

# THE HOOT

STUDENT HANDBOOK AND  
COURSE CATALOG

2016 – 17



Otis College of Art and Design

Otis College of Art and Design  
9045 Lincoln Blvd., Los Angeles, CA 90045  
(310) 665-6800  
[www.otis.edu](http://www.otis.edu)

#### LOCATIONS

Elaine and Bram Goldsmith Campus (main campus)  
9045 Lincoln Blvd. in Westchester

Graduate Studios  
10455 Jefferson Blvd. in Culver City

Graduate Public Practice  
18th Street Arts Center  
1657 18th St. in Santa Monica

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Photography: Kristina Campbell, Allison Knight, Anne Swett-Predock

## PRESIDENT'S WELCOME



It is my pleasure and my honor to welcome you to Otis College of Art and Design. Although we go back to our founding in 1918, we are very much a contemporary institution with our eye on our future and on your future. We embrace both emerging technologies and traditional skills and offer signature programs to prepare you for careers in arts professions. We are committed to your success.

We truly believe that your individual creative voice will continue to emerge and take force as a result of relations with other students and our accomplished faculty members. Our curricula are rigorous and the expectations are high. But we believe that you will grow as an individual and as a professional through your own dedication to the work and programs offered here. Due to technological, social, and economic changes, a true transnationalism has broadened the horizons for educated individuals, while distances and boundaries between countries and peoples are increasingly compressed. The College's expanded international educational program offers students from all disciplines the opportunities abroad, and importantly, Otis College singularly remains committed to fostering principles of social justice, sustainability, and issues within the global community.

May your journey be a rewarding experience and may you achieve your goals.

Best,  
Bruce W. Ferguson

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# 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 COLLEGE**

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 College 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 U.S. 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 Architecture/Landscape/Interiors, Communication Arts, Digital Media, Fashion Design, Fine Arts, Product Design, 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 College 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 including 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 College 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 Otis 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 College is a member of the Association of Independent Colleges of Art and Design (AICAD).

## **MAIN CAMPUS AND SATELLITE LOCATIONS**

Otis College 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 College’s 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 neomodernist Galef Center for Fine Arts.

The College has two satellite locations. Graduate Public Practice has a studio in the 18th Street Arts Center in Santa Monica, and shares a space with Graduate Fine Arts in Culver City, a few miles east of the Goldsmith Campus.

## **ENROLLMENT RETENTION AND GRADUATION RATES**

The most recent six-year graduation rate, based on first-time, full-time students who entered in Fall 2009 and completed their degree within six years, is 71%.” For more information about retention and graduation rates, go to [www.otis.edu/institutional-research](http://www.otis.edu/institutional-research).

## **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’ vigorous art community and the city’s diverse public, while acting as an important resource for Otis College 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 College. The Library contains over 35,000 volumes and 130,000 electronic books focused on fine arts, fashion, architecture, design, photography, film, art history, and critical studies. Subscriptions to more than 140 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), and 4,000 dvds.

## **EQUAL OPPORTUNITY AND NONDISCRIMINATION POLICY**

Otis College of Art and Design is an equal opportunity employer and educator, firmly committed to providing an environment in which people respect the rights of others to live, work, and learn in peace and dignity, and to have equal opportunity to realize their full potential as individuals and members of society. Otis College does not discriminate on the basis of race, color, religious creed, sex (including pregnancy, childbirth, or related medical conditions), sexual orientation, sexual identity, marital status, family care status, veteran status, age, disability, medical condition, national or ethnic origin, or any other protected category under state or federal law in the administration of its student admissions, employment, access to programs, or administration of educational policies. Otis College will make reasonable accommodations for qualified individuals with known disabilities unless doing so would result in an undue hardship or fundamentally alter the nature of the service, program, or activity.

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; or
- Inflict physical, emotional, or mental injury to, or provoke a violent response from, a reasonable person.

Students with questions regarding this policy or believed instances of discrimination on the basis of any of these criteria should be brought to any of the following individuals: Vice President for Student Success/Dean of Student Affairs at [kiralla@otis.edu](mailto:kiralla@otis.edu), Title IX Coordinator [cbranch@otis.edu](mailto:cbranch@otis.edu), or file a formal student grievance at

[www.otis.edu/complaint-procedure](http://www.otis.edu/complaint-procedure). The College will not retaliate against anyone for filing a complaint made in good faith and will not knowingly permit retaliation by management, faculty, staff, or students.

## 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 College 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 College 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 College experience is grounded in the belief that every time a student engages with other members of the Otis College community—whether students, faculty, or staff—he or she is challenged to learn and grow as a whole person. Through curricular and cocurricular development, students are empowered to live a fulfilling life at Otis College. 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 Colleges 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 seven studio majors. Several majors have areas of emphasis that students may choose among. 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 & Area of Emphasis Minors

##### **Architecture/Landscape/Interiors**

##### **Communication Arts**

Graphic Design  
Illustration

##### **Digital Media**

Animation  
Game & Entertainment Design  
Motion Design

##### **Fashion Design**

Costume Design

##### **Fine Arts**

Painting  
Photography  
Sculpture/New Genres

##### **Product Design**

##### **Toy Design**

Advertising Design  
Art History  
Book Arts  
Community Arts Engagement (ACT)\*  
Contemporary Clay  
Creative Writing  
Digital Media  
Graphic Design  
Illustration  
Interior Design  
Landscape Design  
Painting  
Photography  
Product Design  
Sculpture/New Genres  
Sustainability  
Teacher Credential Preparation (ACT)\*

\* Offered through the Artist, Community, and Teaching (ACT) program.

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.

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 College, 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 Colleges' 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 College to give guest lectures, studio visits, and readings enrich students' practice.

### Graduate Programs

Fine Arts

Graphic Design

Public Practice

Writing



## CAMPUS LIFE



Campus life at Otis College is about providing meaningful experiences that allow students to create the life that's right for them. A student's first year at Otis College begins with O Week, which transitions students into the Otis College family by providing multiple opportunities to engage with peers, continuing students, faculty, and staff, including an immersive experience at O Beach. To ensure a successful first year, all students are provided an opportunity to select a Peer Mentor, in addition to an Academic Mentor. Mentors provide students with support, referrals, and guidance throughout their Otis College journey.

The Otis College Student Housing Program invites 230 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 to 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.

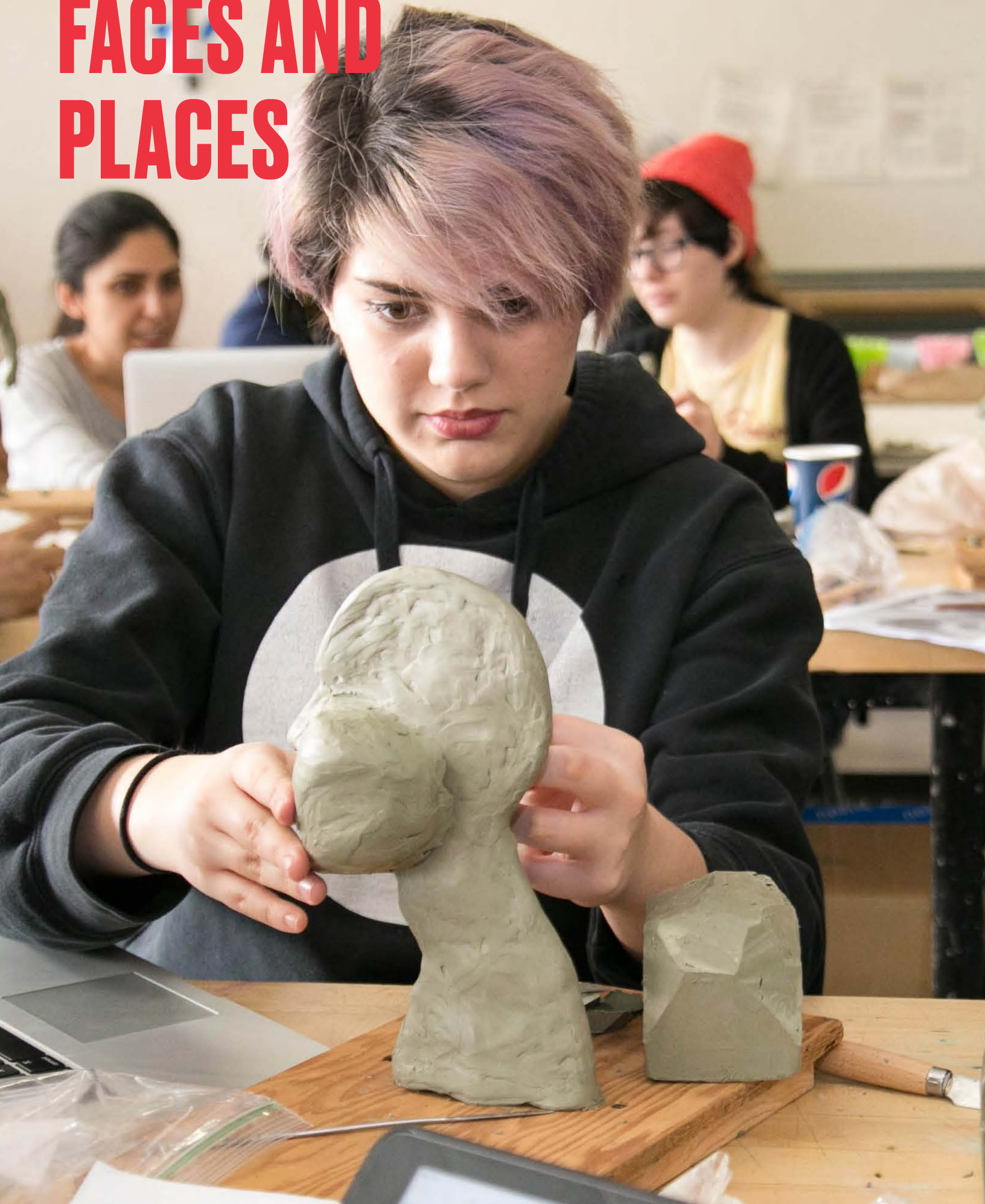
Professional development and career counseling, offered through Career Services, plays an integral part in a student's journey, from self-assessment and résumé and portfolio review to networking and job search strategies.

A successful Otis College student is one who overcomes obstacles and challenges, which is why Campus Life at Otis College includes comprehensive health services, 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 Learning 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 College 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 (CIE) 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 Voice Association (SVA) and the Campus Activities Board (CAB).

Through academics, student services, and abundant campus activities and events, Otis College 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 AND PLACES



## FACES AND PLACES

### KEY COLLEGE LEADERS



**Bruce Ferguson**  
**President**

Ahmanson Hall, 2nd Floor

[bferguson@otis.edu](mailto:bferguson@otis.edu)

(310) 665-6988

Responsible for the college's mission, vision, success, and well-being. Working with the board of trustees, 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.



**Randall Lavender**  
**Provost**

Ahmanson Hall, 2nd Floor

[rlavender@otis.edu](mailto:rlavender@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.



**William Schaeffer**  
**Vice President For Administrative And Financial Services**

Ahmanson Hall, 2nd Floor

[wschaeffer@otis.edu](mailto:wschaeffer@otis.edu)

(310) 665-6940

Responsible for the financial and administrative operations of the college. As a member of the master plan steering committee, with the charter to assess and provide a planning framework for the existing Elaine and Bram goldsmith campus and other college facilities to determine immediate and long-range space needs.



**Susan Pollack**  
**Vice President of Institutional Advancement**

[spollack@otis.edu](mailto:spollack@otis.edu)

(310) 665-6981

Institutional Advancement implements advancement goals and objectives in the context of the College-wide strategic plan. This includes fundraising (major donors, foundations, and corporations), alumni, communications, and special events.



**Jane Miyashiro**  
**Vice President For Human Resources And Development**  
**Ahmanson Hall, 1<sup>st</sup> Floor**  
(310) 665-6862

Responsible for employee recruitment and retention, legal compliance, engagement and professional development, retirement, and health and wellness benefits for the college.



**Laura Kiralla, Ed.D.**  
**Vice President For Student Success/Dean Of Student Affairs**  
Ahmanson Hall, 2nd Floor  
[lkiralla@otis.edu](mailto:lkiralla@otis.edu)  
(310) 665-6960

Leads cocurricular learning and development, student engagement, student success, persistence and completion, and oversees student-related campus policies and standards.



**Jeffery Perkins**  
**Vice President For Communications And Marketing**  
Ahmanson Hall, 2nd Floor  
[jperkins@otis.edu](mailto:jperkins@otis.edu)  
(310) 665-6857

Serves at the leader for all external marketing and communications for the College. Is responsible for branding, public relations, website, and social media channels.



**Matthew Gallagher**  
**Dean of Admissions and Financial Aid**  
Ahmanson Hall, 1st Floor  
[mgallagher@otis.edu](mailto:mgallagher@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.



**Nicholas Negrete, Ed.D.**  
**Associate Dean of Student Affairs**

Ahmanson Hall, 2nd Floor

[nnegrete@otis.edu](mailto:nnegrete@otis.edu)

(310) 665-6967

Oversees student conduct and discipline, administration of the Otis code of student conduct, assessment and accreditation for the Division of Student Success, and supervises Career Services and Residence Life and Housing.



**Carol Branch, Ph.D.**  
**Assistant Dean of Student Affairs and Title IX Coordinator**

Ahmanson Hall, 2nd Floor

[cbranch@otis.edu](mailto:cbranch@otis.edu)

(310) 846-2554

Oversees the Office of Student Activities, Disability Services, and serves as the College's Title IX Coordinator.

## DEPARTMENTS AND PROGRAMS

### **ARCHITECTURE/LANDSCAPE/INTERIORS**

Ahmanson Hall, 5th Floor

[archscapes@otis.edu](mailto:archscapes@otis.edu)

(310) 665-6867



**Linda Pollari**  
**Chair**

[pollari@otis.edu](mailto:pollari@otis.edu)

(310) 665-6868



**Wolf Herrera**  
**Department Assistant**

[mherrera@otis.edu](mailto:mherrera@otis.edu)

(310) 665-6867

**ARTISTS, COMMUNITY AND TEACHING (ACT) PROGRAM**

Ahmanson Hall, 6th floor

[act@otis.edu](mailto:act@otis.edu)



**Michele Jaquis**  
**Director**

[mjaquis@otis.edu](mailto:mjaquis@otis.edu)

(310) 846-2632



**Ricardo Estrada**  
**Program Assistant**

[restrada@otis.edu](mailto:restrada@otis.edu)

(310) 846-2634

**COMMUNICATION ARTS**

Ahmanson Hall, 6th Floor

Advertising Design, Graphic Design, Illustration

[comarts@otis.edu](mailto:comarts@otis.edu)

(310) 665-6840



**Kali Nikitas**  
**Chair**

[knikitas@otis.edu](mailto:knikitas@otis.edu)

(310) 665-6841



**Tanya Rubbak**  
**Assistant Chair**

[trubbak@otis.edu](mailto:trubbak@otis.edu)

(310) 665-6842



**Bridget Kane**  
**Office Manager**

[bkane@otis.edu](mailto:bkane@otis.edu)

(424) 207-2506

**CREATIVE ACTION: AN INTEGRATED LEARNING PROGRAM**

Ahmanson Hall, 6th Floor

[il@otis.edu](mailto:il@otis.edu)

(310) 846-2586



**Richard Shelton**  
**Director**

[rshelton@otis.edu](mailto:rshelton@otis.edu)

(310) 846-2566



**Allison Knight**  
**Coordinator**

[il@otis.edu](mailto:il@otis.edu)

(310) 846-2586



**Matt Tecle**  
**Program Administrator**

[mtecle@otis.edu](mailto:mtecle@otis.edu)

(310) 846-2617

**DIGITAL MEDIA**

Ahmanson Hall, 4th Floor

[digital@otis.edu](mailto:digital@otis.edu)

(310) 665-6987



**Harry Mott**  
**Chair**

[hmott@otis.edu](mailto:hmott@otis.edu)

(310) 665-6984



**Kathleen Milnes**  
**Assistant Chair**

[kmilnes@otis.edu](mailto:kmilnes@otis.edu)

(310) 665-6982





**Zeal Harris**  
**Office Manager**  
[zharris@otis.edu](mailto:zharris@otis.edu)  
(310) 665-6987



**Marshall Astor**  
**Department Assistant**  
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(310) 846-2631

**FASHION DESIGN**

Academic Building, 2–4th Floor

[fashion@otis.edu](mailto:fashion@otis.edu)  
(310) 665-6875



**Jill Higashi-Zeleznik**  
**Interim Chair**  
[jzeleznik@otis.edu](mailto:jzeleznik@otis.edu)  
(310) 665-6941



**Connie Martinez**  
**Academic Projects Manager**  
[cmartinez@otis.edu](mailto:cmartinez@otis.edu)  
(310) 665-6934



**Karen Burdett**  
**Office Manager**  
[kburdett@otis.edu](mailto:kburdett@otis.edu)  
(310) 846-2624



**Fashion Department Assistant**  
[fashion@otis.edu](mailto:fashion@otis.edu)  
(310) 665-6875



**Byron Licausi**  
**Technical Services Manager**

[byron@otis.edu](mailto:byron@otis.edu)  
(310) 665-6899

**FINE ARTS**

Galef Center, 2nd Floor  
Painting, Photography, Sculpture/New Genres

[finearts@otis.edu](mailto:finearts@otis.edu)  
(310) 665-6827



**Meg Cranston**  
**Chair**

[mcranston@otis.edu](mailto:mcranston@otis.edu)  
(310) 665-6938



**Alexander Slade**  
**Assistant Chair**

[aslade@otis.edu](mailto:aslade@otis.edu)  
(310) 846-2560



**Michelle Andrade**  
**Academic Coordinator**

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(310) 846-2560



**Jennie Mynhier**  
**Office Manager**

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(310) 665-6827

**FOUNDATION**

Ahmanson Hall, 3<sup>rd</sup> Floor  
[otisfoundation@otis.edu](mailto:otisfoundation@otis.edu)  
(310) 665-6900



**Katie Phillips**  
**Chair**  
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**Joanne Mitchell**  
**Assistant Chair**  
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(310) 665-6902



**Hazel Mandujano**  
**Academic Coordinator**  
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(310) 665-6976



**Arloa Goldstone**  
**Department Assistant**  
[agold@otis.edu](mailto:agold@otis.edu)  
(310) 665-69

**INTERDISCIPLINARY STUDIES**

Ahmanson Hall, 6<sup>th</sup> Floor  
[interdisciplinarystudies@otis.edu](mailto:interdisciplinarystudies@otis.edu)  
(310) 846-2632



**Michele Jaquis**  
**Director**  
[mjaquis@otis.edu](mailto:mjaquis@otis.edu)  
(310) 846-2632



**Ricardo Estrada**  
**Program Assistant**  
[restrada@otis.edu](mailto:restrada@otis.edu)  
(310) 846-2634

**LIBERAL ARTS AND SCIENCES**

Ahmanson Hall, 3rd Floor

[las@otis.edu](mailto:las@otis.edu)

(310) 665-6920



**Debra Ballard**  
Chair

[dballard@otis.edu](mailto:dballard@otis.edu)

(310) 665-6921



**Kerri Steinberg, Ph.D.**  
Assistant Chair

[ksteinberg@otis.edu](mailto:ksteinberg@otis.edu)

(310) 665-6923



**Marnie Farmer**  
Office Manager

[mfarmer@otis.edu](mailto:mfarmer@otis.edu)

(310) 665-6920

**PRODUCT DESIGN**

North Building  
[Pd@otis.edu](mailto:pd@otis.edu)  
(310) 846-2573



**Steve McAdam**  
**Chair**  
[smcadam@otis.edu](mailto:smcadam@otis.edu)  
(310) 665-6977



**Michael Kollins**  
**Assistant Chair**  
[mkollins@otis.edu](mailto:mkollins@otis.edu)  
(310) 846-2625



**Department Assistant**  
(310) 846-2573

**TOY DESIGN**

Ahmanson Hall, 7th Floor  
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(310) 665-6985



**Deborah Ryan**  
**Chair**  
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(310) 665-6983



**Markus Maciel**  
**Interim Assistant Chair**  
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(310) 665-6980



**Linda Robinson**  
**Office Manager**  
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(310) 665-6985

**GRADUATE FINE ARTS**

10455 Jefferson Blvd, Culver City, 90232  
[grads@otis.edu](mailto:grads@otis.edu)  
(310) 665-6892



**Roy Dowell**  
**Chair**  
[rdowell@otis.edu](mailto:rdowell@otis.edu)  
(310) 665-6893



**Annetta Kapon**  
**Assistant Chair**  
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(310) 665-6848



**Jackie Young**  
**Office Manager**  
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(310) 665-6892



**Matt Carter**  
**Administrative Assistant**  
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(310) 846-2614

**GRADUATE GRAPHIC DESIGN**

Ahmanson Hall, 6th Floor  
(310) 665-6843



**Kali Nikitas**  
**Chair**

[knikitas@otis.edu](mailto:knikitas@otis.edu)  
(310) 665-6841



**Bridget Kane**  
**Office Manager**

[bkane@otis.edu](mailto:bkane@otis.edu)  
(424) 207-2506

**GRADUATE PUBLIC PRACTICE**

1657 18th St, Santa Monica, 90404  
and 10455 Jefferson Blvd, Culver City, 90232



**Karen Moss**  
**Interim Chair**

[kmoos@otis.edu](mailto:kmoos@otis.edu)  
(310) 846-2611



**Consuelo Montoya**  
**Academic Projects Manager**

[cvelasco@otis.edu](mailto:cvelasco@otis.edu)  
(310) 846-2610

**GRADUATE WRITING**

Galef, 2nd Floor

[grads@otis.edu](mailto:grads@otis.edu)

(310) 665-6892



**Peter Gadol**  
**Chair**

[pgadol@otis.edu](mailto:pgadol@otis.edu)

(310) 846-2555



**Jackie Young**  
**Office Manager**

[jyoung@otis.edu](mailto:jyoung@otis.edu)

(310) 665-6892

**CONTINUING EDUCATION**

Ahmanson Hall, 1st floor

[otisce@otis.edu](mailto:otisce@otis.edu)

(310) 665-6850



**Amy Gantman**  
**Dean of Continuing Education and**  
**Pre-College Programs**

[agantman@otis.edu](mailto:agantman@otis.edu)

(310) 665-6850



**Inez Bush**  
**Associate Director, Pre-College Programs**

[ibush@otis.edu](mailto:ibush@otis.edu)

(310) 665-2646



**Kathleen Masselink**  
**Assistant Director, Continuing Education**

[kmasselink@otis.edu](mailto:kmasselink@otis.edu)

(310) 665-6852



**Caitlin Patton**  
**Assistant Registrar for C.E.**

[cpatton@otis.edu](mailto:cpatton@otis.edu)

(310) 665-6849



(310) 665-6849

## SERVICES AND RESOURCES

### ACADEMIC COMPUTING SERVICES

Ahmanson Hall, 3<sup>rd</sup> Floor



Felipe Gutierrez  
Director

[fgutierrez@otis.edu](mailto:fgutierrez@otis.edu)

(310) 665-6810

Academic computing services supports and maintains the digital technology utilized by all the major programs. Areas of support include computer labs and classrooms, smart classrooms, media services, printing services, equipment lending, and user account maintenance.

