upon principles introduced in Digital Design II. Students explore various 3D software applications to expand

CAD design skills and the use of computer program output information for computer-aided rapid prototyping technology, fabrication methods and presentation.

Co-requisites: PRD300/301 Design Studio III/IV.

Methods And Materials I/II**PRDS385/386—2 credits/2 credits**

Courses are divided into two sections each related to the corresponding Design Studio areas of hard-goods design and soft-goods. In the hard-goods course emphasis is on developing a basic understanding of mechanisms and the relationship between internal components, structure, form, and how multiple parts are integrated into the final product. The soft-goods course introduces the basics of sewing, pattern drafting, draping and other fabrication processes, materials, trends and markets. In both courses consideration is given to the relationship between design solutions and issues related to manufacturing feasibility, product cost, product performance, utility, sustainability and marketability. 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**

Emphasis is on advancing each student's product design skills towards a professional level. The focus is on research, the application of a creative and design process and the integration of strategic thinking and user experience to their projects. Students can elect to have a focus on hard-goods or soft-goods products or both. Emphasis is placed on developing product lines and brands. In the second semester students develop a thesis project in an area of their choice. The semester culminates in the design of the Senior Exhibition, which showcases the student's individual work to industry and to the public.

Integrated Design Studio V/VI **PRDS420/421—2 credits/2 credits**

Explore emerging technologies and interaction design based upon user experience research. Students apply functional analysis techniques, task and user modeling methodologies that lead to strategic thinking in their designs. Emphasis is on developing a proficiency in communicating and presenting 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**

Explore emerging technologies and interaction design based upon user experience research. Students apply functional analysis techniques, task and user modeling methodologies that lead to strategic thinking in their designs. Emphasis is on developing a proficiency in communicating and presenting 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.

Digital Design V/VI**PRDS470/471—2 credits/2 credits**

Focuses on a full range of strategies and skills required to organize accumulated work into a market-ready professional portfolio and presentation. 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.

Independent Study**PRDS999 —1- 6 credits**

Independent studies provide students with opportunity to work closely and collaboratively with faculty in an area of interest that expands their expertise. Application for independent study with a project proposal are submitted to the Department Chair for review and approval



TOY DESIGN

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

STUDENT LEARNING OUTCOMES:

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.

Notes for Degree Requirements on Next Page

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

** **Note:** TOYD455 Portfolio Development: Although the coursework portion of this class is offered during the spring semester, students are encouraged to participate in an industry internship during the summer between their sophomore and junior years.

*** TOYD415 Career Development: although the coursework is offered during the fall semester, students are encouraged to participate in an industry internship during the summer between their junior and senior years.

Courses in gray are described in Liberal Arts and Sciences.

Sophomore Year

		Fall	Spring
TOYD200/201	Toy Design I/II	3.0	3.0
TOYD220/221	Drawing I/II	2.0	2.0
TOYD230	2-D Visualization	2.0	—
TOYD231	3-D Visualization I	—	2.0
TOYD240/241	Model Making I/II	2.0	2.0
TOYD250/251	Methods and Materials of Production I/II	2.0	2.0
TOYD261	Conceptual Problem Solving and Brainstorming	—	2.0
SSCI211	Child Psychology	3.0	—
ENGL202 *	Sophomore English	3.0	—
ILML 200 *	Creative Action Lecture	—	3.0
Credits per Semester		17.0	16.0

Junior Year

		Fall	Spring
TOYD300/301	Toy Design III/IV	4.0	4.0
TOYD320/321	Drawing III/IV	2.0	2.0
TOYD330/331	3-D Visualization II/III	2.0	2.0
TOYD340	Model Making III	3.0	—
TOYD455 **	Portfolio Development	—	2.0
ILMS300 *	Creative Action Studio	2.0	—
MATH 136	Math for Artists and Designers	—	3.0
AHCS236	History of Toys	—	3.0
AHCS220	Contemporary Issues	3.0	—
Credits per Semester		16.0	16.0

Senior Year

		Fall	Spring
TOYD400/401	Toy Design V/VI	4.0	4.0
TOYD415 ***	Career Development	2.0	—
TOYD420/421	Drawing V/VI	2.0	2.0
TOYD425	Games and Game Theory	2.0	—
TOYD430	Package Design	—	2.0
TOYD450	Toy Industry Practices	2.0	—
LIBS454	Business Practices	—	2.0
NSCI308	Juvenile Anatomy and Ergonomics	3.0	—
LIBS410/ENGL400	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
Credits per Semester		18.0	16.0

Toy Design I/II**TOYD200/201 — 3 credits/3 credits**

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 “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. 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.

Prerequisite: TOYD200 is a prerequisite for TOYD201.

Lab Fee: \$50

Drawing I**TOYD220 — 2 credits**

Students 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 skills. Students become familiar with the principals of perspective and more importantly, they learn the useful particulars and shortcuts pertaining to sketching.

Drawing II**TOYD221 — 2 credits**

Introduction to the theory and practice of sketching, drawing, and rendering techniques as applied to toy product. Focus is on rapid visual sketching as well as marker rendering, which enable the designer to convey information about surface characteristics such as color, texture and material.