### ACADEMIC MENTORING

Ahmanson Hall, 5th Floor



Siri Kaur  
Coordinator

[skaur@otis.edu](mailto: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.

### ACADEMIC ADVISING

Ahmanson Hall, 2<sup>nd</sup> Floor



Carrie Malcom, Ph.D.  
Coordinator

[cmalcom@otis.edu](mailto:cmalcom@otis.edu)

(310) 845-2550

### ALUMNI RELATIONS

Ahmanson Hall, 2nd Floor



(310) 665-6895

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

## **BUSINESS OFFICE**

Ahmanson Hall, 2nd Floor



Christine Sanchez  
Controller

[businessoffice@otis.edu](mailto: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.

## **CAREER SERVICES**

Ahmanson Hall, 2nd Floor

[careerservices@otis.edu](mailto:careerservices@otis.edu)  
(424) 207-2490



Donna Lee Oda  
Director

[dleeoda@otis.edu](mailto: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. To access the otis job board, go to

[www.otis.edu/career](http://www.otis.edu/career).



Bernard Pollard  
Coordinator, On-Campus Student Employment

[bpollard@otis.edu](mailto:bpollard@otis.edu)  
(310) 846-2583

Coordinates on-campus employment by processing SEWA (student employment work authorization) forms. He is a DSO (designated school official) who supports international students wishing to do CPT (curricular practical training) and opt (optional practical training)

**CENTER FOR INTERNATIONAL EDUCATION**

[international@otis.edu](mailto:international@otis.edu)



Darren Grosch  
Director

[dgrosch@otis.edu](mailto:dgrosch@otis.edu)  
(310) 665-6994

Facilitates travel study and exchange/mobility programs, both in the U.S. and abroad, coordinates international education activities, and provides support for international students.

**COMPUTER LAB**

Ahmanson Hall, 4th Floor

[acstech@otis.edu](mailto:acstech@otis.edu)



Hal Tekle  
Manager

[acstech@otis.edu](mailto:acstech@otis.edu)  
(310) 665-6813

Computer lab operates student open-access labs and classrooms for all the major departments. Services include color and wide format printing, scanning, equipment lending, media formatting and recovery, and user account maintenance.

**ENVIRONMENTAL HEALTH, SAFETY, AND SECURITY**



Tony Ruiz  
Manager

[Aruiz@otis.edu](mailto:Aruiz@otis.edu)  
(310) 846-2609

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



Rick Gonzalez  
Chief Safety and Security Officer

[rgonzalez@otis.edu](mailto:rgonzalez@otis.edu)  
(424) 207-3727

Directs, manages, and leads safety and security initiatives for the college and works in collaboration with faculty, staff, and students to uphold a safe and secure campus.

**FINANCIAL AID/ONE STOP**

Ahmanson Hall, 2nd Floor



Jessika Huerta  
Director of Financial Aid  
[otisaid@otis.edu](mailto:otisaid@otis.edu)  
(310) 665-6881

Assist students and families in understanding and obtaining the financial resources necessary to achieve their educational goals.

**INSTITUTIONAL RESEARCH AND EFFECTIVENESS**

Ahmanson Hall, 2<sup>nd</sup> Floor



Rosa Belerique  
Assistant Director  
[rbelerique@otis.edu](mailto:rbelerique@otis.edu)  
(424) 207-3753

**GALLERIES AND EXHIBITIONS**

Ben Maltz Gallery, Galef Center, 1st Floor



Kate McNamara  
Director  
[galleryinfo@otis.edu](mailto:galleryinfo@otis.edu)  
(310) 665-6905

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**



Sue Maberry  
Director  
[smaberry@otis.edu](mailto: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).

## **MEDIA SERVICES**

Ahmanson Hall, Lower Level



Mark Farina  
Manager

[videolab@otis.edu](mailto:videolab@otis.edu)  
(310) 665-6972



Nick Feller  
Manager

This fully equipped facility includes high-end video and film cameras with accessories, 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.

## **OPERATIONS AND FACILITIES**

Ahmanson Hall, Lower Level



Claude Nica  
Chief Facilities And Operations Officer

[facilitiesmanagement@otis.edu](mailto:facilitiesmanagement@otis.edu)  
(310) 665-6872

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](mailto:provost@otis.edu)



April Kullis  
Executive Assistant To The Provost

[akullis@otis.edu](mailto:akullis@otis.edu)  
(310) 665-6988

Serves as the initial contact for the provost, vice provost, and assistant provost. Students may make appointments through the executive assistant to discuss any academic matters.

**REGISTRATION OFFICE/ONE STOP CENTER**

Ahmanson Hall, 2nd Floor

[registration@otis.edu](mailto:registration@otis.edu)



Anna Manzano  
Registrar  
[amanzano@otis.edu](mailto: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.

**TECHNICAL SUPPORT SERVICES**

Ahmanson Hall, 7th Floor



Andrew Armstrong  
Director  
[Aarmstrong@Otis.Edu](mailto: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. Also coordinates student safety and instruction.

**RESIDENCE LIFE AND HOUSING**



Morgan Brown  
Director of Residence Life and Housing  
[mbrown@otis.edu](mailto:mbrown@otis.edu)  
(310) 846-2648

Manages the day-to-day operations for the Otis student housing program. This includes program planning and supervision of the undergraduate paraprofessional staff known as resident assistants.

**STUDENT ACCOUNTS/ONE STOP CENTER**

Ahmanson Hall, 2nd Floor

[Studentaccounts@otis.edu](mailto:Studentaccounts@otis.edu)



Monique Ramsey  
Director  
[studentaccounts@otis.edu](mailto:studentaccounts@otis.edu)  
(310) 665-6838

Helps students with payment options and account balances.

**STUDENT HEALTH AND WELLNESS CENTER**

Ahmanson Hall, 1<sup>st</sup> Floor



Dr. Julie Spencer  
Physician and Medical Director  
(424) 207-3762  
[studenthealth@otis.edu](mailto:studenthealth@otis.edu)

**STUDENT COUNSELING CENTER**

Ahmanson Hall, Lower Level



Jamie Turner, LCSW  
Therapist  
[jturner@otis.edu](mailto:jturner@otis.edu)  
(310) 665-6968

Appointments: (424) 207-3762  
Emergencies: (310) 665-6965 Or 911  
Free Confidential Psychological Counseling  
Services And An Array of Preventative, Supportive,  
Psycho- Educational Groups, Classes, And  
Workshops Are Offered.

**STUDENT VOICE ASSOCIATION (SVA)**

Ahmanson Hall, 1st Floor



[sva@otis.edu](mailto:sva@otis.edu)  
(310) 846-2594

Appointed students represent student needs, concerns, and issues. All enrolled students are considered members of the SVA, and all students enrolled in degree-seeking programs are eligible to serve as direct representatives on the SVA upon meeting minimum requirements.

## **STUDENT AFFAIRS**

Ahmanson Hall, 2ndFloor

[student@otis.edu](mailto:student@otis.edu)



Julie Bryan

Executive Assistant to the Vice President for Student Success

[jbryan@otis.edu](mailto:jbryan@otis.edu)

(310) 846-6960

Addresses student issues, concerns, and questions.

## **STUDENT LIFE AND CAMPUS ACTIVITIES**



Mike Luna

Director, Student Activities

[mluna@otis.edu](mailto:mluna@otis.edu)

(310) 846-2595

Oversees the Student Voice Association, clubs, organizations, campus activities board, and student union management, as well as peer mentors, new student orientation, and commencement.

## **TITLE IX AND DISABILITY SERVICES**

Ahmanson Hall, 2nd Floor



Carol D. Branch, Ph.D.

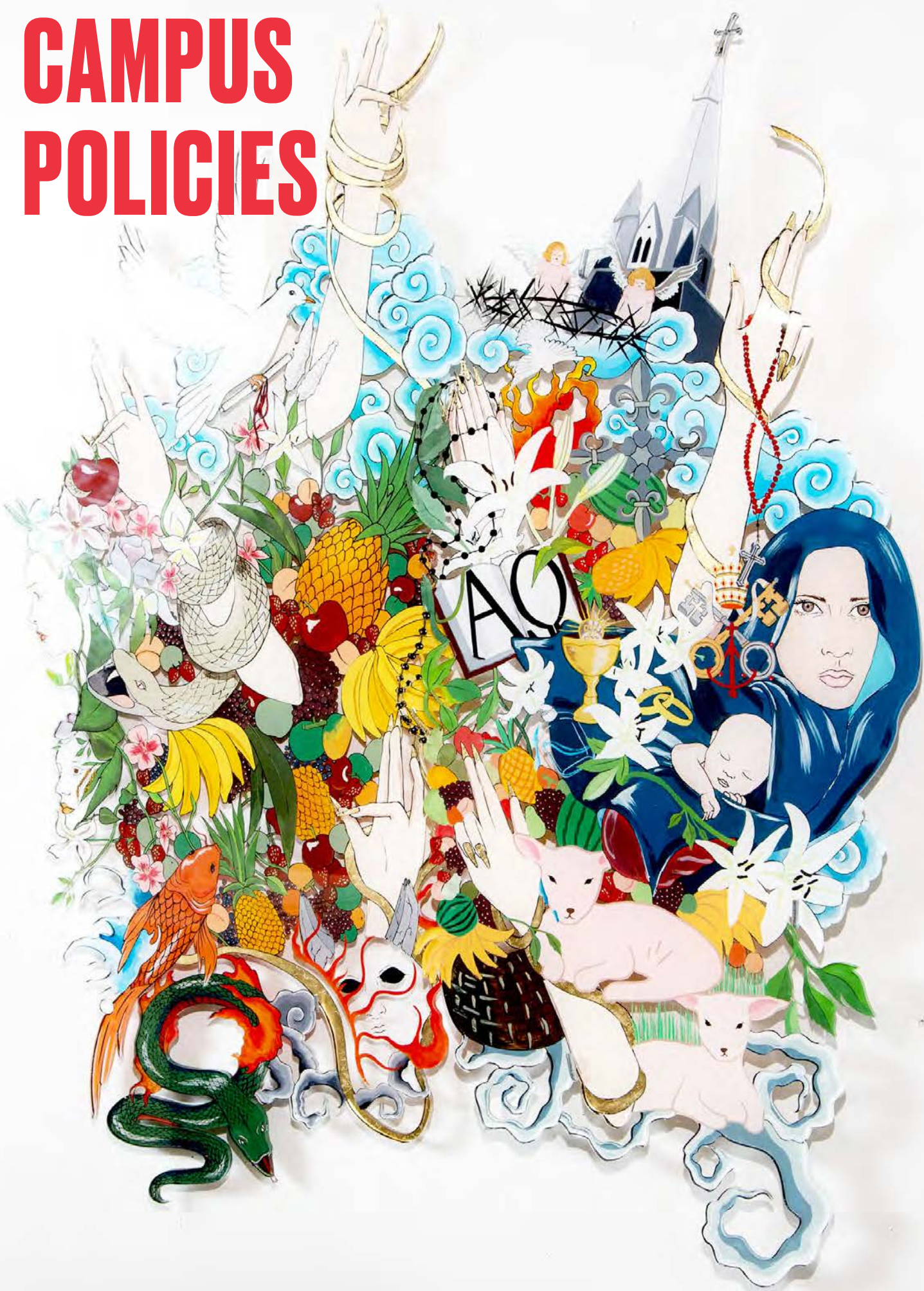
Assistant Dean of Student Affairs and Title IX Coordinator

[sds@otis.edu](mailto:sds@otis.edu)

(310) 846-2554



# CAMPUS POLICIES



## CAMPUS POLICIES

### **ALCOHOL AND OTHER DRUGS**

The illegal or abusive use of alcohol and/or other drugs by students, faculty, or staff adversely affects Otis' commitment to provide an environment of excellence in teaching, working, and learning. To comply with the Drug-Free Schools and Communities Act of 1989 and subsequent amendments, students and employees of the College are prohibited from the possession, use, or distribution of any illegal drugs (as defined by the statutes of the State of California and/or the Federal government) in any Otis College facility or at any Otis College function.

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. Alcohol is not allowed on campus during periods when classes are in session, at any public event to which students are invited, or during normal business hours. Additionally, students who are 21 and over and reside in the Residence Hall cannot possess alcohol in their room while living on-campus.

Alcohol is permitted on campus and at Otis College-sponsored events off campus only in connection with special events sponsored by the Ben Maltz Gallery, Institutional Advancement, Human Resources and Development, 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.

Students exhibiting signs of dangerous intoxication from alcohol or other drugs will be transported via Emergency Medical Services (EMS) at the student's expense for medical attention. Refusal to cooperate with EMS personnel may result in arrest by local police in order to ensure the student's health and safety and/or a conduct charge for failure to comply.

### **ALCOHOL AND DRUG ABUSE RISKS**

There are many risks associated with the abuse of alcohol and other drugs including poor academic or job performance; relationship difficulties, including sexual dysfunction; a tendency to verbal and physical violence; financial stress; injuries or accidents; and violations of the law such as driving under the influence and willfully destroying property.

The consumption of drugs and alcohol can increase the risk for a number of health related and other medical, behavioral, and social problems. Even low doses of drugs or alcohol significantly impair the judgment, which can lead to diminished damage, high blood pressure, heart disease, ulcers, and cancer of the liver, mouth, throat, and stomach; contracting diseases such as HIV/AIDS through the sharing of hypodermic needles; pregnancy problems including miscarriages, still birth, and learning disabilities; fetal alcohol syndrome; and psychological or psychiatric problems.

### **PARENTAL NOTIFICATION POLICY**

In accordance with the Family Educational Rights and Privacy Act (FERPA), the Associate Dean of Student Affairs (or designee) reserves the right to notify the parents/guardians of students under 21 years of age, and the parents/guardians of dependent students, regardless of age, of any incident in which the student is found responsible for violating the College alcohol and drug policy. Additionally, if a student's health and safety is deemed a significant risk, the Associate Dean of Student Affairs or designee may notify parents of their student's circumstances.

## **SUBSTANCE ABUSE HELP**

As members of the Otis College community, we all share in the responsibility for creating and maintaining a healthy and productive environment for work and study alike. With this responsibility comes the obligation to be involved in preventing and addressing problems caused by the abuse of alcohol and other drugs. Free, confidential counseling for alcohol and other drug abuse issues is available to students through Student Counseling Services, located on the Goldsmith Campus, Student Health and Wellness Center, telephone (424) 207-3762, or e-mail [ckreamer@otis.edu](mailto:ckreamer@otis.edu).) Other referral resources may include assessment, individual counseling, educational programs, materials, referral and case management through community agencies, all which might include a fee.

## **SAFE HARBOR**

The College has a Safe Harbor rule for students. The College believes that students who have a drug and/or addiction problem deserve help. If any College student brings their own use, addiction or dependency to the attention of College officials outside the threat of drug tests or conduct sanctions and seeks assistance, a conduct complaint will not be pursued. However, if a student's alcohol and/or other drug addiction/ dependency results in behavior that threatens the safety and security of the surrounding community, a student conduct process may be pursued. A written action plan may be used to track cooperation with the Safe Harbor program by the student. Failure to follow the action plan will nullify the Safe Harbor protection and the campus conduct process will be initiated.

## **ILLEGAL DRUG POLICY**

Students are prohibited from the selling, manufacturing, distributing, possessing, and/or using illegal drugs on or off College property or at College-sponsored events in accordance with federal, state, and local laws.

Otis College does not permit the use of marijuana for any purpose on College property even if the use meets the qualifications of the California Compassionate Use Act, Proposition 215. Therefore, even employees and/or students who qualify under Proposition 215 to use marijuana for medical purposes are not permitted to possess, store, provide, or use marijuana on Otis College owned or controlled property (including but not limited to residence halls, academic buildings, leased facilities, and parking lots), or during an Otis College-sanctioned activity or events regardless of the location.

Examples of violations include the following:

- Misuse of over-the-counter drugs;
- Misuse or sharing of prescription drugs;
- Possessing, using, being under the influence of, distributing, or manufacturing any form of illegal drug;
- Possessing paraphernalia (i.e., rolling papers, pipes, bongs, etc.) for intended or implied use of any form of illegal drug;
- Possessing paraphernalia that contains or appears to contain illegal drug residue;
- Purchasing or passing illegal drugs from one person to another;
- Using mail services to purchase, pass, or distribute illegal drugs.

Students found in violation of the above policy will be subject to disciplinary action and are subject to all legal sanctions under federal, state, and local law for any offenses involving illegal drugs on College property or at College activities.

## **MEDICAL MARIJUANA**

The College does not allow exceptions to this drug policy including the possession or use of marijuana for medical purposes, even if it otherwise meets the qualifications of the California Compassionate Use Act. Otis College does not recognize documented compassionate use on campus or in the residence halls after a student's use and/or possession is discovered. Any student who believes he or she may be adversely affected by this policy may contact the Associate Dean of Student Affairs for more information.

## **ENFORCEMENT**

Otis College also exercises the right to address alcohol and other drug-related offenses on College property or at College activities in the form of imposed internal sanctions and external, legal sanctions. These sanctions will be consistently enforced and penalties will depend upon the severity of the offense. Internal sanctions may include expulsion, and/or referral for prosecution of the most serious violations of law and this policy. Otis College supports enforcement, by applicable law enforcement agencies, of all local, state and federal laws. Violations of local, state, and federal laws and ordinances may result in misdemeanor or felony convictions and/or the imposition of other legal sanctions, including but not limited to fines, imprisonment, forfeiture of personal and real property, loss of driving privileges, and required attendance at substance abuse education or treatment programs. Federal penalties for illegally distributing drugs include life imprisonment and fines in excess of \$1,000,000.

The following is a brief summary of some of the state and federal criminal sanctions that may be imposed upon someone who violates the alcohol and other drug policy in the state of California:

- A violation of California law for the unlawful sale of alcohol may include imprisonment in the county jail for six months, plus fines and penalties.
- A violation of California law for the possession, use and/or sale of narcotics, marijuana and/or other illicit drugs includes imprisonment in the county jail or state prison for one to nine years, plus fines up to \$100,000 for each count.
- A violation of federal law for the possession, use and/or sale of narcotics, marijuana and/or other illicit drugs may include imprisonment in the federal penitentiary for one to fifteen years plus substantial financial penalties.
- A violation of the law involving an individual being under the influence of a combination of alcohol and other drugs (itself potentially deadly), may result in an increase in criminal sanctions and penalties.

## **INFORMATION REGARDING THE IMPACT OF ALCOHOL AND OTHER DRUG USE**

The excessive use of alcohol, improper use of controlled substances and use of illicit drugs pose significant health risks to individuals including addiction, permanent injury and death. Additional risks include the following: impairment of reflexes making the operation of vehicles or machinery dangerous; short and long-term effects from mixing alcohol with over-the-counter or prescription medications, which may include permanent damage to organs or death; negative impacts on social and emotional well-being and on education and employment; birth defects if you are pregnant; long-term health problems including liver disease, heart disease, increased risk of cancer and pancreatitis. Additional information on the health risks associated with the excessive use of alcohol and use of controlled substances may be obtained at the Student Health and Wellness Center.

## **HARMFUL INTERACTIONS: MIXING ALCOHOL WITH MEDICINES**

(U.S. Department of Health and Human Services)

“Some medicines that you might never have suspected can react with alcohol, including many medications which can be purchased ‘over-the-counter’—that is, without a prescription. Even some herbal remedies can have harmful effects when combined with alcohol.”

“Mixing alcohol with certain medications [both prescription and over-the-counter] can cause nausea and vomiting, headaches, drowsiness, and fainting. It can also put you at risk for internal bleeding, heart problems,

and difficulties in breathing. In addition to these dangers, alcohol can make a medication less effective or even useless, or it may make the medication harmful or toxic to your body.”

“Alcohol and medicines can interact harmfully even if they are not taken at the same time.”

“Medications are safe and effective when used appropriately. Your pharmacist or other health care provider can help you determine which medications interact harmfully with alcohol.”

## **FACTORS THAT AFFECT HOW ALCOHOL IS ABSORBED**

Did you realize, given the same exact amount of alcohol, the level of intoxication varies according to some physiological and biological factors?

Here are some examples:

### 1. Women vs. Men

Alcohol affects women more quickly and intensely due to a typically smaller body size and weight than men. Also, women have about half as much of the enzymes used to metabolize alcohol than men do (alcohol dehydrogenase and acetaldehyde dehydrogenase).

### 2. Smaller people vs. Larger people

Smaller people have less body mass through which alcohol can diffuse, meaning there is more alcohol in their bloodstream. Therefore, they become more intoxicated quicker.

### 3. Higher proportion of body fat to muscle tissue mass

Alcohol is not drawn into body fat as well as it draws into lean muscle mass. Therefore, blood alcohol concentration is intensified in those with more body fat. Think oil and water.

### 4. High stress mood states vs. relaxed mood states

When students are stressed, as opposed to when they are more relaxed, alcohol absorbs more rapidly. Stress also causes the stomach to empty directly into the small intestine, where alcohol is absorbed even faster.

### 5. Medications

Other drugs and medications often have adverse effects and unpredictable interactions with alcohol. Even Tylenol can cause significant liver troubles if paired with alcohol. Make a point to know what the potential interactions are with medications/drugs you have taken before you drink. In some cases, these interactions can be fatal. When in doubt, don't drink alcohol when taking meds.

### 6. Drinking on an empty stomach vs. eating while you drink

Drinking on an empty stomach irritates your digestive system, and results in more rapid absorption of alcohol. Instead, eat high-protein foods (tofu, cheese, etc.) along with alcohol before and when drinking, and you'll be in much more control.

### 7. Health Concerns

Genetic enzyme deficiencies (alcohol dehydrogenase and aldehyde dehydrogenase), diabetes, hypertension, thiamine deficiency, depression, seizure disorder and a myriad of other health conditions may decrease the body's ability to process alcohol and therefore present increased health risks. Alcohol and other drug dependencies may increase the risk of developing chronic disease and long-term dependence. Consult with your health care clinician.