Prerequisite: TOYD 220 Drawing I.

2–D Visualization**TOYD230 — 2 credits**

Students acquire the skills necessary to take a concept from a rough sketch to a refined set of technical illustrations. Students learn to produce illustrations accurately that will convey their design intent and serve as a blueprint when creating a prototype model. Students are introduced to the basic drawing tools in Adobe Illustrator

3–D Visualization I**TOYD231 — 2 credits**

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.

Prerequisite: TOYD 230 2-D Visualization.

Model Making I**TOYD240 — 2 credits**

Introduces students to plastic fabrication and proto-typing concepts through the use of various methods.

Open to Toy Design majors only.

Lab Fee: \$245

Model Making II**TOYD241 — 2 credits**

Teaches the basics of sculpting licensed characters from 2-D turnaround drawings. Students learn to make molds of the sculpted figures, to cast them in resin, and then to paint the cast figures.

Prerequisite: TOYD240 Model Making I.

Open to Toy Design majors only.

Lab Fee: \$100

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. Of special interest are issues regarding sustainability.

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. Of special interest are issues regarding sustainability.

Prerequislte: TOYD250 Methods and Materials I.

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.

Prerequisite: TOYD 200 Toy Design I.

Toy Design III/IV**TOYD300/301 — 4 credits/4 credits**

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.

Prerequisite: TOYD200/201 Toy Design I/II.

Drawing III**TOYD320 — 2 credits**

Students focus on the full understanding of material indication. Topics covered include concept sketching, composition, layout, perspective drawing, using sketching as a design tool, and understanding and rendering reflective forms.

Prerequisite: TOYD221 Drawing II.

Drawing IV**TOYD321 — 2 credits**

Course introduces the computer as a digital tool, building upon sketching and rendering techniques learned in previous drawing classes.

Prerequisite: TOYD320 Drawing III.

3–D Visualization II**TOYD330 — 2 credits**

A more advanced version of 3D Visualization I, 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 proto-typing machine.

Prerequisite: TOYD231 3–D Visualization I.

3–D Visualization III**TOYD331 — 2 credits**

This is an advanced computer lab course that allows students to continue to develop their 3–D modeling skills with Rhino and learn more advanced modeling techniques. Students will continue to develop their 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 ongoing projects. Students apply acquired learning to improve toy design projects for use in their portfolios.

Prerequisite: TOYD330 3–D Visualization II.

Model Making III**TOYD340 — 3 credits**

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.

Prerequisite: TOYD241 Model Making II.

Lab Fee: \$150

Portfolio Development**TOYD455 — 2 credits**

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.

Prerequisite: TOYD201 Toy Design II.

Toy Design V/VI**TOYD400/401 — 4 credits/4 credits**

Advanced level courses in which students continue in their development of conceptual, technical, and creative skills and methodologies relating to toy design. Emphasis is placed on identifying future trends and technology and integrating them into the toy design process. Students will have been exposed

to the unique and different categories of toys and children’s products and how those products are part of larger brands and entertainment properties. Corporate-sponsored projects may occur during either semester, but regardless, critiques will include visiting toy industry professionals. Students may have had the opportunity to participate in summer internships where they gained “real world” experience, and will be able to apply that learning as well as their class- room experience to design and prepare their senior show. It will showcase their talents, and is held at the end of the spring semester.

Prerequisite: TOYD300/301 Toy Design III/IV.

Career Development

TOYD415 — 2 credits

This course will cover interviewing skills, research and targeting potential job prospects, and preparation of oral and written communications.

Prerequisite: TOYD455 Portfolio Development.

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.

Prerequisite: TOYD321 Drawing IV.

Drawing VI

TOYD421 — 2 credits

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.

Prerequisite: TOYD420 Drawing V.

Games and Game Theory

TOYD425 — 2 credits

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.

Prerequisite: TOYD301 Toy Design IV.

Package Design

TOYD430 — 2 credits

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. Students address these issues as well as the graphic treatment of the package. Of special interest are issues regarding sustainability.

Prerequisite: TOYD400 Toy Design V.

Toy Industry Practices

TOYD450 — 2 credits

Provides an introduction to marketing and product management within the toy industry. Discussion focuses on the four guiding principles of brand management: product, packaging, placement, and promotion. Various topics include consumer behavior, market research, product design, pricing, retail sales, merchandising, advertising, and promotions.

Prerequisite: TOYD400 Toy Design V.

Special Topics: 3-D Visualization IV

TOYD460 — 2 credits

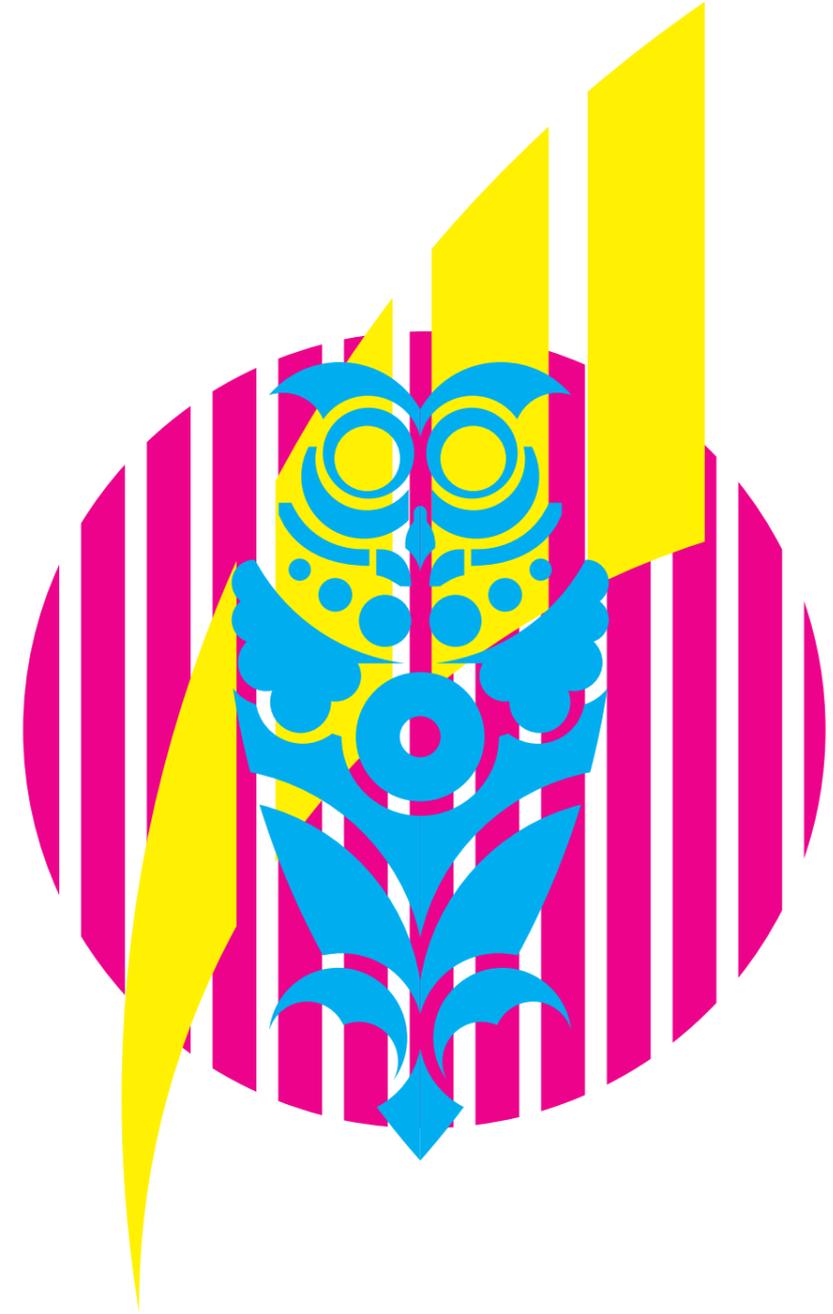
This elective class is designed as an advanced computer class for senior Toy Design students where they will explore open-ended projects of their own design, building on skills from prior classes in 3D Visualization III. Students explore advanced techniques of design with Rhino using the software itself as well as specialized plug-ins such as T-Splines for modeling and V-Ray for rendering. The class will cover techniques and strategies for post processing of renderings in Photoshop, allowing students to work faster and smarter in a professional production environment.

Prerequisite: TOYD 331 3-D Visualization III.

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.



GRADUATE COURSES

GRADUATE FINE ARTS

The Graduate Program in Fine Arts encourages young artists to think critically and challenge existing modes of expression.

STUDENT LEARNING OUTCOMES

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.

First Year

LIBS650/651	Critical Theory and Practice	3.0	3.0
GRAD 620/621	Graduate Studio I/II	4.0	4.0
GRAD 610/611	Graduate Critique	3.0	3.0
AHCS 575	Special Topics in Art History	2.0	2.0
	*Electives	3.0	3.0
Credits per Semester		15.0	15.0

Second Year

		Fall	Spring
GRAD 720/721	Graduate Studio III/IV	4.0	4.0
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	2.0	2.0
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 department approval.

Special Topics in Art History
AHCS575—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
**GRAD610/611/710/711—3 credits/
 3 credits/3 credits/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.

Graduate Studio
**GRAD620/621/720/721—4 credits/
 4 credits/4 credits/4 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.

In Context
GRAD652—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
GRAD774—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
LIBS774/775 —3 credits/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
GRAD775 —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.

Critical Thought
GRAD779—3 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.

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 Context.



GRADUATE GRAPHIC DESIGN

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 designer in society, and advancing the discipline through theory and innovation.