### 8. "Chugging" vs. "Skillful sipping"

Why does chugging significantly lead to unwanted risks? Going overboard with drinking is like overdosing. The more alcohol you drink within a short period of time, the more you overtax your physiological system. It responds by shutting down. First, your cognitive system shuts down, you lose inhibitions and feel loose. Pour in more alcohol, and your body might force you to vomit (first sign of alcohol poisoning), or pass out (other

brain functions shut down). Finally, your sympathetic and parasympathetic systems will shut down due to systemic alcohol poisoning. Enjoy your drink more slowly and spread your drinking out over time and you can control how intoxicated you become.

### **RISKS OF DRUG USE**

The following is a partial list of the adverse effects of drug use on the individual and society arranged by source.

**Amphetamines/Methamphetamines**—increased heart rate, blood pressure, body temperature and metabolism, tremors, reduced appetite, irritability, anxiety, panic, paranoia, violent behavior, psychosis, weight loss, insomnia, severe dental problems, cardiac and cardiovascular complications, stroke, seizures, addiction.

**Cannabis (marijuana, hashish)**—Marijuana use can impair or distort short-term memory and comprehension, alter the user's sense of time, and reduce coordination. A lowered immune system and an increased risk of lung cancer may also ensue. THC, the active chemical in marijuana, is stored in the fat cells of the body, and depending on the amount used and duration of time, can stay in the body for anything from a few days to about two months. Addiction is generally founded psychologically more than physically.

**Cocaine (crack and other stimulants)**—The immediate effects of cocaine use include dilated pupils, and increased blood pressure, heart rate, and respiration rate followed by a crash when the drug wears off. Over the longer term, cocaine users often have nasal passage and nasal septum problems. Stimulant use is generally addictive.

**Hallucinogens (LSD, mescaline, psilocybin)**—Hallucinogens cause illusions and distortions of time and perception. The user may experience episodes of panic, confusion, suspicion, anxiety and loss of control. Flashbacks can occur even after use has stopped. PCP or phencyclidine has been shown to produce violent behaviors which can lead to injuries to the user or a bystander. There is generally little potential for addiction.

**Heroin (other opiates)**—Heroin causes the body to experience diminished pain. If injected, it can result in blood vessel damage (and possibly the transmission of infections such as hepatitis and HIV if needles are shared). There is a high rate of addiction among users.

**Inhalants**—loss of inhibition, headache, nausea or vomiting, slurred speech, loss of motor coordination, wheezing, cramps, muscle weakness, depression, memory impairment, damage to cardiovascular and nervous systems, unconsciousness, sudden death.

**Tobacco (cigarettes, chew, and other products)**—Tobacco use has been proven not only to be addictive, but to have serious, well-documented health consequences. While many people, particularly students, look to smoking as a way of reducing stress, it should be remembered that there is no comparison between the stress of facing emphysema or lung cancer and the stress of preparing for mid-terms.

### **DRUGS AND PREGNANCY...NO WAY TO START A LIFE!**

- a) The “use of marijuana during pregnancy may result in low birth weight and smaller length and head circumference in babies.”
- b) “Babies whose mothers smoked marijuana during pregnancy may have vision problems and shorter attention spans. Also, THC, the ingredient in marijuana that causes the ‘high,’ accumulates in the mother’s milk and transfers to nursing infants where it could cause harm to the baby’s development.”
- c) The “use of cocaine during pregnancy increases the risk of hemorrhage and premature delivery. Chronic use of cocaine causes increased risk of spontaneous abortion.”

- d) “Nursing babies of cocaine abusers can also receive doses of cocaine through their mother’s milk.”
- e) “Mental retardation and abnormal facial features have been seen in babies whose mothers used inhalants or solvents in combination with alcohol while they were pregnant.”
- f) “The use of solvents during pregnancy has also been linked to central nervous system defects in newborns.”
- g) “Heroin use during pregnancy increases the likelihood of stillbirths and neonatal deaths, and babies born to opiate-addicted mothers experience withdrawal symptoms such as restlessness, tremulousness [tremors], sweating, vomiting, diarrhea, high-pitched crying, frantic fist sucking, and seizures.”

## **ANIMALS ON CAMPUS**

Pets and other animals are prohibited on Otis College campuses. As established and defined by the Section 504 of the Rehabilitation Act of 1973, the Americans with Disabilities Act (“ADA”), and state and local law, service animals shall not be excluded from Otis College of Art and Design facilities or activities in compliance with state and federal law. The purpose of this policy is to ensure that qualified students with disabilities can participate in and benefit from College services, programs and activities.

## **DEFINITIONS AND DESCRIPTIONS**

*A service animal* means any dog that is individually trained to do work or perform tasks for the benefit of an individual with a disability, including a physical, sensory, psychiatric, intellectual, or other mental disability. The work or tasks performed by a service animal must be directly related to the individual’s disability. Tasks performed can include, among other things, pulling a wheelchair, retrieving dropped items, alerting a person to a sound, reminding a person to take medication, or pressing an elevator button. Service animal is defined in Title III of the ADA regulations (28 C.F.R. § 36.104). Service animals under Title II and III of the ADA are limited to dogs; however, entities must make reasonable modifications in policies to allow individuals with disabilities to use miniature horses if they have been individually trained to do work or perform tasks for individuals with disabilities.

*Support animals* are animals used by individuals with disabilities for emotional support, wellbeing, or comfort. Emotional support animals, assistance animals, comfort animals, and therapy animals are not service animals under Title II and Title III of the ADA because they are not individually trained to perform work or tasks, support animals are not service animals. Unlike a service animal, assistance animals do not assist with daily living tasks. Support animals are not permitted on Otis College of Art and Design, but may be permitted in Housing with the appropriate documentation.

*An individual with a disability* is a person who 1) has a physical or mental impairment that limits one or more of a person’s major life activities or 2) has a record of having, or being perceived as having, a physical or mental impairment.

Individuals with disabilities, including regular visitors who utilize service animals on campus grounds, are encouraged but not required to complete an Animal Registration Form. Additionally, students are strongly encouraged to affiliate with Students with Disability Services. Staff and faculty are encouraged to contact Human Resources.

## **PETS IN THE RESIDENCE HALL**

Pets are not permitted in residence hall. Residents with proper documentation through Disability Services will be permitted to have service animals or support animals in their residence hall unit. Please check the Hoot or contact Disability Services for more information. Service/Support animals may not reside in the College's Residence Hall without prior written approval as described in this section.

No live animals, carcasses, or taxidermy will be permitted as part of artwork installations, displays, exhibitions, classroom instruction, or any nonacademic presentation on College premises. Exceptions may be permitted by filling out an Exhibition and Facilities Use contract found online at [www.otis.edu/exhibition-facilities-use-contracts](http://www.otis.edu/exhibition-facilities-use-contracts).

## **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 College 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 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 10:00pm to 7:00 a.m.

Any student intending to access campus after 10:00 p.m. will need to swipe their student identification card at key entry points that are restricted by access control readers including the parking garage and all exterior pedestrian gates. Certain buildings and locations are also restricted by access control readers. Students with guest will need to obtain a guest pass from the Safety & Security office located in the first floor of Academic building. To register a guest, the student and guest must present to the security officer the following: (a) a valid Otis College ID card, (b) first and last names, (c) anticipated work location(s), and (d) signature in the sign-in book.-The student must accompany their guest at all times-



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. Current students may request After-Hours access to a computer classroom by obtaining written permission from their department and Academic Computing. Once written permission is provided and posted, students will be allowed to stay in the computer room after closing. The overnight students are responsible for overnight security while they are in the rooms. The doors are to remain LOCKED all night, and no one is allowed in the room without written permission. Students who have permission to be in a computer classroom after 12am may not leave the building and return at a later time.

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. Emergency blue phones are located on the perimeter of the campus and can be used to contact security.

## **CHALKING**

No chalking is allowed of any kind anywhere on the Otis College campus grounds. Additionally, no individual or groups external to the College are allowed to chalk.

## **COMPUTERS AND ELECTRONIC DEVICES IN THE CLASSROOM**

The use of computers and electronic devices in the classroom can greatly enhance teaching and empower student learning. However, there are circumstances under which the use of such devices may interfere with teaching and learning. Faculty may, at their discretion, restrict the use of computers and electronic devices in their classrooms except in the case of students whose accommodation for a documented disability includes the use of an assistive device. Restrictions include requesting that students power down their devices, stow them away, or turn them in for the duration of the class session.

## **COMPUTER NETWORK AND INTERNET ACCESS**

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.

## **COPYRIGHT INFRINGEMENT**

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 College 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.

## **DEMONSTRATION/PROTEST**

Otis College of Art and Design recognizes freedom of expression and thought. If a student chooses to express him or herself, it is required that the demonstration and/or protest be peaceful, in nature. To ensure that public demonstrations of opinion do not violate directly or indirectly the rights of others, the activities must be conducted in accordance with the rules set forth below and not violate any policies set forth within the Code of Student Conduct. The Dean (or his/her designee) reserves the right to determine the time and place of any public demonstration. The organizers and/or participants of any demonstration should be aware that they are also responsible for compliance with the Code of Student Conduct, local, state, and federal law. The following types of conduct will be treated as disruptive and unacceptable:

1. Obstruction or disruption of the affairs of the College including, without limitation, teaching, public presentations, administration, or conduct procedures.
2. Unauthorized entry to a College facility and failure to leave a College facility when requested to do so by a representative of the College.
3. Continued obstruction of the entrance or exit to any College facility after being asked to cease the obstruction by a representative of the College.

## **DISABILITIES / AMERICANS WITH DISABILITIES ACT**

Otis College 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 questions about disabilities, accommodations or verification as well as those students with a documented disability should contact Disabilities Services (DS) (telephone (310) 846-2554; e-mail [sds@otis.edu](mailto:sds@otis.edu)) before accommodations are needed. DS 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 DS. Retroactive accommodations are not provided. All discussions will remain private.

## **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 on the Otis College website, the student may inform the Vice President for Student Success/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 for registered 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 College. The maximum loan amount is \$300. In special circumstances, the Vice President/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. Emergency loan cannot be used for tuitions.

## **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 which include off-campus tours of galleries and working studios, and other College-related off-campus activities, are part of the educational experience at Otis College. Students participating in field trips are expected to adhere to the same standards of behavior as published in *The Hoot* and in the Travel Study Behavior Code of Conduct. Any violation of the regulations or local, state, or federal laws may result in disciplinary action or sanctions by the College. Students, who choose to travel to the site of a field trip early, or remain at the site after the planned activity is completed, or who separate from the group, do so at their own risk. Students are responsible for carrying their own personal medication while on a field trip.

## **FILMING, PHOTOGRAPHY, AND RECORDING DEVICES ON CAMPUS**

Filming, photography and recording will be permitted on the Otis campus and other leased sites provided that such activity does not interfere with the educational, operational, and normal program functions of the College and does not pose a security or safety risk. Requests for filming, photography, and other recording devices on campus may require approval via submission of completed Exhibition and Facility Usage Contract forms.

## **EXTERNAL-USE FILMING OR PHOTOGRAPHY**

External-use filming or photography for commercial or noncommercial purposes by private and commercial entities not affiliated with Otis College and for which Otis College will not own the copyright to the work created, requires a filed proposal to be approved by Institutional Advancement and Facilities Management oversight, with all relevant fees made payable to Institutional Advancement.

## **INTERNAL-USE FILMING OR PHOTOGRAPHY**

Internal-use filming or photography contracted by a Otis College personnel or department for non-commercial purposes for which Otis College owns artistic or creative control may be subject to oversight by Facilities Management unless done without interrupting normal business operations, does not require any special campus services (i.e., security, production set up, facilities assistance, etc.), and does not violate applicable fire and life safety codes.

## **INCIDENTAL, NONCOMMERCIAL FILMING, PHOTOGRAPHY, AND OTHER RECORDING DEVICES**

No permit is required for the incidental filming or photography by Otis College faculty, staff, and students creating work to be used for non-commercial, educational, or administrative purposes provided such incidental filming, photography or recording can be done without interrupting campus programs, classes, activities, or normal business operations, does not require any special campus services (i.e., security, production set up, facilities assistance, etc.), and does not violate applicable fire and life safety codes.

In addition, no permit is required for the incidental, unobtrusive filming, photography or recording by visitors or tourists to Otis College as long as such filming, photography or recording is not used for commercial purposes

at any time without the express written permission of Institutional Advancement and Facilities Management. The use of recording devices without the express consent of those being recorded is prohibited.

### **STRICTLY PROHIBITED FILMING, PHOTOGRAPHY, AND RECORDING**

All filming, photography and recording within Otis College parking structures are prohibited. In addition, all photography, video, and audio recording will not be allowed in any of the following established private areas at any time:

Bathrooms, shower areas, locker and changing rooms—areas where a reasonable person might change clothing, including private offices; Rooms used for medical, physical, or mental therapy or treatment; and entrances, exits, lobbies, and hallways to on-campus counseling centers; during the course of meetings with College administration, unless permission is granted.

Notwithstanding the aforementioned, the College reserves the right to prohibit any filming, photography, or recording on its premises or at any leased property, for any or no reason.

### **FREEDOM OF EXPRESSION**

The College supports every individual's right to freedom of expression consistent with the forum (area of campus) in which the expression is made. The College also recognizes the importance of fostering a culture of tolerance and civility that is a cornerstone for the accomplishment of its educational goals. Within the classroom, visual and/or oral demonstrations, depictions, or conduct that may be offensive to an individual will not be restricted when there is a legitimate pedagogical context, such as material having an appropriate connection to course subject matter. Similarly, campus discourse on topics of political, artistic, or social issues that are conducted consistent with the nature of the forum and reasonable institutional limitations that are clear and unambiguous will be supported.

Expression that is severe, persistent, and objectively offensive, or directed toward an individual based upon that individual's protected status (e.g., sex/gender, race, ethnicity, national origin, disability or age), is not a protected form of speech or expression and can form the basis of a violation of Otis College policies. Other limitations on free speech include endangering someone or threatening them, inciting violence, using "fighting words" directed at an individual or group that directly provoke violence, defamation, obscenity, and expression that has a discriminatory effect such that it limits or denies someone's educational or employment access, benefits, and/or opportunities.

### **GAMBLING**

Students are expected to abide by the federal laws and the laws of California prohibiting illegal gambling, including online gaming. Gambling for money or other things of value on campus or at College-sponsored activities is prohibited except as permitted by law. Such prohibited activity includes, but is not limited to betting on, wagering on, or selling pools on any College event; possessing on one's person or premises (e.g., room, residence unit, car) any card, book, or other device for registering bets; knowingly permitting the use of one's premises or one's phone or other electronic communications device for illegal gambling; knowingly receiving or delivering a letter, package, or parcel related to illegal gambling; offering, soliciting, or accepting a bribe to influence the outcome of an event; and involvement in bookmaking or wagering pools.

### **(GRIEVANCE) STUDENT COMPLAINT DISCLOSURE AND PROCEDURES**

On October 29, 2010 the United State Department of Education issued a Final Regulations on Program Integrity Issues [75 FR 66831] that includes regulations at 34 CFR §600.9 requiring that educational institutions not created by the state be "established by name as an educational institution by a State through a charter,

statute, constitutional provision or other action . . .” and be “authorized to operate educational programs beyond secondary level, including programs leading to a degree or certificate.” California’s independent, non-profit, WASC accredited colleges and universities are authorized within the meaning of 34 CFS §600.9 et seq for the following reason:

1. The California Master Plan for Higher Education specifically recognizes that California’s independent institutions of higher education “share goals designed to provide education opportunity and success to the broadest possible range of [California’s] citizens” with the state’s public segments (California Education Code § 66010.2).
2. The Legislature “recognizes the role of independent, regionally accredited postsecondary education in California postsecondary education,” and that “statewide planning, policy coordination, and review of postsecondary education shall include attention to the contributions of the independent institutions in meeting the state’s goals of access, quality, educational equity, economic development, and student aid” (California Education Code §66014.5(a)).
3. The Legislature in adopting the Private Postsecondary Education Act chose to exempt institutions that are “accredited by the Accrediting Commission for Senior Colleges and Universities, Western Association of Schools and Colleges, or the Accrediting Commission for Community and Junior Colleges, Western Association of Schools and Colleges” from the Act (California Education Code, Title 3, Division 10, Part 59, Chapter 8).
4. All of the institutions covered by the WASC exemption to the California Private Postsecondary Education Act of 2009 have had to meet strict standards regarding classroom instruction quality, adequate facilities, and financial stability. These institutions are eligible to participate in California’s student aid program known as the Cal Grant Program, and subject to audit by the California Student Aid Commission.
5. California’s longstanding “Supervision of Trustees and Fundraisers for Charitable Purposes Act” [Cal. Gov’t Code § 12598] provides public means to submit complaints regarding non-profit colleges and universities that abuse their status under the Internal Revenue Code of 1986 (23 U.S.C. §501(c)(3), and grants to the California Attorney General broad powers to undertake law enforcement investigations and legal actions to protect the public interest.

Under existing law, the Attorney General maintains oversight of nonprofit colleges and universities to assure compliance with their stated public purpose. Accordingly, final authority rests with the Attorney General, who can review any complaint to assure that a student’s complaint was subjected to a fair process consistent with procedures established by the nonprofit college or university.

A complaint is an expression of dissatisfaction about a situation that the person making the complaint wants to see rectified. The Student Complaint Procedure is intended to resolve students’ complaints related to College policies, programs, and services. The goal of the procedure is to allow students to exercise their due process rights with a simple and easily understood process.

Any Otis College student, or person acting on a student’s behalf, may express or file a complaint. All Otis College faculty and staff will refrain from any reprisal or threat of reprisal against any student registering a complaint.

The Student Complaint Procedure consists of two parts: making internal complaints (within Otis College) and making external complaints (to agencies outside of Otis College). When making an internal complaint regarding the handling of student education records, academic or behavioral conduct, harassment, sexual harassment, or grade appeals, the student complainant should consult *The Hoot* for specific procedures.

## **INTERNAL COMPLAINT PROCEDURE**

### *Step 1: Informal Complaint*

Students should first attempt to resolve concerns or complaints informally. To make an informal complaint, the student expresses his or her concerns or complaints to the faculty or staff member most directly involved. A student may make an informal complaint verbally or in writing. Students may request that the person's supervisor be involved in this informal resolution process. Any student needing advice on how to begin an informal complaint should consult the Dean or Associate Dean of Student Affairs.

### *Step 2: Formal Complaint*

If the student is not satisfied with the conclusions of the informal process, the student may make a formal complaint. Such complaints are made with an expectation that the College will formally investigate and provide a written summary of findings and action steps, if any. Students are normally required to go through the informal process before initiating the formal process.

To make a formal complaint, the student, or person acting on the student's behalf, submits the complaint using the online Student Complaint Form, available at [https://otiscollege.formstack.com/forms/student\\_complaint](https://otiscollege.formstack.com/forms/student_complaint). Using the form helps to ensure that full information is provided and makes it easier for the College to respond to the student's concerns. However, students can also use their own format for writing their complaint and then e-mail ([studentaffairs@otis.edu](mailto:studentaffairs@otis.edu)), mail, or deliver (Ahmanson Hall, 2<sup>nd</sup> floor) it to the Office of Student Affairs.

Otis College will conduct an investigation into the complaint, including interviews with relevant persons, a record review, or other efforts that are necessary to form an accurate and factual basis for the resolution of the complaint. Once the investigation is concluded, Otis College will prepare a brief written report that summarizes the complaint and a finding (either "founded," meaning a violation has occurred, or "unfounded," meaning the complaint is without merit). The written report will normally be provided to the student complainant and any relevant persons within 20 business days.

## **EXTERNAL COMPLAINT PROCEDURE**

If the student believes that his or her complaint warrants further attention and is related to the College's compliance with academic program quality and accrediting standards, the student is directed to contact the Western Association of Schools and Colleges (WASC) at <http://www.wascsenior.org/comments>. WASC is the primary academic accrediting body for Otis College of Art and Design.

Complaints that a student believes warrant further consideration after exhausting the reviews of Otis College and WASC may be submitted to the Bureau for Private Postsecondary Education for review of a complaint.

The student may file a complaint with the Bureau of Private Postsecondary Education ("Bureau") using the [Bureau's complaint form](#). The Bureau may review and, as appropriate, act on the complaint, or may refer the complaint to an appropriate state agency or entity for resolution (e.g. to WASC, ACPE, California Student Aid Commission, Attorney General's office, various state licensing bodies) or request reconsideration by Otis College of Art and Design. The Bureau retains the responsibility to determine whether a referred complaint remains pending or is resolved.

The bureau may be contacted at:

2535 Capital Oaks Drive, Suite 400  
Sacramento, CA 95833  
Telephone: (916) 431-6924  
FAX: (916) 263-1897  
<http://www.bppe.ca.gov>

If the student believes that his or her complaint warrants further attention and is related to the handling of the student's education records, a complaint may be filed with the Family Policy Compliance Office, US Department of Education, 400 Maryland Avenue, SW, Washington, DC 20202-4605.

Most complaints made to media outlets or public figures, including members of the California legislature, Congress, the Governor, or individual trustees of Otis College of Art and Design are referred to the College President's Office.

Nothing in this disclosure limits any right that you may have to seek civil or criminal legal action to resolve your complaints.

Otis College of Art and Design has provided this disclosure to you in compliance with the requirements of the Higher Education Act of 1965, as amended, as regulated in CFR 34, Sections 600.9 (b) (3) and 668.43(b). If anything in this disclosure is out of date, please notify the Vice President for Student Success / Dean of Student Affairs at:

9045 Lincoln Blvd.  
Los Angeles, CA 90045  
310-665-6961  
[studentaffairs@otis.edu](mailto:studentaffairs@otis.edu)

## **GUEST SPEAKERS ON CAMPUS**

It is the policy of the campus to foster a spirit of free inquiry and to encourage the timely discussion of the broad range of issues that concern our community, provided that the views expressed are stated openly and are subject to critical evaluation. Within our prevailing standards of decency and honesty, this policy will be construed to mean that within the context of the College and consistent with the institutional mission and values, controversial topics may be raised for intelligent discussion on the campus. Guest speakers do not represent the ideas, opinions, or political/ideological positions of Otis College. Restraints on free inquiry should be held to that minimum which is consistent with preserving a community in which change is accomplished by peaceful democratic means, even if it involves robust debate. Students, either as individuals or as members of recognized student organizations, who act in violation of the provisions of this rule will be subject to Conduct procedures and actions as outlined in the Code of Student Conduct.