STUDENT LEARNING OUTCOMES

Students in Graduate Graphic Design will:

- 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 ongoing 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)

First Year		Summer	Spring
GRDS 500	Seminar I	6.0	—
AHCS 577	Contemporary Graphic Design Issues	3.0	—
GRDS 620	Studio Topics: Typography and Type Design	2.0	—
GRDS 630	Studio Topics: Social Responsibility of the Designer	2.0	—
GRDS 640	Studio Topics: Advancing the Discipline	2.0	—
GRDS799	Directed Studies	—	—
Credits per Semester		15.0	7.5
			7.5
Second Year		Summer	Spring
GRDS 600	Seminar II	6.0	—
GRDS 650	Visiting Artists Critique	2.0	—
AHCS 576	Theory and Criticism	3.0	—
GRDS 621 *	Studio Topics: Typography and Type Design	2.0	—
GRDS 631 *	Studio Topics: Social Responsibility of the Designer	2.0	—
GRDS 641 *	Studio Topics: Advancing the Discipline	—	—
GRDS 799	Directed Studies	—	7.5
Credits per Semester		15.0	7.5
Third Year		Summer	
GRDS 700	Seminar III	6.0	
GRDS 790	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: Social Responsibility of the Designer	—	
GRDS 642 **	Studio Topics: Advancing the Discipline	—	
Credits per Semester		15.0	

* Students must choose two of these courses.

** Students must choose one of these courses.

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GRADUATE GRAPHIC DESIGN (ALTERNATE)

First Year		Summer	Spring
GRDS 500	Seminar I	6.0	—
AHCS 577	Contemporary Graphic Design Issues	3.0	—
GRDS 620	Studio Topics: Typography and Type Design	2.0	—
GRDS 630	Studio Topics: Social Responsibility of the Designer	2.0	—
GRDS 640	Studio Topics: Advancing the Discipline	2.0	—
GRDS700	Seminar III	—	3.0
GRDS799	Directed Studies	—	9.0
Credits per Semester		15.0	12.0
Second Year		Summer	Spring
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: Social 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 576	Theory and Criticism	—	3.0
Credits per Semester		12.0	12.0
Third Year		Summer	
GRDS 790	Final Project	4.0	
GRDS 622 **	Studio Topics Typography and Type Design	2.0	
GRDS 632 **	Studio Topics: Social Responsibility of the Designer	—	
GRDS 642 **	Studio Topics: Advancing the Discipline	—	
AHCS 578	Special Topic in Design	3.0	
Credits per Semester		9.0	

* Students must choose two of these courses.

** Students must choose one of these courses.

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GRADUATE GRAPHIC DESIGN (ACCELERATED)

First Year		Summer	Fall (off-site)	Spring
GRDS 500	Seminar I	6.0	—	—
GRDS 620	Studio Topics: Typography and Type Design	2.0	—	—
GRDS 630	Studio Topics: Social Responsibility of the Designer	2.0	—	—
GRDS 640	Studio Topics: Advancing the Discipline	2.0	—	—
GRDS 650	Visiting Artist Crit	2.0	—	—
AHCS 576	Theory and Criticism	3.0	—	—
GRDS 799	Directed Studies	—	8.0	7.0
GRDS 600	Seminar II	—	—	6.0
AHCS 577	Contemporary Graphic Design Issues	—	—	3.0
GRDS 622	Studio Topics: Type	—	—	2.0
Credits per Semester		17.0	8.0	18.0
Second Year		Summer		
GRDS700	Seminar III	6.0		
GRDS 622 **	Studio Topics: Typography and Type Design	2.0		
GRDS 632 **	Studio Topics: Social Responsibility of the Designer	2.0		
GRDS642 **	Studio Topics: Advancing the Discipline	—		
GRDS790	Final Project	4.0		
AHCS578	Special Topics in Design	3.0		
Credits per Semester		17.0		

* Must be recommended by MFA portfolio committee.

** Students must choose two of these courses.

Seminar I/II/III
**GRDS500/600/700—6 credits/
 6 credits/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
**GRDS620/621/622—2 credits/
 2 credits/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
**GRDS630/631/632—2 credits/
 2 credits/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 involve an intensive research component that includes both informational and formal/visual research (collecting and making).

Advancing the Discipline through Theory and Innovation
**GRDS640/641/642—2 credits/
 2 credits/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 critiqued throughout the semesters by peers and faculty/guest faculty.

Visiting Artist Critique
GRDS650—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.

Visual Language
GRDS660—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.

Research and Writing
GRDS662—2 credits

This course is aimed at helping students define, analyze, and develop research skills. The course emphasizes critical thinking and writing, and the role of the citizen designer in the 21st century.

Publication Design as Critical Practice
GRDS663—2 credits

Expanding on the fundamental principles and theories of typography, students will further explore the formal and conceptual articulation of systems and structure as it relates specifically to publication design and typography. Students will design a book through visual research, rigorous formal explorations and a critical point of view.

Directed Study: Mentorship (Spring Semester)
GRDS799—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)
GRDS799—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.

Final Project
GRDS790—4 credits

Focuses on assisting students as they research, produce, and complete their final project. Guided by faculty, classmates, and visiting artists, all 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.

Theory and Criticism
AHCS576—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.