## **STUDENT ORGANIZATION RESPONSIBILITIES**

A registered student organization, after consulting with and obtaining prior approval of its advisor, may invite guest speakers to the campus to address meetings, subject to the following provisions:

- Sponsorship must be by a registered student organization.
- Proper arrangements for the use of College facilities must be made, consistent with institutional policy.
- It must be clear that the student organization, not the College, is extending the invitation and that any views the speaker may express are his or her own and not those of the College.
- The student organization must take whatever steps are necessary to insure that the meeting is conducted in an orderly manner. This may necessitate consultation with Campus Security and/or hiring of outside Security.
- The student organization must provide means for critical evaluation of the speaker's view, which must include, at a minimum, an open question period following the speaker's presentation.
- The student organization must comply with any and all conditions for the orderly and scholarly conduct of the meeting.

## **GUEST SPEAKER RESPONSIBILITIES**

A speaker invited by a student organization must not advocate action or urge the audience to take action which is illegal under the laws of the United States, California or which is prohibited by the rules of the College or the Code of Student Conduct. It is the responsibility of the student organization to inform speakers in writing of this prohibition.

## **IDENTIFICATION CARDS/ONE CARD**

All students are required to obtain an Otis College Identification (ID) Card, available through the Student Activities Office on scheduled days as posted. Otis College ID Cards remain valid with current enrollment. ID Cards are used for campus access, purchase food in Elaine's and the Café, pay for laundry, buy supplies in the campus art supply store, 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 Campus Safety and Security. Replacement cost is \$25.00

## **IMMUNIZATIONS**

The immunizations listed below are required for all newly enrolled students. All forms must be submitted to the Student Health and Wellness Center prior to the first day of class.  
MMR (Measles, Mumps, Rubella) and TB screening/test.

## **INTELLECTUAL PROPERTY POLICY**

Otis College 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 College Library is available for use by the general public during specially arranged hours, circulation privileges are offered only to faculty, staff, and students enrolled in degree programs. Students are required to present an Otis College Library Card when requesting library transactions. To obtain an Otis College Library Card, students should bring their Otis College 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 College 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 College 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 Campus Safety and Security Office is the Lost and Found site. If you find an item that may have been lost, take it to the Safety and Security Office. 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.

## **MAIL**

Commuter Students may not use the Otis College address as a mailing address unless permission has been given by the Vice President/Dean of Student Affairs and the Director of Purchasing. Residential students will be assigned a mailbox at the time of move-in into the Residence Life and Housing Program. Residents must follow all mail policies associated with residential mailboxes.

## **NONMOTORIZED VEHICLES**

The use of skateboards, hover-boards, bicycles, in-line skates, and any other nonmotorized 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 nonmotorized vehicles are not permitted for use inside any Otis College 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.

## **OFFICIAL NOTICES**

College e-mail is the College's primary means of communication with students. Students are responsible for all communication delivered to their College e-mail address. Methods for official notice at Otis College are text messaging, Otis College e-mail, postal mail, departmental mailboxes, and bulletin boards.

## **PARENTING, PREGNANT, AND NURSING**

To help improve the College graduation rates of young parents, Otis College supports pregnant and parenting students so that they may stay in school and complete their education, and thereby build better lives for themselves and their children.

Because it is illegal under Title IX for schools to exclude pregnant students (or students who have been pregnant) from participating in any part of an educational program, including extracurricular activities, Otis College is committed to full participation by pregnant, nursing and parenting students. In response to notification of need, the College may implement special instructional programs or classes for pregnant students. Participation is completely voluntary on the part of the student, and any programs and classes

offered will be comparable to those offered to other students with regard to the range of academic, extracurricular, and enrichment opportunities.

The College treats pregnant students in the same way that any similarly situated student is treated. Thus, any special services provided to students who have temporary medical conditions are also provided to pregnant students. Likewise, a student who is pregnant or has given birth will not be required to submit medical certification for school participation unless such certification is also required for all other students with physical or emotional conditions requiring the attention of a physician.

Otis College will excuse a student's absences because of pregnancy or childbirth for as long as the student's doctor deems the absences medically necessary. When a student returns to College, she will be allowed to return to the same academic and extracurricular status as before her medical leave began.

Questions regarding this policy and its implementation should be directed to Dr. Carol D. Branch, the College's Title IX Coordinator at [cbranch@otis.edu](mailto:cbranch@otis.edu) or (310) 846-2554.

## **ON-CAMPUS PARKING**

Vehicles parked on College grounds must display a permit at all times. Vehicles without a valid Otis College parking permit will be cited and/or towed by the LAPD. Parking permits are available through the Campus Safety Office. Full- or part-time 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 in the Security Office. 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.

Otis College of Art and Design provides parking for faculty, employees, students, vendors, and visitors. Available parking spaces are filled on a first-come, first-serve basis each day. This policy is not a guarantee that a parking space will be provided or available at all times.

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 coffee makers 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.

## **POSTING GUIDELINE**

The College supports the freedom to publicize activities and distribute materials by internal or external entities relating to functions both on- and off-campus that benefit the College community and are consistent with the College's values.

### **GENERAL POSTING**

Approval must be obtained prior to making use of campus facilities for the sale, promotion, posting or distribution of any type of material. All material must have a responsible sponsor stated directly on each piece and adhere to all policies that apply.

All printed materials posted or distributed on campus by students and guests must meet the approval of the Director of Student Activities. Printed materials include flyers, posters, banners, announcements and advertisements.

Bring one sample to the Director of Student Activities for stamped approval and make copies from that sample. Allow 24 hours turnaround time for approval.

### **ADDITIONAL APPROVALS**

The Director of Student Activities (or designee) must approve all promotional material for any and all activities before being posted. Career Services must also approve announcements advertising employment opportunities for Otis' students.

Academic and Administrative office posters do not need the approval of the Director of Student Activities but should be marked with department and date, (i.e., Financial Aid Office, December 10, 2013. Do not remove until December 31, 2013).

The promoting group must obtain permission of the appropriate department to post on bulletin boards in Academic/Administrative areas for non-departmental ads.

### **LITERATURE DISTRIBUTION**

Literature distribution must be supervised by a student member of the sponsoring registered organization. Nonstudents may not distribute literature on campus without specific approval of the Director of Student Activities or the Dean of Student Affairs. Each sponsoring organization will be held responsible for the conduct of the distribution activity, including the behavior of any nonstudent participant. For a complete guide to posting on campus, you should contact the Director of Student Activities directly.

Failure to adhere to this policy may result in losing the privilege to distribute or post printed materials on campus for a period of time to be specified by the Director of Student Activities.

## **RIGHT TO BE INFORMED**

Otis College faculty, staff, and students as integral members of the academic community, all have the right of free access to information on policies and procedures involving campus security, the reporting of criminal action and other emergencies, and the enforcement authority of security personnel. Otis College has the corresponding responsibility to publish or in other ways make known descriptions of programs regarding campus security and crime prevention as well as statistics on the occurrence of specific crimes. Notification of the annual security report is made by the College's Environmental Health and Safety Manager, and the full

report is posted on the College website each October at [www.otis.edu/annual-crime-report](http://www.otis.edu/annual-crime-report). Hardcopies are available from Facilities Management upon request.

## **SALES AND SOLICITATION**

Canvassing or solicitation for funds, sales, or subscriptions is prohibited on campus or in College buildings unless written permission has been granted by the Vice President for Student Success/Dean of Student Affairs (or designee) for students. Additionally, outside and for-profit groups are not allowed to sell items or solicit members of the College community on campus without prior approval from the Vice President for Student Success/Dean of Student Affairs (or designee).

Posters, flyers, and other event advertisements must be approved by the Director of Student Activities prior to posting or distribution.

The sale of merchandise, publications, or service on College property, other than by contracted vendors, authorized stores, restaurants, departments or divisions of the College, is likewise prohibited except upon written permission from an Otis College senior administrator (or designee).

## **SHOES ON CAMPUS**

For the safety and wellbeing of the student community, all students must wear shoes at all times on campus property with the exception of a student's residential room.

## **SMOKING ON CAMPUS**

Smoking and/or consuming tobacco (including chewing tobacco) or any other tobacco-related products is prohibited inside all campus buildings, instructional areas (workshops, etc.), gallery and studio spaces, and within the parking structure.

For the purposes of this policy, tobacco-related products shall include all those containing either tobacco as an ingredient or any chemical derivatives and byproducts of tobacco (i.e., nicotine). Tobacco-related products include cartridges for smokeless cigarettes, electronic cigarettes, hookahs, and portable vaporizers.

All outside smoking is restricted to the designated smoking area located on the east side of the Galef building.

## **STUDENT BEHAVIORAL EXPECTATIONS**

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 Code of Student 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 their 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 U.S. Department of Education concerning alleged failures by the College to comply with the requirements of FERPA.

The Office that administers FERPA is Family Policy Compliance Office, U.S. Department of Education, 400 Maryland Avenue, SW, Washington, DC 20202-4605.

## **STUDENT HEALTH AND ACCIDENT INSURANCE PROGRAMS**

All students are required to enroll in the Otis College Student Health Insurance Program. During designated waiver periods each semester, students are allowed to waive out of the Otis College insurance plan. For more information about the Student Health Insurance Program, contact the Student Health and Wellness Center.

All Otis College 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 Student Health and Wellness Center. If students need to seek medical treatment, a claim form must be obtained from the Student Health and Wellness Center. 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 and 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 College premises without a valid Exhibition contract with all required signatures will not be permitted. All Otis College 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 the Environmental health, safety, and security manager..

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 restrooms. 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 (including digital 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 Center 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 gray 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 College' 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 of each fall. Students are also encouraged to carpool, bike or take public transportation to and from campus. More info about Otis College' sustainability issues is available at <http://www.otis.edu/sustainability>

## VETERANS

As a recognized institution of higher learning, Otis College 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.

Otis College is a participant in the Yellow Ribbon Program. Veterans must be accepted into a degree program to be eligible for Veterans Administration benefits. For more information on the services, programs and opportunities for Veterans, please visit our Veterans information site at <http://www.otis.edu/veterans>.

## VISITING A CLASS

Students on occasion and with permission from the faculty of record may invite a *visitor* to a class in which they are enrolled (all Otis College student classroom behavior is subject to the Code of Student Conduct as outlined in The Hoot; please refer to the *Bringing Guests or Children/Dependents to Class* policy regarding non-Otis College visitors). If a student enrolled in a course invites and seeks permission to bring a visitor, the student host is responsible for maintaining appropriate behaviors (both her/his own and that of an approved visitor) as outlined in the Code of Student Conduct. It is strongly recommended that students seek permission for classroom visitors at least 3 days in advance of a requested classroom visit.

## WEAPONS ON CAMPUS

Possession, use, or distribution of explosives (including fireworks and ammunition), guns (including air, plastic, BB, paintball, facsimile weapons, and pellet guns), or other weapons or dangerous objects such as arrows, axes, machetes, nun chucks, throwing stars, or knives (switchblade or belt buckle) with a blade of longer than two inches, including the storage of any item that falls within the category of a weapon in a vehicle parked on College property, are prohibited from being used as part of art projects, displays, installations, and presentations. Artistic and ceremonial display or possession of a weapon may be permitted by filling out an "Exhibition and Facilities Use contract" found online at [www.otis.edu/exhibition-facilities-use-contracts](http://www.otis.edu/exhibition-facilities-use-contracts).

# TITLE IX





## **TITLE IX: SEX/GENDER DISCRIMINATION**

### **SEX/GENDER DISCRIMINATION POLICY**

The College is committed to complying with all requirements as set forth by Title IX of the Education Amendments of 1972 (“Title IX”). As such, discrimination on the basis of sex or gender will not be tolerated in any of College’s education programs or activities. Such discrimination includes, but is not limited to, the following: sexual harassment; sexual violence; sex or gender-based bullying; hazing; stalking; relationship violence; and failure to provide equal opportunity in admissions, activities, or employment. Student workers will be covered by this policy, and may also fall under the jurisdiction of human resources, which will jointly resolve all complaints with the Associate Dean of Student Affairs.

### **SEXUAL HARASSMENT AND MISCONDUCT POLICY**

Otis College of Art and Design expects that all members of the community—students, faculty, staff, guests, and visitors—should be able to pursue their work and education in an environment free from sexual misconduct, violence, harassment, and intimidation. The College does not tolerate sexual misconduct, violence, harassment, or intimidation within the work or academic environment.

Sexual harassment occurs when sexual advances, requests for sexual favors, or any conduct of a sexual nature is made a condition of an individual’s employment, appointment, admission or academic evaluation, or used as a basis for evaluation in personnel decisions or academic evaluations. Any sexual misconduct that purposely or effectively interferes with an individual’s work or academic performance or creates an intimidating, hostile, offensive, or otherwise adverse working or learning environment, is a direct violation of this policy. Such examples may include, but are not limited to, the following: sexual harassment, sexual violence, sex or gender-based bullying, hazing, stalking, relationship violence, and failure to provide equal opportunity in admissions, activities, employment, or professional development.

Students with questions regarding this policy or believed instances of harassment or sexual misconduct should be brought to any of the following individuals: Associate Dean of Student Affairs at [nnegrete@otis.edu](mailto:nnegrete@otis.edu), Title IX Coordinator [cbranch@otis.edu](mailto:cbranch@otis.edu), or complete an online “Incident Report” to initiate a complaint process at [www.otis.edu/forms/students/student-incident-report/](http://www.otis.edu/forms/students/student-incident-report/). Students will not be disciplined or discriminated against in any way for sexual harassment inquiries or complaints made in good faith. If harassment or sexual misconduct is established, the College will discipline the offender. Disciplinary action for violations of this policy can range from verbal or written warnings, to serious sanctions, up to and including dismissal from the College.

The College Title IX Coordinator will be informed of, and oversee, all complaints of sex discrimination/harassment/misconduct and is responsible for identifying and addressing any patterns or systemic problems that arise during the review of such complaints.

The College will make every effort to successfully complete the grievance process for complaints of sex discrimination over a period of sixty (60) days or less. The reporting party will receive periodic status updates on the progress of the complaint and any subsequent appeals. During the investigation and/or grievance process for complaints of sex discrimination, the College may take a number of interim actions in order to ensure the preservation of the educational experience and the overall College environment of the party bringing the complaint. These actions may include, but are not limited to, the following: imposing a no contact order on the responding party; residence hall room change for one or more involved parties; changes in academic schedules or assignments for one or both parties and interim suspension of the responding party. To read more about Title IX of the Education Amendments of 1972, please visit

[www.dol.gov/oasam/regqs/statutes/titleix.htm](http://www.dol.gov/oasam/regqs/statutes/titleix.htm) .

## 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 Student 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 Counseling Services, the Residence Life and Housing Department and the Title IX Coordinator.

## 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).

## VIOLATIONS OF THE COLLEGE SEXUAL HARASSMENT AND MISCONDUCT POLICY

Sexual misconduct is a serious offense and such violations are subject to any combination of conduct sanctions as described above in Section 7: Formal Conduct Procedures with individuals found responsible for violation of the sexual harassment and misconduct policy facing a recommended sanction of College suspension or College dismissal. Deviations from this range are rare and only made where there are compelling mitigating circumstances. Suspensions, if given, are based on satisfying conditions rather than solely on a period of time. Predatory, pattern and/or repeat offenders face dismissal, which is also available for any serious offense whether pattern, predatory or repeat offending is evidenced or not. The other forms of sexual misconduct defined below cover a range of behaviors, and therefore a range of sanctions from warning to dismissal can be applied, depending on the nature of the misconduct. A partial list of College sexual conduct policy violations is listed below.

1. **Sexual Harassment:** Gender or sex-based verbal or physical conduct that has the effect of unreasonably interfering with an individual's work or academic performance or creates an intimidating, hostile or offensive working or educational environment. There are two types of sexual harassment defined here, and harassment may also be found under the retaliation policy, below:

**Hostile Environment:** includes situations in which there is harassing conduct that is sufficiently severe, pervasive/persistent, and objectively offensive so that it alters the conditions of education, from both a subjective (the alleged victim's) and objective (a reasonable person's) viewpoint. The determination of whether an environment is "hostile" must be based on all the circumstances. These circumstances could include, but are not limited to, the following:

- The frequency of the speech or conduct;
- The nature and severity of the speech or conduct;
- Whether the conduct was physically threatening;
- Whether the speech or conduct was humiliating;
- The effect of the speech or conduct on the alleged victim's mental and/or emotional state;
- Whether the speech or conduct was directed at more than one person;
- Whether the speech or conduct arose in the context of other discriminatory conduct;
- Whether the speech or conduct unreasonably interfered with the alleged victim's educational or work performance; and
- Whether a statement is a mere utterance of an epithet which engenders offense in a student or offends by mere discourtesy or rudeness.

Quid Pro Quo sexual harassment exists when there are unwelcome sexual advances, requests for sexual favors or other verbal or physical conduct of a sexual nature where submission to, or rejection of, such conduct results in educational or employment action.

- *Nonconsensual Sexual Intercourse (or attempts to commit the same)*: Any sexual intercourse (anal, oral, or vaginal), however slight, with any object, by a person upon another person, without consent and/or by physical force.
  - *Nonconsensual Sexual Contact (or attempts to commit the same)*: Any intentional sexual touching, however slight, with any object, by person upon another person, without consent and/or by physical force.
2. **Sexual Exploitation**: Taking nonconsensual or abusive sexual advantage of another for one's own advantage or benefit, or to benefit a person other than the one being exploited. Examples of sexual exploitation include, but are not limited to, the following:
- Prostituting another student;
  - Nonconsensual video or audio recording of sexual activity;
  - Exceeding the boundaries of explicit consent, such as allowing friends to hide in a closet to be witness to one's consensual sexual activity;
  - Engaging in voyeurism (Peeping Tommerly); and/or
  - Knowingly transmitting a sexually transmitted disease/infection or HIV to another student.
3. **Retaliation**: Exists when an individual harasses, intimidates, or takes other adverse actions against a person because of the person's participation in an investigation of discrimination or sexual misconduct or their support of someone involved in an investigation of discrimination or sexual misconduct. Retaliatory actions include, but are not limited to, threats or actual violence against the person or their property, adverse educational or employment consequences, ridicule, intimidation, bullying, or ostracism. The College will impose sanctions on any faculty, student or staff member found to be engaging in retaliation.

## DEFINITIONS

### CONSENT

"Affirmative consent" means affirmative, conscious, and voluntary agreement to engage in sexual activity. It is the responsibility of each person involved in the sexual activity to ensure that he or she has the affirmative consent of the other or others to engage in the sexual activity. Lack of protest or resistance does not mean consent, nor does silence mean consent. Affirmative consent must be ongoing throughout a sexual activity and can be revoked at any time. The existence of a dating relationship between the persons involved, or the fact of past sexual relations between them, should never by itself be assumed to be an indicator of consent.

### COERCION

There is a difference between seduction and coercion; coercion is defined as unreasonably pressuring another person for sex. Coercing someone into engaging in sexual activity violates this policy in the same way as physically forcing someone into engaging in sexual activity.

### DATING/RELATIONSHIP VIOLENCE

Violence or abuse by a person in an intimate relationship with another.

### STALKING

Stalking is a course of conduct directed at a specific person that is unwelcome and would cause a reasonable person to feel fear.

## **SEXUAL MISCONDUCT**

Includes, but is not limited to, sexual harassment, nonconsensual sexual contact, nonconsensual sexual intercourse, and/or sexual exploitation (see "Community Standards Sexual Misconduct Policy" for further information).

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 College. If a student is accused of sexual assault they are subject to disciplinary action in accordance with the stated code of conduct in this publication.

## **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; and
- 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.

## **CONFIDENTIALITY AND REPORTING SEXUAL MISCONDUCT**

College officials, depending on their roles at the College, have varying reporting responsibilities and abilities to maintain confidentiality. In order to make informed choices, one should be aware of confidentiality and mandatory reporting requirements when consulting campus resources. On campus, some resources may maintain confidentiality, offering options and advice without any obligation to inform an outside agency or individual unless you have requested information to be shared. Other resources exist for you to report crimes and policy violations and these resources will take action when you report victimization to them. Most resources on campus fall in the middle of these two extremes; neither the College nor the law requires them to divulge private information that is shared with them, except in the rare circumstances. The following describes the three reporting options at College:

### **CONFIDENTIAL REPORTING**

If you would like the details of an incident to be kept confidential, you may speak with on-campus counselors, off-campus rape crisis resources, or clergy/chaplains who will maintain confidentiality. Campus counselors are available to help you free of charge and can be seen on an emergency basis during normal business hours.

**PRIVATE REPORTING**

You may seek advice from certain resources who are still required to report formally but will not tell anyone else your private, personally identifiable information. Private reporting is not confidential, and will still follow all mandated reporting procedures but will do so in a way that protects everyone's privacy. These resources/staff include employees who have perceived responsibility or authority to address sexual misconduct, Resident Advisors (RAs), faculty members, advisors to student organizations, career services staff, admissions officers, student activities personnel, and many others. If you are unsure of someone's duties and ability to maintain your confidentiality, ask them before you talk to them. They will be able to tell you and can help you make decisions about who can help you best. Some of these resources, such as RAs, are instructed to share incident reports with their supervisors, but they do not share any personally identifiable information about your report unless you give permission, except in the rare event that the incident reveals a need to protect you or other members of the community. If your personally identifiable information is shared, it will be shared with as few people as possible and all efforts will be made to protect your privacy to the greatest extent.

**FORMAL REPORTING OPTIONS**

You are encouraged to speak to College officials, such as the Title IX Coordinator, Dean or Associate Dean of Student Affairs, and Campus Security to make formal reports of incidents of sexual misconduct. You have the right, and can expect, to have incidents of sexual misconduct taken seriously by the College when formally reported, and to have those incidents investigated and properly resolved through administrative procedures. Formal reporting still affords privacy to the reporter, and only a small group of officials who need to know will be told. Information will be shared as necessary with investigators, witnesses, and the responding party. The circle of people with this knowledge will be kept as tight as possible to preserve your rights and privacy. Please note, for statistical purposes, the College must notify local law enforcement of the occurrence on campus of any of six major violent crimes, including certain sex offenses, and hate crimes. Your personally identifiable information can be excluded from this report if you desire.

**REPORTING SEXUAL HARASSMENT AND MISCONDUCT AND GENDER-BASED DISCRIMINATION**

To report an incident, contact the Title IX Coordinator (310) 846-2554, the Dean of Student Affairs (310) 665-6960 or security at (310) 665-6965. Reports can also be submitted online through the incident report form online. Anyone with knowledge about a sexual assault or incident of sexual misconduct 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. To contact campus security call (310) 665-6965 or stop by the office it is open 24 hours.
2. Consider securing immediate professional support to assist you in the crisis.
3. You can contact counseling services at (424) 207-3762, or call Jamie Turner, Therapist, at (310) 665-6968.
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 Santa Monica Rape Treatment Center or Valley Trauma Center.

6. Contact the Title IX Coordinator at (310) 846-2554, if you need assistance with College-related concerns

Santa Monica Rape Treatment Center–UCLA Medical Center  
1250 16th St.  
Santa Monica, CA 90404  
(310) 319-4000  
<http://www.911rape.org/home>

## **FEDERAL TIMELY WARNING OBLIGATIONS**

Individuals impacted by sexual misconduct should be aware that College administrators must issue timely warnings for incidents reported to them that pose a substantial threat of bodily harm or danger to members of the campus community. The College will make every effort to ensure that the impacted party's name and other identifying information are not disclosed, while still providing enough information for community members to make safety decisions in light of the danger.

## **INFORMATION SUPPLEMENTING THE COLLEGE SEXUAL MISCONDUCT POLICY**

In addition to the information provided in the College Sexual Harassment and Misconduct Policy, students should know that rape is a crime that can be reported to civil authorities. Rape is often thought of as a violent attack on a woman by a madman who uses a weapon to threaten his victim, but this description does not apply to the majority of rapes that take place in the United States. "Victims of rape and sexual assault report that in nearly 3 out of 4 incidents, the offender was not a stranger...two thirds of the victims 18 to 29 years old had a prior relationship with the rapist" (Greenfield, 1997). Therefore, College students are therefore more likely to be victimized by someone they know, and perhaps trust, than by someone who is a stranger. Both men and women can be targets. Nonconsensual intercourse by a person one knows is defined as date rape or acquaintance rape, both of which are as serious a crime as stranger rape.

## **CONTACTS AND RESOURCES**

Questions or concerns regarding the College's procedures and Title IX may be directed to the following resources:

Carol D. Branch, Ph.D.  
Assistant Dean of Student Affairs and Title IX Coordinator  
Office of Student Affairs  
9045 Lincoln Boulevard, Los Angeles, CA 90045  
(310) 846-2554  
[cbranch@otis.edu](mailto:cbranch@otis.edu)

Inquiries may be made externally to:

Office for Civil Rights (OCR)  
U.S. Department of Education  
400 Maryland Avenue, SW, Washington, DC 20202-1100  
Customer Service Hotline #: (800) 421-3481  
Facsimile: (202) 453-6012  
TDD#: (877) 521-2172  
[OCR@ed.gov](mailto:OCR@ed.gov)  
[www.ed.gov/ocr](http://www.ed.gov/ocr)

## FREQUENTLY ASKED QUESTIONS

The following are some of the most commonly asked questions regarding the College's sexual conduct policy and procedures.

a) Does a complaint remain confidential?

Reports made to counselors, health service providers, and clergy will be kept confidential. All other reports are considered private. The privacy of all parties to a complaint of sexual misconduct will be maintained, except insofar as it interferes with the College's obligation to fully investigate allegations of sexual misconduct. Where information is shared, it will still be tightly controlled on a need-to-know basis.

In all complaints of sexual misconduct, the reporting party will be informed of the outcome. In some instances, the administration also may choose to make a brief announcement of the nature of the violation and the action taken, to the community, though personally identifying information about the impacted party will not be shared. Certain College administrators are informed privately (e.g., the President of the College, Chief Conduct Officer, Title IX Coordinator, Chief Operations Officer, etc.). The College must statistically report the occurrence on campus of any of six major violent crimes, including certain sex offenses, and hate crimes in an annual report of campus crime statistics. This statistical report does not include personally identifiable information. Similarly, the College must notify local law enforcement of the occurrence on campus of any of six major violent crimes, including certain sex offenses, and hate crimes for statistical purposes. Your personally identifiable information can be excluded from this report if you desire.

b) Will my parents/guardians be told?

No, not unless you tell them. Whether you are the reporting party or the responding party, the College's primary relationship is to the student and not to the parent/guardian; however, in the event of major medical, conduct action, or academic jeopardy, students are strongly encouraged to inform their parents. College officials may directly inform parents when requested to do so by a student, or if a student's health and safety are at risk.

c) Will I have to face the responding party?

Yes, if you file a formal complaint, but not directly. Sexual misconduct is a serious offense and the responding party has the right to question the reporting party; however, the College does provide options for allowing questioning without direct contact, including live video stream or using separate hearing rooms.

d) Do I have to name the accused?

Yes, if you want formal conduct action to be taken against the respondent. No, if you choose to respond informally and do not file a formal complaint. One should consult the complete privacy policy described above to better understand the College's legal obligations regarding information that is shared with various College officials.

e) What should I do if I am accused of sexual misconduct?

First, do not contact the reporting party. You may immediately want to contact someone in the campus community who can act as your advisor. You may also contact the Title IX Coordinator, who can explain the College's procedures for dealing with sexual misconduct complaints. You may also want to talk to a counselor in Counseling Services.

f) What should I do about legal advice?

Targets of criminal sexual assault need not retain a private attorney to seek prosecution because legal issues will be handled through a representative from the District Attorney's office. If you are the responding party, you may want to retain an attorney or consider filing a civil action.

## g) What should I do about changing College housing rooms?

If you want to move, you may request a room change. Room changes under these circumstances are considered emergencies. It is the College's policy that in emergency room changes, the student is moved to the first available suitable room. Other accommodations available to you might include the following:

- Assistance from College support staff in completing the relocation;
- Arranging to dissolve a housing contract and prorate a refund;
- Exam, paper or assignment rescheduling;
- Taking an incomplete in a class;
- Transferring class sections;
- Temporary withdrawal; and/or
- Alternative course completion options;
- A no-contact order;
- Counseling assistance; and/or
- Escorts or other campus safety protections.

## h) What should I do to preserve evidence of a sexual assault?

Physical information of a sexual assault must be collected within about 120 hours of the assault for it to be useful in a criminal prosecution. If you believe you have been sexually assaulted, you should go to a hospital Emergency Room before washing yourself or your clothing. A sexual assault health professional (a specially trained nurse called a SANE) at the hospital is on call and will counsel you. If you go to the hospital, local police will be called but you are not obligated to talk to the police or to prosecute. The exam will help to keep that option open for you should you decide later to exercise it.

The hospital staff will collect information, check for injuries, and address the possibility of exposure to sexually transmitted infections. If you have changed clothing since the assault, bring the clothing you had on at the time of the assault with you to the hospital in a clean, sanitary container such as a clean paper grocery bag or wrapped in a clean sheet. (Plastic containers do not breathe, and may render forensic information useless.) If you have not changed clothes, bring a change of clothes with you to the hospital, if possible, as they will likely keep the clothes you are wearing as information. You can take a support person with you to the hospital, and they can accompany you through the exam, if you want.

## i) Will a student be sanctioned when reporting an act of sexual misconduct if the student has illegally used drugs or alcohol?

No. The College offers amnesty in such situations. The seriousness of sexual misconduct is a major concern and the College does not want any of the circumstances (e.g., drug or alcohol use) to inhibit the reporting of sexual misconduct.

## j) Will either party's prior use of drugs and/or alcohol be a factor when reporting sexual misconduct?

No, not unless there is a compelling reason to believe that prior use or abuse is relevant to the present complaint.

## k) What should I do if I am uncertain about what happened?

If you believe that you have experienced non-consensual sexual contact, but are unsure of whether it was a violation of the College's sexual misconduct policy, you should contact the Title IX Coordinator and/or Dean or Associate Dean of Student Affairs. The College provides counselors who can help you to define and clarify the event(s), and advise you of your options.



## RISK REDUCTION TIPS

Tips like these tend to make individuals feel blamed if a sexual assault occurs. It is never the impacted party's fault, and these tips are offered in the hope that recognizing patterns can help men and women to reduce the risk of victimization. That said, only a rapist or an empowered bystander can intervene to prevent a rape or assault. Generally, an assault by a known offender will follow a four-step pattern:

- An individual's personal space is violated in some way. For example, the perpetrator may touch the individual in a way that does not feel comfortable.
- If the impacted party does not express discomfort, the perpetrator may begin to view the individual as an easy target because she/he is not acting assertively.
- The perpetrator may take the potential target to a location that is secluded and where the person is vulnerable.
- The individual feels trapped or unable to be assertive and is raped or assaulted.

Decisive action early in an encounter may be the key to avoiding rape. An individual who can combine assertiveness and self-defense skills, who is self-confident and definite in his/her interactions with others, is less likely to become a target of rape. If the individual can assertively defend his/her rights initially, they have a better chance of avoiding being raped than does a person who resorts to techniques such as pleading or trying to talk the perpetrator out of it. If you find yourself in an uncomfortable sexual situation, these suggestions may help you to reduce your risk:

- Make your limits known before things go too far.
- Give clear messages. Say "yes" when you mean yes and "no" when you mean no. Leave no room for misinterpretation. Tell a sexual aggressor "NO" clearly and loudly.
- Try to extricate yourself from the physical presence of a sexual aggressor.
- Grab someone nearby and ask for help.
- Be responsible for your alcohol intake/drug use and realize that alcohol/drugs lower your sexual inhibitions and may make you more vulnerable to someone who views a drunk or high person as a sexual opportunity.
- Watch out for your friends and ask that they watch out for you. A real friend will get in your face if you are about to make a mistake. Respect them if they do.
- Be aware of any nonverbal messages you may be sending that conflict with what you are saying. Notice your tone of voice, gestures, and eye contact.
- Be forceful and firm when necessary. Don't be concerned with being polite. Your passivity may be interpreted as permission or approval for this behavior.
- Do not acquiesce to something you do not want just to avoid unpleasantness. Do not allow "politeness" to trap you in a dangerous situation. This is not the time to be concerned about hurt feelings.
- Trust your feelings or instincts. If a situation does not feel comfortable to you or you feel anxious about the way your date is acting, you need to respond. Leave immediately if necessary.

If you find yourself in the position of being the initiator of sexual behavior, you owe sexual respect to your potential partner. These suggestions may help you to reduce your risk for being accused of sexual misconduct:

- Do not make assumptions about the following:
  - Consent;
  - Someone's sexual availability;
  - Whether a person is attracted to you;
  - How far you can go; or
  - Whether a person is physically and mentally able to consent to you.

- Clearly communicate your intentions to your sexual partner and give them a chance to clearly relate their intentions to you.
- Mixed messages from your partner should be a clear indication that you should step back, defuse the sexual tension, and communicate better. Perhaps you are misreading your partner. Perhaps your partner has not figured out how far they want to go with you yet. You need to respect the timeline with which your partner is comfortable.
- Do not take advantage of someone's drunkenness or drugged state, even if they did it to themselves.
- Realize that your potential partner could be intimidated by you, or fearful. You may have a power advantage simply because of your gender or size. Do not abuse that power.
- Understand that consent to some forms of sexual behavior does not necessarily imply consent to other forms of sexual behavior.
- On this campus, silence and passivity cannot be interpreted as an indication of consent. Read your potential partner carefully, paying attention to verbal and nonverbal communication and body language.
- Do not force someone to have sex with you, or have sex with a partner who has not clearly consented to you by words or actions unmistakable in their meaning.

## 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 [www.meganslaw.ca.gov](http://www.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 College community, and may be considered by the College for enrollment and discipline purposes.

### References

Greenfield, L.A. (1997). Sex offenses and offenders [Electronic version]. U.S. Department of Justice, Office of Justice Programs, Bureau of Justice Statistics. Retrieved July 26, 2010, from [www.bjs.ojp.usdoj.gov/index.cfm?ty=pbdetail&iid=1146](http://www.bjs.ojp.usdoj.gov/index.cfm?ty=pbdetail&iid=1146).

# STUDENT CONDUCT



# **STUDENT CONDUCT**

## **CODE OF STUDENT CONDUCT**

### **SECTION I. PHILOSOPHY**

#### Otis College Philosophy Statement

The Otis College community is committed to fostering a campus environment that is conducive to academic inquiry, a productive campus life, and thoughtful study and discourse. The student conduct program within the Office of Student Affairs is committed to an educational and developmental process that balances the interests of individual students with the interests of the Otis College community.

A community exists on the basis of shared values and principles. At Otis College, student members of the community are expected to uphold and abide by certain standards of conduct that form the basis of the Code of Student Conduct. These standards are embodied within a set of core values that include integrity, respect, community/civic engagement, and social responsibility.

Each member of the Otis College community bears responsibility for his/her conduct and to assume reasonable responsibility for the behavior of others. When members of the community fail to exemplify these five values by engaging in violation of the rules below, campus conduct proceedings are used to assert and uphold the Code of Student Conduct.

The student conduct process at Otis College is not intended to punish students; rather, it exists to protect the interests of the community and to challenge those whose behavior is not in accordance with our policies. Sanctions are intended to challenge students' moral and ethical decision-making and to help them bring their behavior into accord with our community expectations. When a student is unable to conform their behavior to community expectations, the student conduct process may determine that they should no longer share in the privilege of participating in this community.

Students should be aware that the student conduct process is quite different from criminal and civil court proceedings. Procedures and rights in student conduct procedures are conducted with fairness to all, but do not include the same protections of due process afforded by the courts.

Due process, as defined within these procedures:

- (1) assures written notice of the charges against them
- (2) provides an opportunity for a hearing before an objective decision-maker or committee
- (3) provides an opportunity to respond to the charges against them

No student will be found in violation of College policy without information demonstrating that it is more likely than not that a policy violation occurred and any sanctions will be proportionate to the severity of the violation and to the cumulative conduct history of the student.

### **SECTION II. JURISDICTION**

Students at the College are provided a copy of the Code of Student Conduct each semester in the form of a link on the College website. Hard copies are available upon request from the Office of Student Affairs. Students are responsible for having read and abiding by the provisions of the Code of Student Conduct.

The Code of Student Conduct and the student conduct process apply to the conduct of individual students, both undergraduate and graduate and all College-affiliated student organizations. For the purposes of student conduct, the College considers an individual to be a student when an offer of admission has been extended and thereafter as long as the student has a continuing educational interest in the College.

The College retains conduct jurisdiction over students who choose to take a leave of absence, withdraw, or have graduated for any misconduct that occurred prior to the leave, withdrawal or graduation. If sanctioned, a hold may be placed on the student's ability to re-enroll and/or obtain official transcripts and all sanctions must be satisfied prior to re-enrollment eligibility. In the event of serious misconduct committed by a graduate while still enrolled but reported after graduation, the College may invoke these procedures and should the former student be found responsible, the College may revoke that student's degree.

The Code of Student Conduct applies to behaviors that take place on the campus, in the residence hall, at College-sponsored events and may also apply off-campus when the Associate Dean of Student Affairs or designee determines that the off-campus conduct affects a substantial College interest. A substantial College interest is defined to include

- a) Any situation where it appears that the student may present a danger or threat to the health or safety of themselves or others;
- b) Any situation that significantly impinges upon the rights, property, or achievements of self or others or significantly breaches the peace and/or causes social disorder; and/or
- c) Any situation that is detrimental to the educational mission and/or interests of the College,

The Code of Student Conduct may be applied to behavior conducted online, such as chat room harassment or bullying via e-mail. Students must also be aware that blogs, web page entries on sites such as Google+, Facebook, and Twitter, and other similar online postings, are in the public sphere and are not private. These postings can subject a student to allegations of conduct violations if evidence of policy violations is posted online. The College does not regularly search for this information but may take action if and when such information is brought to the attention of College officials. However, most online speech by students not involving College networks or technology will be protected as free expression and not subject to this Code, with two notable exceptions:

A true threat, defined as "a threat a reasonable person would interpret as a serious expression of intent to inflict bodily harm upon specific individuals"; and Speech posted online about the College or its community members that causes a significant on-campus disruption.

The Code of Student Conduct applies to guests of community members whose hosts may be held accountable for the misconduct of their guests. Visitors to and guests of College may seek resolution of violations of the Code of Student Conduct committed against them by members of College community.

There is no time limit on reporting violations of the Code of Student Conduct; however, the longer someone waits to report an offense, the harder it becomes for College officials to obtain information and witness statements and to make determinations regarding alleged violations. Though anonymous complaints are permitted, doing so may limit the College's ability to investigate and respond to a complaint. Those who are aware of misconduct are encouraged to report it as quickly as possible to the Office of Student Affairs and/or Campus Security.

College e-mail is the College's primary means of communication with students. Students are responsible for all communication delivered to their College e-mail address.

### **SECTION III. VIOLATIONS OF THE LAW**

Alleged violations of federal, state and local laws may be investigated and addressed under the Code of Student Conduct. When an offense occurs over which the College has jurisdiction, the College's conduct process will usually go forward notwithstanding any criminal complaint that may arise from the same incident.

The College reserves the right to exercise its authority of interim suspension upon notification that a student is facing criminal investigation and/or complaint. Interim suspensions are imposed until a hearing can be held, typically within two weeks. Within that time, the suspended student may request an immediate hearing from the Associate Dean of Student Affairs to show cause why the interim suspension should be lifted. This hearing may resolve the allegation, or may be held to determine if the interim suspension should be continued. The interim suspension may be continued if a danger to the community is posed and the College may be delayed or prevented from conducting its own investigation and resolving the allegation by the pendency of the criminal process. In such cases, the College will only delay its hearing until such time as it can conduct an internal investigation or obtain sufficient information independently or from law enforcement upon which to proceed. In cases governed by Title IX, this delay will be no longer than two weeks from notice of the incident unless a longer delay is requested in writing by the reporting party to allow the criminal investigation to proceed before the College process.

Students accused of crimes may request to take a leave from the College until the criminal charges are resolved. In such situations, the College procedure for voluntary leaves of absence is subject to the following conditions:

- a) The responding student must comply with all campus investigative efforts that will not prejudice his/her defense in the criminal trial; and
- b) The responding student must comply with all interim actions and/or restrictions imposed during the leave of absence; and
- c) The responding student must agree that, in order to be reinstated to active student status, they must first be subject to, and fully cooperate with, the campus conduct process and must comply with all sanctions that are imposed.

## **SECTION IV: STUDENT CONDUCT RULES AND EXPECTATIONS**

### Core Values and Behavioral Expectations

The College considers the behavior described in the following sections as inappropriate for the College community and in opposition to the core values set forth in this document. These expectations and rules apply to all students, whether undergraduate or graduate. The College encourages community members to report to College officials all incidents that involve the following actions. Any student found to have committed or to have attempted to commit the following misconduct is subject to the sanctions outlined in Section VII: Formal Conduct Procedures.

**A. Integrity:** Otis College students exemplify honesty, honor, and a respect for the truth in all of their dealings. Behavior that violates this value includes, but is not limited to

1. **Falsification.** Knowingly furnishing or possessing false, falsified or forged materials such as falsification or misuse of documents, accounts, records, identification, or financial instruments.
2. **Academic Dishonesty.** Acts of academic dishonesty as outlined in the Code of Academic Integrity.
3. **Unauthorized Access.** Unauthorized possession, duplication, or use of means of access to any College building (i.e. keys, cards, etc.) or failing to timely report a lost College ID Card or key.
4. **Collusion.** Action or inaction with another or others to violate the Code of Student Conduct.

5. **Trust.** Violations of positions of trust within the community.
6. **Election Tampering.** Tampering with the election of any College-recognized student organization.
7. **Taking of Property.** Intentional and unauthorized taking of College property or the personal property of another, including goods, services, and other valuables.
8. **Stolen Property.** Knowingly taking or maintaining possession of stolen property.
9. **Abuse of Conduct Process.** Abuse or interference with, or failure to comply in, College processes including conduct, but not limited to:
  - Falsification, distortion or misrepresentation of information;
  - Failure to provide, destroying or concealing information during an investigation of an alleged policy violation;
  - Attempting to discourage an individual's proper participation in, or use of, the campus conduct system;
  - Harassment (verbal or physical) and/or intimidation of a member of a campus conduct body prior to, during, and/or following a campus conduct proceeding;
  - Failure to comply with the sanction(s) imposed by the campus conduct system, and
  - Influencing, or attempting to influence, another person to commit an abuse of the campus conduct system.

**B. Community and Civil Engagement:** Otis College students build and enhance their community. Behavior that violates this value includes, but is not limited to the following.

10. **Disruptive Behavior.** Disruption of College operations including obstruction of teaching, research, administration, other College activities, and/or other authorized non-College activities that occur on campus.
11. **Riots.** Causing, inciting, or participating in any disturbance that presents a clear and present danger to self or others, causes physical harm to others, or destruction of property.
12. **Unauthorized Entry.** Misuse of access privileges to College premises or unauthorized entry to or use of buildings, including trespassing, propping, or unauthorized use of alarmed doors for entry into or exit from a College building.
13. **Trademark.** Unauthorized use (including misuse) of College or organizational names and images.
14. **Damage and Destruction.** Intentional and unauthorized damage to or destruction of College property or the personal property of another.
15. **IT and Acceptable Use.** Violating the College Acceptable Use and Computing Policy, found online at <http://www.otis.edu/information-systems/policies-forms> ;
16. **Gambling.** Gambling as prohibited by the laws of the State of California. (Gambling may include raffles, lotteries, sports pools and online betting activities. For more information, see The Hoot, "Community Standards").
17. **Weapons.** Possession, use, or distribution of explosives (including fireworks and ammunition), guns (including air, BB, paintball, facsimile weapons, and pellet guns), or other weapons or dangerous objects such as arrows, axes, machetes, nun chucks, throwing stars, or knives (switchblade or belt buckle) with a blade of longer than two inches, including the storage of any item that falls within the category of a weapon in a vehicle parked on College property.

18. **Tobacco.** Smoking or tobacco use in any area of campus except for the designated smoking areas.
19. **Fire Safety.** Violation of local, state, federal or campus fire policies including, but not limited to intentionally or recklessly causing a fire that damages College or personal property or that causes injury. Failure to evacuate a College-controlled building during a fire alarm; Improper use of College fire safety equipment; or tampering with or improperly engaging a fire alarm or fire detection/control equipment while on College property. Such action may result in a local fine in addition to College sanctions.
20. **Animals.** Animals, with the exception of service animals that provide assistance (e.g., seeing-eye dogs) and pets as outlined in the Residence Life Handbook and solely related to students within the program and their guests, are not permitted on campus except as permitted by law.
21. **Wheeled Devices.** Skateboards, roller blades, roller skates, bicycles, and similar wheeled devices are not permitted inside buildings, the residential community, or on campus. Additionally, skateboards and other wheeled items may not be ridden on railings, curbs, benches, or any such fixtures that may be damaged by these activities, and individuals may be liable for damage to College property caused by these activities.  
  