Contemporary Graphic Design Issues
AHCS 577—3 credits

This course is total emersion into the field of graphic design. Current and critically important figures be covered, students will be given tools to use in their practice to ensure that they are informed on the discipline on a global scale. In addition, students will begin to engage visiting artists in dialogue during lectures.

Considering Final Project
AHCS578—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.

GRADUATE PUBLIC PRACTICE

The Graduate Program in Public Practice explores new practices in visual and interdisciplinary arts based on observation, research, commentary and activism in the public realm.

STUDENT LEARNING OUTCOMES

Students in the Graduate Public Practice program will:

- Design and execute an art-based public project with professional-level craftsmanship and aesthetic quality.
- Translate this project for further telling, as an exhibition, website, or other event.
- Demonstrate an ongoing perspective of critical inquiry, including ability to frame questions and devise methodologies for answering them.
- Demonstrate successful communication with and ability to receive feedback from collaborators and communities in which they work.
- Explore, in writing, aspects of public practice that are important to their work, and to the visual arts in general.

First Year		Fall	Spring
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	Case Studies	—	3.0
PUBP650	Field Methodologies for Artists	2.0	—
	Studio Electives	4.0	4.0
	Credits per Semester	15.0	15.0
Second Year		Fall	Spring
PUBP700/701	Production Studio III/IV	6.0	5.0
PUBP770	Thesis Review/Exhibition	—	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
	Credits per Semester	15.0	15.0

Because of the field-based and professional nature of this program, it will require more demanding work hours than those designated by the assigned course times depending on the projects and exhibition undertakings, work may be required outside of traditional 15-week semesters.

**History of Public Strategies in Art
AHCS580—3 credits**

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/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
LIBS784—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
LIBS785—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 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
PUBP620—3 credits**

This course features an overview of collaborative and public practices based on either geographic location (in Los Angeles or elsewhere) or on relevant themes, such as eco-art or community-based art. Focusing on specific examples from public practices, students will learn how to analyze results, deconstructing both practice and theory, using social science or other relevant matrices to assess effectiveness and impact of the work in the public sphere. 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—5 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/Exhibition
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—2-10 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 multiple-session "insert" into the Production Studio III 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.

GENERAL ELECTIVES

Can be taken from studio or other visual studies and histories.

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GRADUATE WRITING

The Program in Graduate Writing guides the developing talents of advanced students in the complex practice of writing as a verbal art.

STUDENT LEARNING OUTCOMES

Students in Graduate Writing will:

- Produce the most compelling work of fiction, poetry, or creative nonfiction at this stage of their career.
- 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 twentieth-century world literatures.
- Focus on practical critical issues within the student's work vital to his or her practice.
- Demystify their perception of the professional world of writing and literature.

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First Year		Fall	Spring
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)	—	—
Credits per Semester		12.0	12.0
Second Year		Fall	Spring
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 yearlong course)	—	—
WRIT790	Thesis		4.0
Credits per Semester		12.0	16.0

* 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.

Prose/Poetry Workshop I/II/III/IV
**WRIT600/601/700/701—4 credits/
 4 credits/4 credits/4 credits**

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
WRIT750—3 credits

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 credits

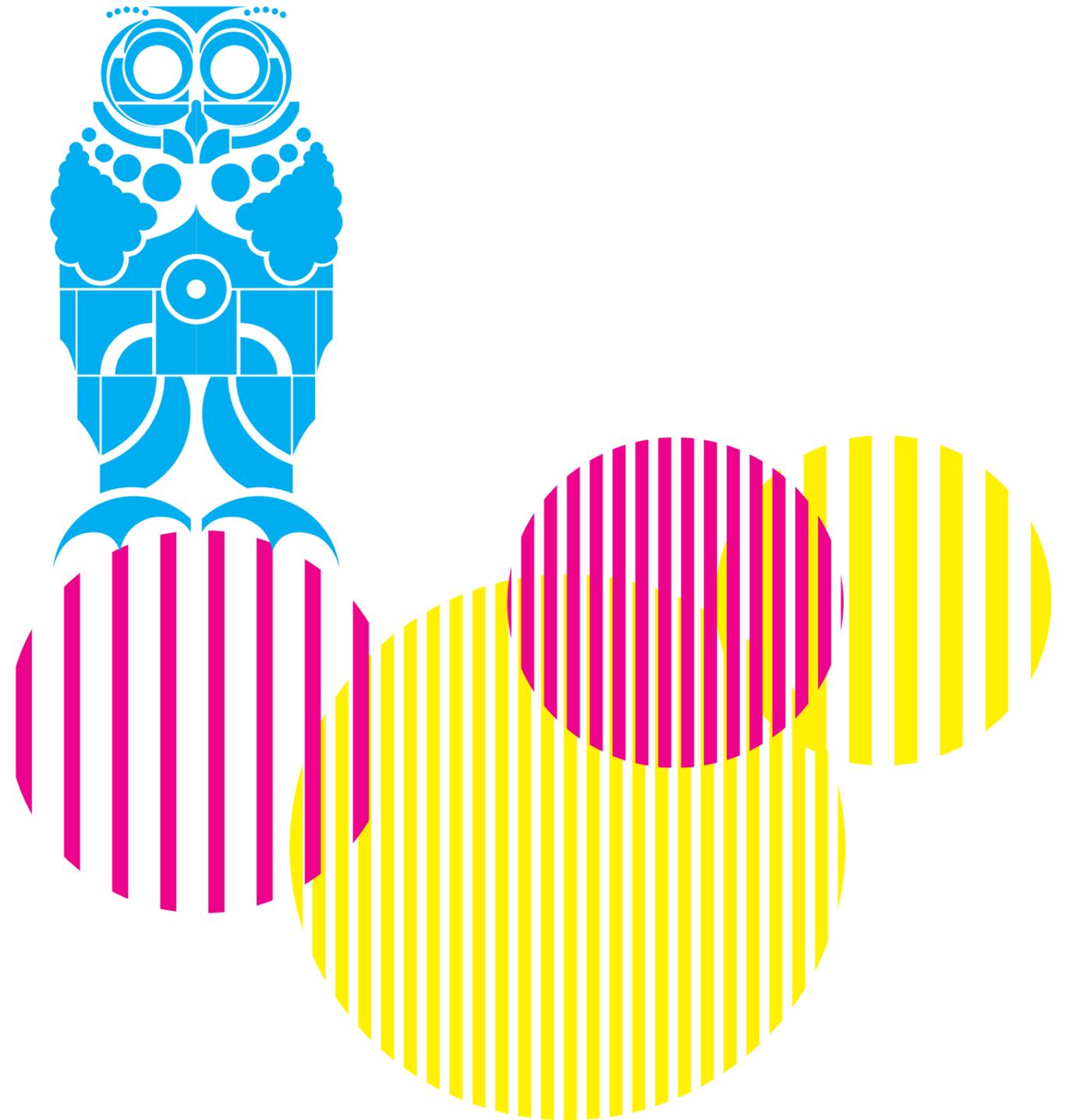
A bi-weekly lecture series featuring visiting poets, fiction writers and essayists from the U.S. and abroad who read and discuss their own work and aspects of contemporary literary culture. A question and answer period follows each talk.

Thesis
WRIT790—4 credits

A sample of a book-length, publishable project of prose or poetry supervised by the department chair and faculty. The work (40-50pgs. of prose, 20-30 pgs. of poetry) is submitted to a faculty committee of the student's choosing for final approval.



2013-14 CALENDAR





FALL 2013

IMPORTANT DATES	
Open Registration	Monday, Apr. 15–Friday, May 10
Registration Payment Deadline	Wednesday, July 24
Late Registration (\$275 late fee)	Monday, Aug. 5–Friday, Aug. 23
Classes Begin	Monday, August 26
Course Add Deadline	Tuesday, September 3
Independent Study Proposal Deadline	Tuesday, September 3
Course Drop Deadline	Tuesday, September 10
First Quarter Warnings	Tuesday, Sept. 17–Monday, Sept. 23
Midterm Exams & Warnings	Tuesday, Oct. 8–Monday, Oct. 14
Course Withdrawal Deadline	Tuesday, October 29
Third Quarter Warnings	Wednesday, Nov. 6–Tuesday, Nov. 12
Spring Registration Begins	Monday, November 18
Final Exams	Monday, Dec. 9–Saturday, Dec. 14
Spring Payment Deadline	Sunday, December 15
Spring Open Registration Deadline	Friday, December 13 (\$275 late fee after this date)
Classes End	Saturday, December 14

HOLIDAYS	
Labor Day	Monday, September 2
Election Day	Tuesday, November 5
Thanksgiving Break	Wednesday, Nov. 27–Sunday, Dec. 1

CLASS MEETING DATES	Mondays	Tuesdays	Wednesdays	Thursdays	Fridays	Saturdays
The table below may be used to determine this semester's class meeting dates by day of the week.	1 Aug. 26	Aug. 27	Aug. 28	Aug. 29	Aug. 30	Aug. 31
	2 Sept. 9	Sept. 3	Sept. 4	Sept. 5	Sept. 6	Sept. 7
	3 Sept. 16	Sept. 10	Sept. 11	Sept. 12	Sept. 13	Sept. 14
	4 Sept. 23	Sept. 17	Sept. 18	Sept. 19	Sept. 20	Sept. 21
	5 Sept. 30	Sept. 24	Sept. 25	Sept. 26	Sept. 25	Sept. 28
	6 Oct. 7	Oct. 1	Oct. 2	Oct. 3	Oct. 4	Oct. 5
	7 Oct. 14	Oct. 8	Oct. 9	Oct. 10	Oct. 11	Oct. 12
	8 Oct. 21	Oct. 15	Oct. 16	Oct. 17	Oct. 18	Oct. 19
	9 Oct. 28	Oct. 22	Oct. 23	Oct. 24	Oct. 25	Oct. 26
	10 Nov. 4	Oct. 29	Oct. 30	Oct. 31	Nov. 1	Nov. 2
	11 Nov. 11	Nov. 12	Nov. 7	Nov. 8	Nov. 8	Nov. 9
	12 Nov. 18	Nov. 19	Nov. 12	Nov. 15	Nov. 15	Nov. 16
	13 Nov. 25	Nov. 26	Nov. 26	Nov. 29	Nov. 29	Nov. 23
	14 Dec. 2	Dec. 3	Dec. 3	Dec. 6	Dec. 6	Dec. 7
	15 Dec. 9	Dec. 10	Dec. 10	Dec. 13	Dec. 13	Dec. 14