**C. Respect:** Otis College students show positive regard for each other and for the community. Behavior that violates this value includes, but is not limited to
22. **Harm to Persons.** Intentionally or recklessly causing physical harm or endangering the health or safety of any person.
23. Threatening Behaviors.
  - Threat. Written or verbal conduct that causes a reasonable expectation of injury to the health or safety of any person or damage to any property.
  - Intimidation. Intimidation defined as implied threats or acts that cause a reasonable fear of harm in another.
24. **Bullying and Cyberbullying.** Bullying and cyberbullying are repeated and/or severe aggressive behaviors that intimidate or intentionally harm or control another person physically or emotionally, and are not protected by freedom of expression.
25. **Hazing.** Defined as an act that endangers the mental or physical health or safety of a student, or one that destroys or removes public or private property, for the purpose of initiation, admission into, affiliation with, or as a condition for continued membership in a group or organization. Participation or cooperation by the person(s) being hazed does not excuse the violation. Failing to intervene to prevent, failing to discourage and/or failing to report those acts may also violate this policy (see College Student Handbook, "Community Standards")  
  
**D. Social Responsibility:** Otis College students are given and accept a high level of responsibility to self, to others and to the community. Behavior that violates this value includes, but is not limited to the following:
26. **Intimate Partner/Relationship Violence.** Violence or abuse by a person in an intimate relationship with another.
27. **Stalking.** Stalking is a course of conduct directed at a specific person that is unwelcome and would cause a reasonable person to feel fear.



28. **Sexual Misconduct.** Includes, but is not limited to, sexual harassment, nonconsensual sexual contact, nonconsensual sexual intercourse, and/or sexual exploitation (see "Community Standards Sexual Misconduct Policy" for further information).
29. **Public Exposure.** Includes deliberately and publicly exposing one's intimate body parts, public urination and defecation, and public sex acts.
30. **Discrimination.** Any act or failure to act that is based upon an individual or group's actual or perceived status (sex, gender, race, color, age, creed, national or ethnic origin, physical or mental disability, veteran status, pregnancy status, religion or sexual orientation, or other protected status) that is sufficiently severe that it limits or denies the ability to participate in or benefit from the College's educational program or activities.
31. **Discriminatory Harassment.** Any unwelcome conduct based on actual or perceived status including sex, gender, race, color, age, creed, national or ethnic origin, physical or mental disability, veteran status, pregnancy status, religion, sexual orientation, or other protected status should be reported to campus officials, who will act to remedy and resolve reported incidents. When discriminatory harassment is sufficiently severe, pervasive, or persistent and objectively offensive that it unreasonably interferes with, limits, or denies the ability to participate in or benefit from the College's educational or employment program or activities, sanctions can be imposed for the creation of a hostile environment.
32. **Retaliatory Discrimination or Harassment.** Any intentional, adverse action taken by an responding student or allied third party, absent legitimate nondiscriminatory purposes, as reprisal against a participant or supporter of a participant in a civil rights grievance proceeding under this Code.
33. Collusion/Complicity.
  - Complicity with or failure of any student to appropriately address known or obvious violations of the Code of Student Conduct or law;
  - Complicity with or failure of any organized group to appropriately address known or obvious violations of the Code of Student Conduct or law by its members.

Appropriate ways to address situations and intervene as a bystander may include the following:

- Where the student is not complicit, by leaving the area where the violation was occurring where a risk of serious harm exists, merely leaving will not be appropriate; or
  - Creating an effective distraction, intervening, or confronting the violation in an effort to stop it; or
  - Contacting the appropriate staff members or authorities to address the violation.
34. **Alcohol.** Use, possession, or distribution of alcoholic beverages or paraphernalia except as expressly permitted by law and the College's Alcohol Policy.
  35. **Drugs.** Use, possession, or distribution of illegal drugs and other controlled substances or drug paraphernalia except as expressly permitted by law and the College's Drug Policy.
  36. **Prescription Medications.** Abuse, misuse, sale, or distribution of prescription or over-the-counter medications.
  37. **Failure to Comply.** Failure to comply with the directives of College officials or law enforcement officers during the performance of their duties and/or failure to identify oneself to these persons when requested to do so.

38. **Financial Responsibilities.** Failure to promptly meet financial responsibilities to the institution, including, but not limited to knowingly passing a worthless check or money order in payment to the institution or to member of the institution acting in an official capacity.
39. **Arrest.** Failure of any student to accurately report an off-campus arrest for any crime (including noncustodial or field arrests) by any law enforcement agency to the Office of Student Affairs within seventy-two (72) hours of release.
40. **Other Policies.** Violating other published College policies or rules, including all Residence Hall policies found in the Hallway Handbook.
41. **Health and Safety.** Creation of health and/or safety hazards (dangerous pranks, hanging out of or climbing from/on/in windows, balconies, roofs, etc.).
42. **Violations of Law.** Evidence of violation of local, state, or federal laws, when substantiated through the College's conduct process.

## **SECTION V: OVERVIEW OF THE STUDENT CONDUCT PROCESS**

This overview gives a general idea of how the College's campus conduct proceedings work, but it should be noted that not all situations are of the same severity or complexity. Thus, these procedures are flexible, and are not exactly the same in every situation, although consistency in similar situations is a priority. The campus conduct process and all applicable timelines commence with notice to an administrator of a potential violation of College rules.\*\*

\*\* In Title IX related issues, the "administrator" is any "responsible employee" defined by Title IX and/or campus policy.

NOTICE: Once notice is received from any source (impacted party, Resident Assistant, 3rd party, online, etc.), the College may proceed with a preliminary investigation and/or schedule an initial educational meeting/conference with the responding student to explain the conduct process to the responding student and gather information.

To assure continued compliance with Title IX and/or any other state or federal anti-discrimination/harassment/retaliation laws, if state or federal statutory provisions, regulatory guidance, or court interpretations or guidance provided by any authorized regulating agency change, or conflict with college policy and/or procedure including but not limited to the hearing procedures set forth in this Code of Student Conduct, the College's policy and/or procedure will be deemed amended as of the time of the decision, ruling, legislative enactment or guidance. Further, the procedures set forth in this policy may be modified or changed to protect the due process rights of the parties and/or to comply with Title IX and/or any other state or federal anti-discrimination/harassment/retaliation laws or regulations.

### **OVERVIEW OF STEP 1**

Preliminary inquiry and/or educational conference.

The College conducts a preliminary inquiry into the nature of the incident, complaint, or notice, the evidence available, and the parties involved. The preliminary inquiry may lead the College to determine that there is insufficient evidence to pursue the investigation, because the behavior alleged, even if proven, would not violate the Code of Student Conduct, (e.g.: for reasons such as mistaken identity or allegations of behavior that falls outside the code). The preliminary inquiry may also lead to a more comprehensive investigation, when it is clear more information must be gathered. It may lead to a formal complaint of a violation and/or an educational conference with the responding student.

When an initial educational meeting/conference is held, the possible outcomes include as follows:

- a decision not to pursue the allegation based on a lack of or insufficient evidence. The matter should be closed and records should so indicate;
- a decision on the allegation, also known as an “informal” or “administrative” resolution to an uncontested allegation where the student accepts responsibility (see immediately below); or
- a decision to proceed with additional investigation and/or referral for a “formal” resolution.

If a decision on the allegation is made and the finding is that the responding student is not responsible for violating the Code, the process will end. In sexual misconduct and other discrimination complaints, the alleging party may request that the Associate Dean of Student Affairs and the Title IX Coordinator reopen the investigation and/or grant a hearing. This decision shall be in the sole discretion of the Associate Dean of Student Affairs and the Title IX Coordinator and will only be granted for extraordinary cause.

If the College’s finding is that the responding student is in violation and the responding student accepts responsibility within three days of the formal or informal hearing/educational conference, the College considers this an “uncontested allegation.” The administrator conducting the initial educational conference will then determine the sanction(s) for the misconduct.

If the sanctions are rejected, the College will conduct a sanction-only hearing, conducted by the Student Conduct Committee which recommends a sanction to the Associate Dean of Student Affairs. The sanction is then reviewed and finalized by the Associate Dean of Student Affairs and is subject to appeal (see appeals section, below) by any party to the misconduct. Once the appeal is decided, the process ends.

If the administrator conducting the educational conference determines that it is more likely than not that the responding student is in violation, and the responding student rejects that finding in whole or in part, then it is considered a contested allegation and the process moves to Step 2.

## **OVERVIEW OF STEP 2**

Formal Hearing.

In a contested allegation, additional investigation may then be commenced and/or a hearing may be held when there is reasonable cause to believe that a rule or rules have been violated. A formal notice of the complaint will be issued, and a hearing will be held before a panel or an administrator. A finding will be determined and is final except in cases that involve Title IX or other discrimination allegations. In those cases, the hearing results serve as a recommendation to the Associate Dean of Student Affairs, who will review and finalize the finding. If the finding is that the responding student is not responsible, the process ends. Applicable appeals options are described, below.

## **OVERVIEW OF STEP 3**

*Review and Finalize Sanction(s).*

If the student is found responsible for the charges/violations, sanctions will be recommended by the Student Conduct Committee or administrator to the Associate Dean of Student Affairs when applicable, who will review and finalize the sanctions, subject to the College appeals process by any party to the complaint.

## **SECTION VII: STUDENT CONDUCT AUTHORITY**

A. Authority.

The Dean of Student Affairs is vested with the authority over student conduct by the Board of Trustees or President. The Dean of Student Affairs appoints a Chief Conduct Officer, the Associate Dean of Student Affairs, to oversee and manage the student conduct process. The Dean of Student Affairs and Associate Dean of Student Affairs may appoint administrative hearing and appeals officers as deemed necessary to efficiently and effectively supervise the student conduct process.

The Associate Dean of Student Affairs or designee will assume responsibility for the investigation of an allegation of misconduct to determine if the complaint has merit.

#### B. Gatekeeping.

No complaint will be forwarded for a hearing unless there is reasonable cause to believe a policy has been violated. Reasonable cause is defined as some credible information to support each element of the offense, even if that information is merely a credible witness or the impacted party's statement. A reporting party wholly unsupported by any information will not be forwarded for a hearing.

#### C. Conflict Resolution Options.

The Associate Dean of Student Affairs has discretion to refer a complaint for mediation or other forms of appropriate conflict resolution. All parties must agree to mediation and to be bound by the decision with no review/appeal. Any unsuccessful mediation can be forwarded for formal processing and hearing; however, at no time will complaints of sexual misconduct or physical violence be mediated as the sole institutional response. The Associate Dean of Student Affairs may also suggest that complaints that do not involve a violation of the Code of Student Conduct be referred for mediation or other appropriate conflict resolution.

#### D. Interpretation and Revision.

The Associate Dean of Student Affairs will develop procedural rules for the administration of hearings that are consistent with provisions of the Code of Student Conduct. Material deviation from these rules will, generally, only be made as necessary and will include reasonable advance notice to the parties involved, either by posting online and/or in the form of written communication. The Associate Dean of Student Affairs may vary procedures with notice upon determining that changes to law or regulation require policy or procedural alterations not reflected in this Code. The Associate Dean of Student Affairs may make minor modifications to procedure that do not materially jeopardize the fairness owed to any party. Any question of interpretation of the Code of Student Conduct will be referred to the Associate Dean of Student Affairs whose interpretation is final. The Code of Student Conduct will be updated annually under the direction of the Associate Dean of Student Affairs with a comprehensive revision process being conducted every five years.

### **SECTION VIII: FORMAL CONDUCT PROCEDURES**

#### A. College as Convener

Otis College is the convener of every action under this code. Within that action, there are several roles: Respondent: The responding student is the person who is alleged to have violated the code.

Complainant: The party bringing the complaint, who may be a student, employee, visitor or guest, may choose to be present and participate in the process as fully as the responding student.

Witnesses: There are witnesses, who may offer information regarding the allegation. There is an investigator(s) whose role is to present the allegations and share the evidence that the College has obtained regarding the allegations.

#### B. Group Violations

A student group or organization and its officers and membership may be held collectively and individually responsible when violations of this code by the organization or its member(s) take place at organization-sponsored or co-sponsored events, whether sponsorship is formal or tacit; have received the consent or encouragement of the organization or of the organization's leaders or officers; or were known or should have been known to the membership or its officers.

Hearings for student groups or organizations follow the same general student conduct procedures. In any such action, individual determinations as to responsibility will be made and sanctions may be assigned collectively and individually and will be proportionate to the involvement of each individual and the organization.

### C. Amnesty

#### 1) For Reporting Parties

The College provides amnesty to reporting parties who may be hesitant to report to College officials because they fear that they themselves may be accused of minor policy violations, such as underage drinking, at the time of the incident.

#### 2) For Those Who Offer Assistance

To encourage students to offer help and assistance to others, the College pursues policy of amnesty for minor violations when students offer help to others in need (bystander intervention). At the discretion of the Associate Dean of Student Affairs, amnesty may also be extended on a case-by-case basis to the person receiving assistance. Educational options will be explored, but no conduct proceedings or conduct record will result.

#### 3) For Those Who Report Serious Violations

Students who are engaged in minor violations but who choose to bring related serious violations by others to the attention of the College are offered amnesty for their minor violations. Educational options will be explored, but no conduct proceedings will result.

Abuse of amnesty requests can result in a decision by the Associate Dean of Student Affairs not to extend amnesty to the same person repeatedly.

#### 4) Safe Harbor

The College has a Safe Harbor rule for students. The College believes that students who have a drug and/or addiction problem deserve help. If any College student brings their own use, addiction, or dependency to the attention of College officials outside the threat of drug tests or conduct sanctions and seeks assistance, a conduct complaint will not be pursued. However, if a student's alcohol and/or other drug addiction/dependency results in behavior that threatens the safety and security of the surrounding community, a student conduct process may be pursued. A written action plan may be used to track cooperation with the Safe Harbor program by the student. Failure to follow the action plan will nullify the Safe Harbor protection and campus conduct processes will be initiated.

### D. Reporting Alleged Violation(s)

Any member of the College community, visitor, or guest may report a policy violation(s) by any student for misconduct under this Code.

Reports may also be given to the Associate Dean of Student Affairs (or designee) and/or to the Title IX Coordinator, when appropriate. Additionally, these administrators may act on notice of a potential violation whether a formal allegation is made or not. All allegations can be submitted by the impacted party or a third party, and should be submitted as soon as possible after the offending event occurs. The College has the

right to pursue an allegation or notice of misconduct on its own behalf and to serve as convener of the subsequent campus conduct process.

The Associate Dean of Student Affairs (or designee) will assume responsibility for the investigation of the alleged violation as described in the section below.

#### E. Investigation

Associate Dean of Student Affairs will investigate any other allegation under this Code. The Title IX Coordinator or designee will investigate any complaint that falls under Title IX (e.g. sexual misconduct) or involves any other form of discrimination. The investigator(s) will take the following steps:

- Initiate any necessary remedial/interim actions on behalf of the impacted party (if any);
- Determine the identity and contact information of the party bringing the complaint, whether that person is the initiator of the complaint, the alleged impacted party, or a College proxy or representative;
- Conduct an immediate preliminary investigation to identify a complete list of all policies that may have been violated, to review the history of the parties, the context of the incident(s), any potential patterns and the nature of the complaint;
- If the impacted party is reluctant to pursue the complaint, determine whether the complaint should still be pursued and whether sufficient independent evidence could support the complaint without the participation of the impacted party;
- Notify the impacted party of whether the College intends to pursue the complaint regardless of their involvement, and inform the impacted party of their rights in the process and option to become involved if they so choose;
- Preliminary investigation usually takes between 1–7 business days to complete;
- If indicated by the preliminary investigation conduct a comprehensive investigation to determine if there is reasonable cause to believe that the responding student violated College policy, and to determine what specific policy violations should serve as the basis for the complaint;
- If there is insufficient evidence through the investigation to support reasonable cause, the allegations will be closed with no further action;
- A comprehensive investigation usually takes between one day and two weeks;
- Meet with the Party bringing the complaint to finalize the Party bringing the Complaint’s Statement, which will be drawn up by the investigator or designee as a result of this meeting;
- Commence a thorough, reliable, and impartial investigation by developing a strategic investigation plan, including witness list, evidence list, intended timeframe, and order of interviews for all witnesses and the responding student, who may be given notice of the interview prior to or at the time of the interview;
- Prepare the notice of alleged policy violation(s) on the basis of the reasonable cause determination, which may be delivered prior to, during or after the responding student is interviewed, at the discretion of the investigator(s);
- Interview all relevant witnesses, obtain statements from each, and have each witness sign their statements to verify them;
- Obtain all documentary evidence and information that is available;
- Obtain all physical evidence that is available;
- Complete the investigation promptly by analyzing all available evidence without unreasonable deviation from the intended timeline;
- Make a finding, based on a preponderance of the evidence (whether a policy violation is more likely than not);
- Present the investigation report and findings to the responding student, who may:
  - accept the findings,
  - accept the findings in part and reject them in part,
  - or may reject all findings;

- Share the findings and update the party bringing the complaint on the status of the investigation and the outcome.

#### F. Findings

##### OPTION 1:

###### The Respondent is Found “Not Responsible”

Where the responding student is found not responsible for the alleged violation(s), the investigation will be closed. The party bringing the complaint, if any, may request that the Title IX Coordinator (in cases involving sexual misconduct) and/or the Associate Dean of Student Affairs (for general conduct), as applicable, review the investigation file to possibly re-open the investigation or convene a hearing. The decision to re-open an investigation or convene a hearing rests solely in the discretion of the Title IX Coordinator or the Associate Dean of Student Affairs in these cases, and is granted only on the basis of extraordinary cause.

##### OPTION 2A:

###### The Respondent Accepts “Responsibility”

Should the responding student accept the finding that they violated College policy, the Associate Dean of Student Affairs or designated committee will determine a necessary sanction(s). In cases involving discrimination, sanctions will act to end the discrimination, prevent its recurrence, and remedy its effects on the impacted party and the College community. If the responding student accepts these recommended sanctions, the sanctions are implemented and the process ends. This outcome is not subject to appeal.

##### OPTION 2B:

###### The Respondent Accepts a “Responsibility” but Rejects the Sanctions Recommended.

If the responding student accepts the “responsible” findings, but rejects the recommended sanctions, they will have a right to Appeal, based on the appeal guidelines detailed below.

##### OPTION 3A:

###### Responding Student Rejects the Allegations Completely

Where the responding student rejects the alleged violation(s) that of College policy based on the initial meeting outlining the allegations against them, a formal hearing will be convened within fourteen business days, barring exigent circumstances.

At the hearing, the Associate Dean of Student Affairs will present their report to the Student Conduct Committee, the committee will hear from the parties, and any necessary witnesses. The investigation report will be considered by the committee, which renders an independent and objective finding. Full committee procedures are detailed below.

If the committee finds the responding student not responsible for all violations, the Associate Dean of Student Affairs will inform the parties of this determination and the rationale for the decision in writing in a timely manner. This determination is subject to appeal by any party to the complaint. Appeal review procedures are outlined below.

If the panel finds the student responsible for the alleged violation, it will recommend a sanction/responsive action to the Associate Dean of Student Affairs, who will, conferring with the Title IX Coordinator as necessary, render a decision within 2–3 business days of the hearing and timely notify the parties, in writing. An appeal may be filed within 5 business days by any party to the complaint, as detailed below.

##### OPTION 3B:

### Responding Student Accepts “Responsibility” in Part and Rejects Allegations in Part

Where the responding student rejects in part the allegations that they violated College policy, there will be a committee hearing solely on the disputed allegations within fourteen days, barring exigent circumstances. For all findings holding a responding student responsible for a violation, the process will follow the same process outlined

in Option 3A. If the committee finds the responding party “Not Responsible” on any of the contested allegations, the process will move to the Sanctioning Phase on only the uncontested allegations, to an administrative hearing on the sanctions.

#### G. Special Hearing Provisions for Sexual Misconduct, Discrimination and Other Complaints of a Sensitive Nature

All hearings under this section will be conducted by the Student Conduct Committee. For sexual misconduct, discrimination, and other complaints of a sensitive nature, whether the alleged impacted individual is serving as the party bringing the complaint or as a witness, alternative testimony options may be provided, such as placing a privacy screen in the hearing room or allowing the alleged impacted party to testify from another room via Skype, conference call, or similar technology. While these options are intended to help make the impacted party more comfortable, they are not intended to work to the disadvantage of the responding student.

The past sexual history or sexual character of a party will not be admissible by the other parties in hearings unless such information is determined to be highly relevant by the panel Chair. All such information sought to be admitted by a party or the College will be presumed irrelevant until a showing of relevance is made, in advance of the hearing, to the Chair. Demonstration of pattern, repeat and/or predatory behavior by the responding student, in the form of previous findings in any legal or campus proceeding, or in the form of previous good faith allegations, will always be relevant to the finding, not just the sanction. The parties will be notified in advance if any such information is deemed relevant and will be introduced in the hearing. The party bringing the complaint in any complaint alleging sexual misconduct or other behavior falling with the coverage of Title IX will be notified in writing of the outcome of a hearing, any sanctions assigned and the rationale for the decision.

#### H. Notice of Hearing

Once a determination is made that reasonable cause exists for the Associate Dean of Student Affairs (or designee) to refer a complaint for a hearing, notice will be given to the responding student. Notice will be in writing and may be delivered primarily through email to the student’s Otis College email account. Other methods of delivery can include: in person by the Associate Dean of Student Affairs (or designee); or mailed to the local or permanent address of the student as indicated in official College records. Once mailed, e-mailed and/or received in-person, such notice will be presumptively delivered. The letter of notice will

- a) Include the alleged violation and notification of where to locate the Code of Student Conduct and College procedures for resolution of the complaint; and
- b) Direct the responding student to contact the Associate Dean of Student Affairs (or designee) within a specified period of time to respond to the complaint. This time period will generally be no less than two days from the date of delivery of the summons letter. A meeting with the Associate Dean of Student Affairs (or designee) may be arranged to explain the nature of the complaint and the conduct process. At this meeting, the responding student may indicate, either verbally or in writing, to the Associate Dean of Student Affairs (or designee), whether s/he admits or denies the allegations of the complaint.



## I. Interim Action

Under the Code of Student Conduct, the Associate Dean of Student Affairs or designee may impose restrictions and/or separate a student from the community pending the scheduling of a campus hearing on alleged violation(s) of the *Code of Student Conduct* when a student represents a threat of serious harm to others, is facing allegations of serious criminal activity, to preserve the integrity of an investigation, to preserve College property and/or to prevent disruption of, or interference with, the normal operations of the College. Interim actions can include separation from the institution or restrictions on participation in the community for no more than ten (10) business days pending the scheduling of a campus hearing on alleged violation(s) of the Code of Student Conduct. Other examples of interim actions can include but are not limited to housing relocation/reassignment, class schedule accommodations, no trespass orders, and no contact orders. A student who receives an interim suspension may request a meeting with the Dean of Student Affairs or designee to demonstrate why an interim suspension is not merited. Regardless of the outcome of this meeting, the College may still proceed with the scheduling of a campus hearing.