SPRING 2014

IMPORTANT DATES

Spring Payment Deadline	Saturday, December 15
Open Registration Deadline	Friday, December 13 (\$275 late fee after this date)
Late Registration (\$275 late fee)	Thursday, Jan. 2–Friday, Jan. 10
Classes Begin	Monday, January 13
Course Add Deadline	Tuesday, January 21
Independent Study Proposal Deadline	Tuesday, January 21
Course Drop Deadline	Tuesday, January 28
First Quarter Warnings	Tuesday, Feb. 4–Monday, Feb. 10
Named Scholarship Application Deadline	Monday, February 17
Cal Grant Deadline	Monday, March 3
Midterm Exams & Warnings	Saturday, March 1–Friday, March 7
Course Withdrawal Deadline	Tuesday, March 25
Third Quarter Warnings	Tuesday, April 8–Monday, April 14
Fall Registration Begins	Monday, April 14
Final Exams	Tuesday, April 30–Tuesday, May 6
Classes End	Tuesday, May 6
Fall Open Registration Deadline	Friday, May 9
Fall Payment Deadline	Wednesday, July 24
Commencement	Sunday, May 11

HOLIDAYS

Martin Luther King, Jr., Holiday	Monday, January 20
Presidents' Day Holiday	Monday, February 17
Spring Break	Monday, March 17–Sunday, March 23

CLASS MEETING DATES

The table below may be used to determine this semester's class meeting dates by day of the week.

	Mondays	Tuesdays	Wednesdays	Thursdays	Fridays	Saturdays
1	Jan. 13	Jan. 14	Jan. 15	Jan. 16	Jan. 17	Jan. 18
2	Jan. 27	Jan. 21	Jan. 22	Jan. 23	Jan. 24	Jan. 25
3	Feb. 3	Jan. 28	Jan. 29	Jan. 30	Jan. 31	Feb. 1
4	Feb. 10	Feb. 4	Feb. 5	Feb. 6	Feb. 7	Feb. 8
5	Feb. 24	Feb. 11	Feb. 12	Feb. 13 Feb.	Feb. 14	Feb. 15
6	Mar. 3	Feb. 18	Feb. 19	20 Feb. 27	Feb. 21	Feb. 22
7	Mar. 10	Feb. 25	Feb. 26	Mar. 6	Feb. 28	Mar. 1
8	Mar. 24	Mar. 4	Mar. 5	Mar. 13	Mar. 7	Mar. 8
9	Mar. 31	Mar. 11	Mar. 12	Mar. 27	Mar. 4	Mar. 15
10	Apr. 7	Mar. 25	Mar. 26	Apr. 3	Mar. 28	Mar. 29
11	Apr. 14	Apr. 1	Apr. 2	Apr. 10	Apr. 3	Apr. 5
12	Apr. 21	Apr. 8	Apr. 9	Apr. 17	Apr. 11	Apr. 12
13	Apr. 28	Apr. 15	Apr. 16	Apr. 24	Apr. 18	Apr. 19
14	May 5	Apr. 22	Apr. 23	May 1	Apr. 25	Apr. 26
15	May 6 (Tues)	Apr. 29	Apr. 30		May 2	May 3

SUMMER 2014 Bachelor of Fine Arts Program

IMPORTANT DATES

Summer Payment Deadline	Wednesday, May 15
Classes Begin	Monday, May 19
Course Add Deadline	Tuesday, May 27
Independent Study Proposal Deadline	Tuesday, May 27
Course Drop Deadline	Tuesday, June 3
First Quarter Warnings	Tuesday, June 3–Monday, June 9
Midterm Exams and Warnings	Tuesday, June 17–Monday, June 23
Course Withdrawal Deadline	Friday, July 11
Third Quarter Warnings	Tuesday, July 8–Monday, July 14
Final Exams	Tuesday, July 22–Tuesday, July 29
Classes End	Tuesday, July 29

HOLIDAYS

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

CLASS MEETING DATES

The table below may be used to determine this semester's class meeting dates by day of the week.