During an interim suspension, a student may be denied access to College housing and/or the College campus/facilities/events. As determined appropriate by the Associate Dean of Student Affairs, this restriction may include classes and/or all other College activities or privileges for which the student might otherwise be eligible. At the discretion of the Associate Dean of Student Affairs and with the approval of, and in collaboration with, the appropriate Chair(s), alternative coursework options may be pursued to ensure as minimal an impact as possible on the responding student.



## J. Hearing Options and Preparation

The following sections describe the College's conduct hearing processes. Except in a complaint involving failure to comply with the summons of the Associate Dean of Student Affairs (or designee), no student may be found to have violated the Code of Student Conduct solely as a result of the student's failure to appear for a hearing. In all such instances, conduct hearings will proceed as scheduled and the information in support of the complaint will be presented to, and considered by, the Associate Dean of Student Affairs or committee presiding over the hearing.

Where the responding student admits to violating the Code of Student Conduct, the Associate Dean of Student Affairs (or designee) may invoke administrative hearing procedures to determine and administer appropriate sanctions without a formal hearing. This process is also known as an administrative conference. In administrative/educational conference, complaints will be heard and determinations will be made by the Associate Dean of Student Affairs or designee.

Where the responding student denies violating the Code of Student Conduct, a formal hearing will be conducted. This process is known as a committee hearing. At the discretion of the Associate Dean of Student Affairs (or designee), a request by one or more of the parties to the complaint for an administrative/educational conference may be considered. Students who deny a violation for which a committee hearing will be held will be given a minimum of seven (7) days to prepare unless all parties wish to proceed more quickly. Preparation for a formal hearing is summarized in the following guidelines:

- a) Notice of the time, date and location of the hearing will be in writing and may be delivered by one or more of the following methods: in person by the Associate Dean of Student Affairs (or designee); mailed to the local or permanent address of the student as indicated in official College records; or e-mailed to the student's College-issued e-mail account. Once mailed, e-mailed and/or received in-person, such notice will be presumptively delivered.
- b) If there is an alleged impacted individual of the conduct in question, the alleged impacted individual may serve as the party bringing the complaint or may elect to have the College administration serve as the party bringing the complaint forward. Where there is no alleged impacted individual, the College administration will serve as the party bringing the complaint forward.
- c) If a responding student fails to respond to notice from the Associate Dean of Student Affairs (or designee), the Associate Dean of Student Affairs (or designee) may initiate a complaint against the student for failure to comply with the directives of a College official and give notice of this offense. Unless the student responds to this notice within two days by answering the original notice, an administrative conference may be scheduled and held on the student's behalf. As a result, the student may be administratively withdrawn from attending classes or a disciplinary hold may be placed on their College account, deeming them ineligible to register for courses or College housing until such time as the student responds to the initial complaint.
- d) At least four (4) business days before any scheduled formal hearing, the following will occur:
  - The responding student may deliver to the Associate Dean of Student Affairs (or designee) a written response to the complaint; The respondent can choose to respond in person if they desire.
  - The responding student will deliver to the Associate Dean of Student Affairs (or designee) a written list of all witnesses they wish the College to call at the hearing;
  - The responding student will deliver to the Associate Dean of Student Affairs (or designee) all physical evidence they intend to use or need to have present at the hearing and will indicate

who has possession or custody of such evidence, if known, so that the Associate Dean of Student Affairs can arrange for its presence;

- The party bringing the complaint will deliver to the Associate Dean of Student Affairs (or designee) a written list of all witnesses they wish the College to call at the hearing;
- The party bringing the complaint will deliver to the Associate Dean of Student Affairs (or designee) all items of physical evidence they intend to use or needs to have present at the hearing and will indicate who has possession or custody of such evidence, if known, so that the Associate Dean of Student Affairs can arrange for its presence;
- The party bringing the complaint and the responding student will notify the Associate Dean of Student Affairs (or designee) of the names of any advisors/advocate who may be accompanying the parties at the hearing;

The Associate Dean of Student Affairs (or designee) will ensure that the hearing information and any other available written documentation is shared with the parties at least two (2) days before any scheduled hearing. In addition, the parties will be given a list of the names of all committee members in advance. Should any party object to any committee member, they must raise all objections, in writing, to the Associate Dean of Student Affairs immediately. Committee members will only be unseated if the Associate Dean of Student Affairs concludes that their bias precludes an impartial hearing of the complaint. Additionally, any committee member who feels they cannot make an objective determination must recuse himself or herself from the proceedings.

#### K. Committee Hearing Procedures

The Associate Dean of Student Affairs will appoint one panelist as the Chair for the hearing. The parties have the right to be present at the hearing; however, they do not have the right to be present during deliberations. If a student cannot attend the hearing, it is that student's responsibility to notify the Associate Dean of Student Affairs no less than three (3) days prior to the scheduled hearing to arrange for another date, time and location. Except in cases of grave or unforeseen circumstances, if the responding student fails to give the requisite minimum three (3) day notice, or if the responding student fails to appear, the hearing will proceed as scheduled. If the party bringing the complaint fails to appear, the complaint may be dropped unless the College chooses to pursue the allegation on its own behalf, as determined by the Associate Dean of Student Affairs.

The Associate Dean of Student Affairs (or designee) and the committee will conduct panel hearings according to the following guidelines:

- a) Hearings will be closed to the public.
- b) Admission to the hearing of persons other than the parties involved will be at the discretion of the panel chair and the Associate Dean of Student Affairs.
- c) In hearings involving more than one responding student, the standard procedure will be to hear the complaints jointly; however, the Associate Dean of Student Affairs may permit the hearing pertinent to each responding student to be conducted separately. In joint hearings, separate determinations of responsibility will be made for each responding student.
- d) The parties have the right to an advisor of their own choosing. Advisors may be chosen only from within the current College community, unless leave is granted by the Associate Dean of Student Affairs for an advisor from outside the community. In the rare instance where civil or criminal court proceedings currently involve a responding student or at the discretion of the Associate Dean of Student Affairs, legal counsel may be permitted to serve as an advisor.
- e) The advisor may not make a presentation or represent the party bringing the complaint or responding student during the hearing.
- f) The party bringing the complaint, the responding student, the committee and the Associate Dean of Student Affairs (or designee) will have the privilege of questioning all

- present witnesses and questioning all present parties (directly or through the Chair, at the discretion of the Chair). Unduly repetitive witnesses can be limited at the discretion of the panel Chair or the Associate Dean of Student Affairs (or designee).
- g) Pertinent records, exhibits, and written statements may be accepted as information for consideration by the panel and the Associate Dean of Student Affairs. Formal rules of evidence are not observed. The Associate Dean of Student Affairs may limit the number of character witnesses presented or may accept written affidavits of character instead.
  - h) All procedural questions are subject to the final decision of the Associate Dean of Student Affairs.
  - i) After a committee hearing, the panel will deliberate and determine, by majority vote, whether it is more likely than not that the responding student has violated the Code of Student Conduct. The Associate Dean of Student Affairs (or designee) will be present and available as a resource during all deliberations. Once a finding is determined, if the finding is that of a policy violation, the panel will determine an appropriate recommended sanction(s). The Associate Dean of Student Affairs (or designee) is responsible for informing the panel of applicable precedent and any previous conduct violations or other relevant pattern information about the responding student. The panel Chairperson will prepare a written deliberation report and deliver it to the Associate Dean of Student Affairs, detailing the committee's finding, as well as the information cited by the panel in support of their finding  
, and any information the panel excluded from its consideration and why. This report should conclude with any recommended sanctions. This report should not exceed two pages in length and must be submitted to the Associate Dean of Student Affairs within two (2) business days of the end of deliberations.
  - j) The Associate Dean of Student Affairs will consider the recommendations of the committee, may make appropriate modifications to the committee's report, and will then render a decision and inform the responding student and party bringing the complaint (if applicable by law or College policy) of the final determination within seven days of the hearing. Notification will be made in writing and may be delivered by one or more of the following methods: in person by the Associate Dean of Student Affairs (or designee); mailed to the local or permanent address of the student as indicated in official College records; or e-mailed to the student's College-issued e-mail account. Once mailed, e-mailed and/or received in-person, such notice will be presumptively delivered. In cases of sexual misconduct, notice of the outcome will be delivered to all parties simultaneously, meaning without substantial delay between the notifications to each.

#### L. Conduct Sanctions

One or more of following sanctions may be imposed upon any student for any single violation of the Code of Student Conduct:

**Administrative Warning:** An official written notice that the student has violated College policies and/or rules and that more severe conduct action will result should the student be involved in other violations while the student is enrolled at the College.

**Restitution:** Compensation for damage caused to the College or any person's property. This is not a fine but, rather, a repayment for property destroyed, damaged, consumed, or stolen.

**Fines:** Reasonable fines may be imposed. Fines are specified to include: Alcohol and other drug-related activities—fines in increments of \$50 to \$300; Damages—actual repair costs, including labor and materials; Noncompliance with discretionary sanctions - \$10 per hour for service not performed; Unauthorized residence hall room change - \$35; Failure to return a reserved space to proper condition – labor costs and expenses.

Community/College Service Requirements: For a student or organization to complete a specific supervised Community/College service.

Loss of Privileges: The student will be denied specified privileges for a designated period of time.

Confiscation of Prohibited Property: Items whose presence is in violation of College policy will be confiscated and will become the property of the College. Prohibited items that are confiscated will not be returned.

Behavioral Requirement: This includes required activities including, but not limited to, seeking academic counseling or substance abuse screening, writing a letter of apology, complete online alcohol and other drug courses, etc.

Mandated Counseling: The student will meet with the staff counselor and follow the recommended mandated session(s). The student will be required to comply with the counselor's written treatment plan, and will sign a formal release documenting their attendance in order to complete this sanction. The details of the treatment plan will be based on the student's individual circumstances, and will not be shared with the Student Conduct Committee or Student Affairs Staff.

Educational Program: Requirement to attend, present, and/or participate in a program related to the violation. It may also be a requirement to sponsor or assist with a program for others on campus to aid them in learning about a specific topic or issue related to the violation for which the student or organization was found responsible. Examples of an educational program can be but are not limited to online education courses, residence hall program for the building or floor communities, health and wellness programming, etc. Audience may be restricted.

Restriction of Visitation Privileges: May be imposed on a resident or nonresident student. The parameters of the restriction will be specified.

College Housing Probation: Official notice that, should further violations of Residence Life or College policies occur during a specified probationary period, the student may immediately be removed from College housing. Regular probationary meetings may also be imposed.

College Housing Reassignment: Reassignment to another College housing facility. Residential Life personnel will decide on the reassignment details.

College Housing Suspension: Removal from College housing for a specified period of time after which the student is eligible to return. Conditions for readmission to College housing may be specified. Under this sanction, a student is required to vacate College housing within 24 hours of notification of the action, although this deadline may be extended upon application to, and at the discretion of, the Associate Dean of Student Affairs. This sanction may be enforced with a trespass action if deemed necessary. Prior to reapplication for College housing, the student must gain permission from the Associate Dean of Student Affairs (or designee).

College Housing Expulsion: The student's privilege to live in, or visit, any College housing structure is revoked indefinitely. This sanction may be enforced with a trespass action if deemed necessary.

College Probation: The student is put on official notice that, should further violations of College policies occur during a specified probationary period, the student may face suspension or expulsion. Regular probationary meetings may also be imposed.

Eligibility Restriction: The student is deemed "not in good standing" with the College for a specified period of time. Specific limitations or exceptions may be granted by the Associate Dean of Student Affairs and terms of this conduct sanction may include, but are not limited to, the following:

- a) Ineligibility to hold any office in any student organization recognized by the College or hold an elected or appointed office at the College; or
- b) Ineligibility to represent the College to anyone outside the College community in any way, including participating in the study abroad program, attending conferences, or representing the College at an official function, event or competition, and so on

College Suspension: Separation from the College for a specified minimum period of time, after which the student is eligible to return. Eligibility may be contingent upon satisfaction of specific conditions noted at the time of suspension. The student is required to vacate the campus within 24 hours of notification of the action, although this deadline may be extended upon application to, and at the discretion of, the Associate Dean of Student Affairs. During the suspension period, the student is banned from College property, functions, events, and activities. This sanction may be enforced with a trespass action as necessary.

College Dismissal: Permanent separation from the College. The student is banned from College property and the student's presence at any College-sponsored activity or event is prohibited. This action may be enforced with a trespass action as necessary.

Other Sanctions: Additional or alternate sanctions may be created and designed as deemed appropriate to the offense with the approval of the Associate Dean of Student Affairs or designee.

The following sanctions may be imposed upon groups or organizations found to have violated the Code of Student Conduct:

- a) One or more of the sanctions listed above; and/or
- b) Deactivation, derecognition, loss of all privileges (including College registration), for a specified period of time.

#### M. Parental Notification

The College reserves the right to notify the parents/guardians of dependent students regarding any conduct situation, particularly alcohol and other drug violations. The College may also notify parents/guardians of nondependent students who are under the age of 21 of alcohol and/or other drug violations.

#### N. Notification of Outcomes

The outcome of a campus hearing is part of the education record of the responding student and is protected from release under the Federal Education Rights and Privacy Act (FERPA), except under certain conditions. As allowed by FERPA, when a student is accused of a policy violation that would constitute a "crime of violence" or forcible or nonforcible sex offense, the College will inform the alleged party bringing the complaint in writing of the final results of a hearing regardless of whether the College concludes that a violation was committed. Such release of information may only include the alleged student's/responding student's name, the violation committed, and the sanctions assigned (if applicable). In cases of sexual misconduct and other offenses covered by Title IX, only, the rationale for the outcome will also be shared with all parties to the complaint in addition to the finding and sanction(s).

In cases where the College determines through the student conduct process that a student violated a policy that would constitute a "crime of violence" or nonforcible sex offense, the College may also release the above information publicly and/or to any third party. FERPA defines "crimes of violence" to include

- a) Arson
- b) Assault offenses (includes stalking)
- c) Burglary

- d) Criminal Homicide—manslaughter by negligence
- e) Criminal Homicide—murder and nonnegligent manslaughter
- f) Destruction/damage/vandalism of property
- g) Kidnapping/abduction
- h) Robbery
- i) Forcible sex offences
- j) Nonforcible sex offences

#### O. Failure to Complete Conduct Sanctions

All students, as members of the College community, are expected to comply with conduct sanctions within the time frame specified by the Associate Dean of Student Affairs or designee. Failure to follow through on conduct sanctions by the date specified, whether by refusal, neglect, or any other reason, may result in additional sanctions, administrative “holds” on the student account, and/or suspension from the College. In such situations, resident students will be required to vacate College housing within 24 hours of notification by the Associate Dean of Student Affairs, although this deadline may be extended upon application to, and at the discretion of, the Associate Dean of Student Affairs. A suspension will only be lifted when compliance with conduct sanctions is satisfactorily achieved. This determination will be made by the Associate Dean of Student Affairs.

#### P. Appeal Review Procedures

Any party may request an appeal of the decision of the Committee/Administrative Hearing by filing a written request to the Provost, subject to the procedures outlined below. All sanctions imposed by the original hearing body go into effect once the five (5) day appeal window has concluded. All parties should be timely informed of the status of requests for appeal, the status of the appeal consideration, and the results of the appeal decision.

### **GROUND FOR APPEAL REQUESTS**

Appeals requests are limited to the following grounds:

1. A procedural or substantive error occurred that significantly impacted the outcome of the hearing (e.g., substantiated bias, material deviation from established procedures, etc.).
2. To consider new evidence, unavailable during the original hearing or investigation, that could substantially impact the original finding or sanction. A summary of this new evidence and its potential impact must be included. Appeals must be filed in writing to the Provost or designee within five (5) business days of the notice of the outcome to the hearing, barring exigent circumstances. Any exceptions are made at the discretion of the Associate Dean of Student Affairs.
3. Sanctions imposed are substantially disproportionate to the violation.

The Associate Dean of Student Affairs will share the appeal by one party with the other party (parties) when appropriate under procedure or law (e.g., if the responding student appeals, the appeal is shared with the complainant, who may also wish to file a response, request an appeal on the same grounds or different grounds). The Associate Dean of Student Affairs will refer the request(s) to the College’s designated Appeal Review Officer.

The Appeal Review Officer will conduct an initial review of appeals to determine if the appeal request meets the limited grounds and is timely. They may consult with the Associate Dean of Student Affairs and/or Title IX Coordinator on any procedural or substantive questions that arise.

If the appeal is not timely or substantively eligible, the original finding and sanction will stand and the decision is final. If the appeal has standing, the Appeal Review Officer determines the final outcome. Full rehearings are not permitted. Where new evidence is presented or the sanction is challenged, the Appeals

Review Officer will determine if the matter should be returned to the original decision-maker for reconsideration or if they should make a determination. In review, the original finding and sanction are presumed to have been decided reasonably and appropriately, thus the burden is on the appealing party(ies) to show clear error. The Points of Appeal must limit its review to the challenges presented.

On reconsideration, the Points of Appeal or Associate Dean of Student Affairs may affirm or change the findings and/or sanctions. Procedural or substantive errors should be cured, new evidence should be considered, and sanctions should be proportionate to the severity of the violation and the student's cumulative conduct record.

All decisions of the Points of Appeal are to be made within five (5) business days of submission and are final, as are any decisions made by the Associate Dean of Student Affairs or Title IX Coordinator as the result of reconsideration consistent with instructions from the Appeal Review Officers.

## THE APPEALS OFFICERS

The College's Appeal Review Officer/Point of Appeals is determined to be the Provost or designee.

The Associate Dean of Student Affairs serves as an information source to the Appeal Review Officers, with responsibility for conducting preliminary investigations, and ensuring a fair process for the complainant and responding student.

## OTHER GUIDELINES FOR APPEALS

All parties will be timely informed of the status of requests for appeal, the status of the appeal consideration, and the results of the appeal decision;

Appeals are not intended to be full re-hearings of the complaint (de novo). In most cases, appeals are confined to a review of the written documentation or record of the original hearing, and pertinent documentation regarding the grounds for appeal; witnesses may be called if necessary.

Appeals are not an opportunity to substitute their judgment for that of the original decision-maker merely because they disagree with the finding and/or sanctions. Appeals decisions are to be deferential to the original decision-maker, making changes to the finding only where there is clear error and to the sanction only if there is a compelling justification to do so.

### Q. Disciplinary Records

All conduct records are maintained by the College for seven (7) years from the time of their creation except those that result in separation (suspension or expulsion, including from housing) and those that fall under Title IX, which are maintained indefinitely.

### Code of Conduct Violations

Any member of the Otis College 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.

## ACADEMIC INTEGRITY

The Chair of the Academic Integrity Committee and Associate Dean of Student Affairs are the first points of contact for the College in processing alleged cases of student plagiarism and/or academic dishonesty. According to the Otis College Code of Conduct, "All forms of academic misconduct, including but not



limited to cheating, fabrication, plagiarism, or facilitating academic dishonesty” are direct violations of the code.

### **Definitions:**

**Cheating:** Students must adhere to the guidelines provided by their instructors for completing academic work. Students may not claim as their own work any portion of academic work that was completed by another student. Students may only use materials approved by their instructor when completing an assignment or exam. Students may not present the same (or substantially the same) work for more than one course or within the same course without obtaining approval from the instructor of each course. Students must adhere to all course reserves regulations. Students may not act dishonestly or convey information that the student knows or is known to be false, by actions such as lying, forging or altering any document or record in order to gain an unfair academic advantage. Violations of this standard constitute cheating.

**Collusion:** Students are encouraged to collaborate on academic work within any limits that may be prescribed by their instructors. Students may only provide, seek or accept information about any academic work that will be submitted for a grade, to or from other students, with the authorization of the instructor. Violations of this standard constitute collusion.

**Fabrication:** All experimental data, observations, interviews, statistical surveys, and other information collected and reported as part of academic work must be authentic. Any alteration, e.g., the removal of statistical outliers, must be clearly documented. Data must not be falsified in any way. Violations of this standard constitute fabrication.

**Plagiarism:** All ideas, arguments, and phrases, submitted without attribution to other sources must be the creative product of the student. Thus, all text passages taken from the works of other authors (published or unpublished) must be properly cited. The same applies to paraphrased text, opinions, data, examples, illustrations, and all other creative work. Violations of this standard constitute plagiarism.

*Please note:* Course expectations may vary from instructor to instructor. All students have an obligation to seek a clear understanding of the expectations associated with each particular assignment and each particular course in which students are enrolled.

Once an official academic misconduct report is submitted, the Conduct Process outlined in Section VI will ensue as with any other conduct case. In instances where a committee is convened, the Chair of the Academic Integrity Committee will convene a formal hearing process.

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 Associate Dean of Student Affairs. No fewer than three committee members will meet to review each case.

All accounts of academic misconduct should be reported using the [Code of Conduct Complaint form](#). Any member of the Otis College 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.

Students will be contacted to appear before the committee to share information 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 (7) business days from their meeting with the committee. In addition, the Associate 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, imposed by the Student

Conduct Office. All students may appeal the decision of the Academic Integrity Committee in writing to the Provost or designee within seven business days of the delivery of the letter.

The following are possible recommended sanctions that may be imposed by the Academic Integrity Committee:

- No action
- Intellectual dishonesty project
- Required tutoring sessions in the Student Learning Center
- Failing grade for the plagiarized assignment
- Failing grade for the course
- 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 Vice President for Student Success and Dean of Student Affairs or the Associate Dean of Student Affairs.

The Otis College of Art and Design Code of Student Conduct is adapted from the NCHERM Group Model Developmental Code of Student Conduct and is used here with permission.

# FIELD TRIPS AND TRAVEL ABROAD



## FIELD TRIPS AND TRAVEL ABROAD

### LOCAL AND REGIONAL FIELD TRIP POLICY

The Local and Regional Field Trip Policy cover's local field trips, local overnight field trips, and short regional overnight field trips in the U.S. This policy also applies to courses with regular off-campus meetings at museums, field sites, or other destinations. Student Affairs outings are exempt from this policy.

Travel Study Programs, which involve international travel or domestic travel beyond the parameters of a field trip as described below, are covered under other policies. Please contact the Center for International Education at [International@otis.edu](mailto:International@otis.edu) or (310) 665-6994 for more information about Travel Study Programs.