	Mondays	Tuesdays	Wednesdays	Thursdays	Fridays
1	May 19	May 20	May 21	May 22	May 23
2	June 2	May 27	May 28	May 29	May 30
3	June 9	June 3	June 4	June 5	June 6
4	June 16	June 10	June 11	June 12	June 13
5	June 23	June 17	June 18	June 19	June 20
6	June 30	July 1	June 25	June 26	June 27
7	July 7	July 1	July 2	July 3	July 11
8	July 14	July 8	July 9	July 10	July 18
9	July 21	July 15	July 16	July 17	July 25
10	July 28	July 22	July 23	July 24	July 29 (Tues)

SUMMER 2014 Graduate Graphic Design Program

IMPORTANT DATES

Summer Payment Deadline	Thursday, May 15
Classes Begin	Monday, June 16
Course Add Deadline	Tuesday, June 24
Independent Study Proposal Deadline	Tuesday, June 24
Course Drop Deadline	Tuesday, July 1
First Quarter Warnings	Tuesday, July 1–Tuesday, July 8
Midterm Exams and Warnings	Tuesday, July 15–Monday, July 21
Course Withdrawal Deadline	Friday, August 8
Third Quarter Warnings	Tuesday, July 22–Tuesday, July 29
Final Exams	Monday, August 18–Monday, August 25
Classes End	Monday, August 25

HOLIDAYS

Independence Day Holiday	Thursday, July 4
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CLASS MEETING DATES

The table below may be used to determine this semester’s class meeting dates by day of the week.

	Mondays	Tuesdays	Wednesdays	Thursdays	Fridays
1	June 16	June 17	June 18	June 19	June 20
2	June 23	June 24	June 26	June 26	June 27
3	June 30	July 1	July 2	July 3	July 11
4	July 7	July 8	July 9	July 10	July 18
5	July 14	July 15	July 16	July 17	July 25
6	July 21	July 22	July 23	July 24	Aug. 1
7	July 28	July 29	July 30	July 31	Aug. 8
8	Aug. 4	Aug. 5	Aug. 6	Aug. 7	Aug. 15
9	Aug. 11	Aug. 12	Aug. 13	Aug. 14	Aug. 22
10	Aug. 18	Aug. 19	Aug. 20	Aug. 21	Aug. 25 (Mon)



IN CASE OF EMERGENCY

1. CALL 911
2. CALL SECURITY DESK
(310) 665-6965

TO EVACUATE

- 1 Evacuate the building using the nearest available exit
- 2 Do not use elevators!
- 3 Take personal belongings
keys, wallet/purse, emergency kit
- 4 Follow directions given by floor wardens or emergency personnel
- 5 Assist others with disabilities or special needs
- 6 Go to designated evacuation point

TO SHELTER IN PLACE

- 1 Stay in the building
- 2 Close and lock windows and doors
- 3 Move to an interior room or building space away from windows
It may be necessary to move to a higher or lower floor or into a hallway.
- 4 Do not use elevators
- 5 Make a list of who is there
- 6 Call Campus Security at (310) 665-6965 to report who is in the room with you
- 7 Remain in the shelter until floor warden/emergency personnel notify you that it is safe to leave

EVACUATE

IF THERE IS AN:

- EARTHQUAKE
- FIRE / EXPLOSION
- HAZARDOUS MATERIAL RELEASE

DURING AN EARTHQUAKE:

- 1 Drop, Cover, Hold under a table or desk or against an inside wall (not a doorway) until the shaking stops



- 2 After shaking stops, check yourself and others for injuries and move toward the nearest exit to evacuate
- 3 Go to designated evacuation point
- 4 Be prepared for aftershocks

ELEVATOR MALFUNCTION

- 1 Remain calm and assist others if possible
- 2 Activate elevator alarm
Press "Emergency Phone" button in elevator to contact the elevator company.
- 3 Tell them Otis' name and address, (9045 Lincoln Blvd) which elevator, what floor it is stopped on, how many people are trapped, and if there are any injuries.
- 4 Notify security desk (310) 665-6965
- 5 Notify Facilities Management (310) 665-6872

SUSPICIOUS PERSON / OBJECT

- 1 Do not confront the person, or touch or disturb the object
- 2 Do not allow access to a locked office or lab
- 3 Call 911 and Campus Security (310) 665-6965
provide as much information as you can about the person/object.
- 4 Be prepared to evacuate

SHELTER IN PLACE

IF THERE IS AN:

- ELEVATOR MALFUNCTION
- SUSPICIOUS PERSON / OBJECT
- POWER / UTILITY OUTAGE

DURING A FIRE / EXPLOSION:

- 1 Activate the nearest fire alarm
- 2 Call 911 from a campus phone
- 3 Call Uppercase Campus (310) 665-6965
- 4 Evacuate the building
- 5 Do not enter the building until authorized by floor warden/emergency personnel

DURING A HAZARDOUS MATERIALS RELEASE

- 1 Call 911 from a campus phone
- 2 Call Uppercase Campus at (310) 665-6965
- 3 Evacuate and secure the immediate area
- 4 Limit access to authorized personnel
- 5 Follow the instructions of floor wardens/emergency personnel

POWER / UTILITY OUTAGE

- 1 Remain calm
Provide assistance to others if necessary
- 2 Cautiously follow the emergency evacuation exit lights
- 3 Proceed to a lighted area
Exits may be indicated by lighted signs if the emergency power is operating
- 4 Turn off computers and other voltage-sensitive equipment
- 5 In a prolonged outage, check www.otis.edu for updated information or call (888) 751-7523

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