### DEFINITIONS

A field trip is defined as any academic activity that requires student travel, serves educational purposes, and/or occurs off-campus, where the "campus" is defined as any Otis College locations, including the Goldsmith Campus, the 18<sup>th</sup> Street Art Center, and the Culver City Studios. For the purposes of this policy, there are three types of field trips:

1. *Local Field Trip* – Non-overnight domestic travel normally within 100 miles of an Otis College location
2. *Local Overnight Field Trip* – Domestic travel normally within 100 miles of an Otis College location with up to three nights' stay
3. *Regional Overnight Field Trip* – Domestic travel within 1400 miles of an Otis College location and up to four nights' stay

### POLICY

In order to ensure that field trips fall within the scope of a course's and the College's mission and that student safety issues are fully addressed, field trips must be authorized in advance and be fully documented through the on-time submission of the forms listed below. All field trips must be led by a faculty or staff member, and student participants must adhere to field trip guidelines. Leader responsibilities and guidelines for students are described below.

### GUIDELINES FOR STUDENTS

1. Students participating in field trips are expected to adhere to the same standards of behavior as published in the *Code of Student Conduct* and in the *Travel Study Behavior Code of Conduct*. Any violation of the regulations or local, state, or federal laws may result in disciplinary action or sanctions by the College.
2. Students, who choose to travel to the site of a field trip early, or remain at the site after the planned activity is completed, or who separate from the group, do so at their own risk.
3. Students are responsible for carrying their own personal medication while on a field trip.

## TRAVEL STUDY POLICY

### TRAVEL STUDY OPERATIONAL POLICIES & STANDARDS OF BEHAVIOR

- All Travel Study participants are representatives of the College community. It is expected that they will behave at all times in a manner befitting that responsibility. Program participants also are expected to remember that behaviors that are acceptable in the United States may not be acceptable in the destination visited. Participants are expected to act accordingly, as instructed by program personnel.
- Program participants are expected to comply with all policies and rules of the Travel Study program and Code of Student Conduct as they currently stand, or as they may change from time to time. This includes, but is not limited to, policies that are written in travel study contract or other documents, as well as policies that are described orally at the orientation meetings or by the staff.
- Program participants are expected to attend all programs and to participate fully in all aspects of the program. The Travel Study experience is based upon a sense of shared identity and community. This requires everyone to be participants in all aspects of the program.
- Program participants are not permitted to go to areas placed off-limits without the expressed, specific permission of the attending Leader.
- Program participants of faculty led travel study programs, exchange, and mobility programs will be required to attend the mandatory Pre-Departure Seminar, as outlined on the Travel Study & Exchange website, hosted by the Center for International Education, and that failure to attend will result on a hold placed on the student account, and could result in my dismissal of the program without refund.

### STUDENT BEHAVIOR EXPECTATIONS

- Full participation in all activities.
- Develop cultural awareness and cultural sensitivity.
- Engages with the Course Curriculum.
- Considers the effect of their actions on the entire group and local context.
- Complies to Otis College of Art and Design Policies

### MANAGING BEHAVIORAL ISSUES WHILE ABROAD

Step One: Informal Verbal Intervention:

- Student will receive open and clear feedback regarding expectations for participation.

Step Two: Formal Verbal Intervention:

- The student will be informed that if their behavior continues to not meet expectations, the next step is a **Written Intervention** and Otis College will be contacted.
- The Center for International Education is informed of the problematic behavior at this stage (Step Two).

Step Three: Written Intervention: Commitment to Improve:

- The Leader will submit the intended “Commitment to Improve” contract to the Center for International Education for review and approval.

- The student is informed that if the behavioral expectations are unmet, the next step is a **Final Intervention**, which becomes grounds for trip departure. Leaders will work with the student to ensure that all expectations are clear.
- Return the agreed contract to the CIE.
- The Center for International Education will notify the Dean of Student Affairs and share with them the written commitment. An opportunity to talk to the Dean of Student Affairs is available to the student as they move to the next stage of consequence.

#### Step Four: Written Intervention: Final

- The final Intervention will outline to the student EXACTLY what behavior is expected, and that noncompliance will lead to trip departure at the student's expense. If a student breaks their **Final Intervention** contract, The Center for International Education will be contacted. If approved, OTIS will work with the Travel Agency/Program Provider, and emergency contact to change flights and arrange transport home. Students will be invoiced for cost that is incurred from this change in travel plan.

### MEDICAL PAYMENT INFORMATION ABROAD

- Students are obligated to cover their own medical expenses while on an Otis College program. Oftentimes, this will mean that students who are in need of purchasing over the counter medications, at the request of an HTH doctor, will need to fill out a "Claim Form" This form is located on the HTH webpage.
- It is not Otis College' responsibility to front money for medical care, but we will do so to ensure proper and timely care and then follow up for reimbursement. If Otis College pays for medical care, it is the responsibility of the student to reimburse Otis College first and process their bills or claims with their insurance afterwards.

### PROGRAM PROVIDER POLICY

In addition to following the policy and procedures set forth by Otis College of Art and Design, participants must also adhere to the policies and procedures set forth by Program Providers.

### GENERAL BEHAVIOR

As members of the Otis College 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. Therefore, any behavior that disrupts or interferes with the functioning of a classroom, studio, or College-sponsored off-campus venue may result in students being asked to leave the class. In addition, students may be subject to disciplinary action as per the Code of Student Conduct and/or have their grade lowered in the course.

### TRAVEL STUDY ALCOHOL POLICY

- All travel study participants and faculty shall comply with host country laws regarding alcohol consumption.
- Participants of legal drinking age in the host country may consume alcohol only during "time off" periods, (including end-of-the-day group dinners) when there are no scheduled Otis activities, and only in a drinking establishment, not a hotel room, apartment housing, etc. They assume full responsibility for

their own actions at that time. Alcohol shall not be consumed in a remote field setting (more than one hour from a reliable and open medical facility).

## **TRAVEL STUDY DRUG POLICY**

Otis College 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 College facility or at any Otis College function. Any student found to have violated this policy will be subject to arrest and disciplinary action in accordance with the Code of Student Conduct.

## **BODY PIERCING AND TATTOOS WHILE ABROAD**

Due to varying sanitation standards in international locales, getting a body piercing (navel, nose, lip, tongue, ear, etc.) and tattoos while on a Travel Study program is not permitted.

## **TRAVEL STUDY COMPANION POLICY**

Otis College has adopted the following guidelines regarding prospective companions on Otis College Travel Study programs:

- Minors (under the age of 18) are not permitted on Otis College Travel Study programs, either as participants or as companions.
- In general, student participants may not bring companions on Otis College Travel Study programs.
- With the prior approval of the International Education Steering Committee, faculty/staff participants may bring adult companions on the program.
- Individuals not directly connected with an Otis College Travel Study program may not accompany the program (e.g., an Otis College employee who has no role in the program may not travel with it).

## **TRAVEL STUDY REMOVAL POLICY**

Disregard of or noncompliance with Travel Study policies or the Code of Student Conduct will result in the trip departure of students or faculty from Otis College travel study programs. Any program participant who appears to disregard or be in noncompliance with Otis College Travel Study policies or the Code of Student Conduct will be subject to immediate removal from the Travel Study program and must return to Los Angeles at the expense of the dismissed person, which includes the travel expense of an accompanying Leader and/or Program Provider to the point of departure. Upon returning to Otis College, the Associate Dean of Student Affairs will investigate all incidents and allegations and, with the Conduct Committee, determine appropriate sanctions.

## **TRAVEL STUDY ACTIVITY GUIDELINES**

- Students are required to complying with foreign laws often requires detailed advanced planning.
- Students are expected to respect local customs while traveling.
- Students are not permitted to be involved in political demonstrations, protest, riots, rallies, or other political gatherings.
- Solo hitch-hiking is discouraged.
- Solo water (i.e. swimming or boating alone) activities are discouraged.

- Students are expected to manage their health and be aware of safety risks (e.g. contaminated food and water, malaria, rocky or slippery trail, dehydration, etc.).
- Adequate water should be carried on all outings, including day-hikes or day- courses.
- Student should make every effort not to depart from the itinerary or explore unfamiliar terrain while on course.
- Students should always carry with them the name and location of where they are staying, with directions and in the local language, if possible. Contact number of Leader, and/or Program Provider should also appear on the contact card.

## **SMALL GROUP/ SOLO TRAVEL GUIDELINES**

“Small Group” or “Solo Travel” refers to time when students may be given time off, or specific assignments where a Leader or Program Provider may not be present.

- Any unsupervised small group or solo travel that exceeds 8 hours or anytime students are further than 3 hours from a Leader or Program Provider (while on a faculty-led program), and may not exceed 24 hours. An *Intent to Divert from Course form* must be completed by the student. The form can be obtained from the trip leader.
- No international borders will be crossed without prior approval from the Center for International Education.

## **TIME OFF GUIDLINES**

If students are going out at after dark, they should be in groups of at least two, and agree to adhere to a clearly set curfew.

## **COMMUNITY-BASED INSTRUCTION GUIDELINES**

- Students should make themselves aware on physical demands and hazards involved with the community project.
- It is the responsibility of the student to be knowledgeable of the area, appropriate behavior, hazards and expectations.

## **MOTORIZED TRAVEL GUIDELINES**

- Students should familiarize themselves on hazards involved with different modes of motorized travel.
- Students are discouraged to drive or ride on motorcycles, scooters or mopeds.
- If the group is to be divided amongst different vehicles, a clear plan and place to reunite should be established.
- When available, seatbelts are required.
- Students are not permitted to rent a vehicle, or drive a car while on a faculty-led travel program.

## **CYCLING GUIDELINES**

- When available, helmets should be worn for any activity involving bicycling.
- Partnership systems are encouraged to be used consider established checkpoints.
- Pre-arranged checkpoints should be used to re-establish group unification.



- When traveling in traffic, room should be made available in the group's spacing to allow cars to pass safely.
- When traveling long distances considerations should be given to: extra clothing, rain gear, high energy food, a minimum of two quarts of water per cyclist, fire starting device, shelter, headlamp, sun protection, personal first-aid items, patch kit, basic tools, and map.

### **SWIMMING GUIDELINES**

- Flat-water (ocean, bay, lake, and calm eddies) swimming, the following should be considered:
  - Bottom conditions: where are deep-water drop offs etc.;
  - Current directions and dynamics;
  - Flora and fauna hazards: sting rays, jellyfish, urchins, leeches, etc.;
  - Water temperature considerations.
- Diving is discouraged

### **SNORKELING GUIDELINES**

- Snorkeling should take place in flat-water conditions only.
- Guidelines for "Swimming" should apply to snorkeling.
- Students should be instructed on proper use of equipment before snorkeling.

### **BOATING GUIDELINES**

- Students should be aware on proper equipment use and related safety considerations prior to launch.
- Solo water activities are discouraged.
- With the exception of sea-kayaking, students should not operate a boat without one qualified boat operator per boat to pilot.

### **SEA KAYAKING GUIDELINES**

The following policies and guidelines revolve around varying conditions. Sound judgment needs to be used when considering currents, tides, wind, weather, local and environmental hazards, as well as the morale, fitness and skill level of the group.

The following should be considered before kayaking:

- Emergency and evacuation access and communication points.
- Potential hazards.
- Environmental hazards.
- Swimming and snorkeling guidelines.
- Basic lifesaving techniques.

# CAMPUS SAFETY AND SECURITY



## CAMPUS SAFETY AND 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 College 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 College Goldsmith Campus and MFA studios 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:

1. Credit card numbers and toll-free numbers to report lost or stolen cards;
2. The telephone number of your insurance agent;
3. Your license plate and vehicle identification numbers;
4. Your driver's license number;
5. An extra set of keys;
6. 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.

Guards are available 24 hours a day and is stationed in the Campus safety and Security Office located on the Goldsmith Campus. The guards make regularly scheduled rounds of the buildings 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](http://www.otis.edu/safety) and the reports detail crime statistics, as reported to the Chief Safety and Security Officer 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 Associate Dean of Student Affairs, who oversees housing and student conduct, and the Chief Safety and Security Officer, who oversees campus security.

To request an individual hard copy of the campus crime statistics, please contact Rick Gonzalez, Chief Safety and Security Officer at (310) 665-6872 or [rgonzalez@otis.edu](mailto:rgonzalez@otis.edu).

The following crime reports can be found online at [www.otis.edu/safety](http://www.otis.edu/safety) :

- 2013–15 Crime Report for Goldsmith Campus
- 2013–15 Crime Report for Fashion Design Location
- 2013–15 Crime Report for Public Practice Studios
- 2013–15 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](http://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 College facility or at any Otis College function. Any student found to have violated the Alcohol and Other Drug policy will be subject to arrest and disciplinary action in accordance with the Code of Student 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 College:

1. Maintain a three-day supply of nonperishable food, such as peanut butter, canned tuna, granola bars, and dried fruit.
2. Keep three gallons of bottled water per person in your home.
3. 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.
4. Have a flashlight and a pair of sturdy shoes under your bed.

5. 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.

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 College security personnel at (310) 665-6965.

## **HAZING**

All acts of hazing as defined by this policy, by any individual student or sanctioned or promoted by any College registered student club or organization and any of its members or alumni are prohibited. Students are entitled to be treated with consideration and respect, and no individual may perform an act that is likely to cause physical or psychological harm to any other person within the College community. Accordingly, any such behavior is expressly forbidden when related to the admission, initiation, pledging, joining, or any other group-affiliation activity.



Any student or organization found to be involved in any hazing activity will face conduct action and may be subjected to suspension or expulsion from the College. A violation of this policy may exist irrespective of any alleged voluntary or consensual participation in the activity by the person(s) being abused.

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

1. It shall be unlawful to engage in hazing, as defined in this section.
2. “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.
3. 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.
4. 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.
5. 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.
6. Prosecution under this section shall not prohibit prosecution under any other provision of law.

## **MISSING PERSONS**

Otis College of Art and Design takes student safety seriously. In an effort to support the campus community and the students within the community, the College has adopted a 24-hour missing person’s policy for residential students residing within the Otis Student Housing Program and a 72-hour missing person’s policy for nonresidential students. In accordance with the Higher Education Act, the following should be noted:

## **EMERGENCY CONTACT INFORMATION**

During each open registration period all students intending to register for classes, for any subsequent term, will be given the opportunity to elect an emergency contact. Residential students will also, on an annual basis, file an emergency contact form with the Residence Life and Housing Office. This information will be used, based on the aforementioned, should a student fall under the College’s missing person’s policy.

## **OFFICIAL NOTIFICATION PROCEDURE**

1. Any member within or outside the Otis College community must notify the Office of Student Affairs by calling (310) 665-6960 of a missing person.
2. The Office of Student Affairs, at that time, will research and investigate the information received. The office will also request and/or gather any additional information needed from the reporting party.
3. The Office of Student Affairs will make attempts to contact the reported missing person by phone, e-mail, extraction from class, and/or visiting the student’s apartment unit, if the student is a residential student.

4. In the event that the reported missing student is not located or contacted, the Campus Safety and Security Office will contact the Los Angeles Police Department, Pacific Division, at (310) 482-6334 to report the student as missing.
5. The Dean of Student Affairs (or his or her designee), after police notification and no later than 24 hours after determining a student is missing, will notify the missing student's emergency contact (notification may be made to more than one person depending on individual(s) student has listed).
6. After the Los Angeles Police Department is notified, they will lead the search in finding the student and the missing person's emergency contact information will be forwarded to the police department. The Dean of Student Affairs (or his or her designee) will stay in communication with the missing person's emergency contact, as a support.

## **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 COLLEGE ALERT SYSTEM**

All students are required, during the time of registration, to input current contact information through Self-Service online. The Otis College 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 Associate 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. To fill out a report online, go to [www.otis.edu/forms/students/student-incident-report](http://www.otis.edu/forms/students/student-incident-report)

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, including consensual relationships.

Faculty and staff members are in a position of trust and power with respect to a student's educational activities. Relationships with students can jeopardize the effective functioning of the College's mission by

the appearance unfairness in the exercise of professional judgment. This includes, but is not limited to, those students whom faculty or staff 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.

The purpose of this policy is to create and maintain a professional learning and work environment that is free from unlawful discrimination, harassment, and exploitation. This policy recognizes that there is often an inherent inequity in dating, sexual, or intimate relationships between faculty/staff and students. Such relationships often result in perceptions of favoritism, bias, or discrimination that undermine academic achievements or decisions affecting students. The College has a policy against discrimination and harassment including, without limitation, sexual harassment. Dating, sexual, or intimate relationships between faculty/staff and students may result in claims of sexual harassment and questions about the voluntariness of the relationship. Please refer to College policies on *Harassment*, *Sexual Harassment*, and *Non-Retaliation* for more details.

## 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.

## **GENERAL EMERGENCY INFORMATION**

Emergency Info Hotline  
(888) 751-7523

Emergency Info Website

<http://www.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



# FINANCIAL AID AND STUDENT ACCOUNTS



## FINANCIAL AID AND 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 College 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](http://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 College 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/LOA 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 2015–16

Undergraduate Tuition per semester	\$20,550
Undergraduate Per Credit Tuition (under 12 or over 18 credits)	\$1,370
Graduate Tuition per semester	\$20,550
Graduate Per Credit Tuition (under 9 or over 18 credits)	\$2,055
Technology Fee per semester	\$125
Health Center Fee	\$200
Student Activity Fee per semester	\$125
Student Health Insurance Fees	
Fall	\$850
Spring/Summer (estimated costs—subject to change)	\$1,170

**COURSE-BASED FEES**

Studio Course Materials Fees per semester	Varies—see schedule
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**HOUSING REFUNDS**

The following schedule applies to the refund of Room Charges subject to the terms and conditions of the Student Housing Agreement. Refunds due to students will be credited first to government-funded financial grants, loans and other aid. The remaining balance, if any, will be distributed to the student. Application fees and meal plans are nonrefundable and do not apply to the above schedule.

If you withdraw/LOA in fall* or spring and are completely moved out of the Otis College Student Housing Program by 5:00 p.m.	
	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%
<b>SCHEDULE IS BASED ON THE FULL ACADEMIC YEAR COST OF THE OTIS COLLEGE STUDENT HOUSING PROGRAM</b>	
*The Housing Refund policy applies to all new students admitted in the spring semester.	



**HOUSING COSTS AND FEES FOR 2016-17**

Security/Damage Deposit	\$550
Fall Semester Housing	\$4,900 (cost for a single room is \$9,800)
Spring Semester Housing	\$4,900 (cost for a single room is \$9,800)
Summer Semester Housing (*Spring/Summer Foundation)	\$4,900 (cost for a single room is \$9,800)
<b>Total Costs</b>	<b>\$9,800 (Total cost for a single (2 semesters) is \$19,600)</b>

\*Students who sign up for the Otis College Student Housing Program, sign up for both Fall and Spring semesters and are billed accordingly.

**MEAL PLAN COSTS**

\* Flex dollars refers to Dining Dollars

**Meal Plan Costs**

<b>Meal Plan Type</b>	<b>Fall Semester Cost</b>	<b>Spring Semester Cost</b>	<b>Academic Year Cost</b>
<b>14 Meal Plan + \$150 flex</b>	\$2,330.00	\$2,128.00	\$4,458.00
<b>17 Meal Plan + \$150 flex</b>	\$2,668.00	\$2,436.00	\$5,104.00
<b>10 Meal Plan + \$100 flex</b>	\$1,738.00	\$1,587.00	\$3,325.00

Flex Dollars are loaded onto your student one card and work like a bank debit card. Flex dollars can be used to purchase beverages, snacks, or full meals. Every time you make a purchase, the amount is subtracted from your account. Money can be added throughout the semester through your one card online portal.

**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 Violation	\$35
Late Registration Fee	\$275

## STUDENT ACCOUNTS OFFICE

Financial arrangements must be finalized in order to register for each semester. 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 or credit card;
- Cash, personal check, cashier's check, money order, or wire transfer;
- 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.

Additional Information:

- 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 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 unpaid/returned payments is \$50.00. All unpaid/returned payments must be paid with cash, cashier's check, money order, wire transfer, or online with a credit card, 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.



# ACADEMIC POLICIES



## **ACADEMIC POLICIES**

### **DEGREE REQUIREMENTS**

#### **GRADUATION REQUIREMENTS**

A final degree evaluation 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 120 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 online at <http://www.otis.edu/registration-records/forms>. 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 ten (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 120 total credits for all departments. This number includes a total minimum of 42 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 48 credits. Please check department listings for actual credit distribution requirements.

#### **DEFINITION OF STUDIO AND LECTURE CREDIT**

A credit hour is an amount of work represented in intended learning outcomes and verified by evidence of student achievement that is an institutionally established equivalency that reasonably approximates not less than:

(1) One hour of classroom or direct faculty instruction and a minimum of two hours of out-of-class student work each week for approximately fifteen weeks for one semester or the equivalent amount of work over a different amount of time; or

(2) At least an equivalent amount of work as required in paragraph (1) of this definition for other academic activities as established by the institution, including laboratory work, internships, practica, studio work, and other academic work leading to the award of credit hours.

## 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, they 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 available at <http://www.otis.edu/registration-records/forms> and have it signed by the appropriate chair (chair of the student's 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 by 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 appropriate department chair's or academic advisor'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 CE 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. 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 must successfully complete all degree requirements by the end of the spring term.

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.

### Award of Posthumous Degree

A posthumous degree may be awarded to a deceased undergraduate student who was within 18 credit hours of the completion of the requirements for graduation or to a deceased graduate student who was within 12 credit hours of the completion of the requirements for graduation. The student must have been enrolled during the two regular semesters previous to their demise. The College's cumulative and semester academic good standing requirements must be met.

The appropriate degree may be awarded posthumously on the recommendation of the Department Chair with the approval of the Provost. If approved, the Provost Office will notify the immediate family of the awarding of the posthumous degree.

The student's transcript will show a notation that the degree was awarded posthumously.



## 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 Code of Student 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 17 transfer credits applied to Foundation Studio requirements. Students accepted at the junior level may receive up to a combined total of 63 credits toward Studio and liberal arts and sciences requirements.

In order to be eligible for transfer, courses taken at other institutions must be similar in contact hours, content, purpose, and standards to Otis courses. The student must have received a grade of "C" or better for the transfer credit to be accepted at Otis. Transfer credit will be accepted from appropriately accredited institutions in the U.S. or from international Colleges of comparable status. If the student believes that there are additional credits that should be considered for transfer, the student must complete a Request for Course Approval form for each course and have the form(s) approved by the department chair and 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 or academic advisor. The Request for Course Approval form is available online (<http://www.otis.edu/registration-records/forms>). The Registrar or the Academic Advising Coordinator will review the request and verify that the course is transferable. Courses taken at other institutions must be similar in contact hours, content, purpose, and standards to Otis courses. The student must receive a grade of “C” or better for the transfer credit to be accepted. Transfer credit will be accepted only from regionally accredited institutions in the U.S. or from international colleges of comparable status.

Students must have the Request for Course Approval 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 complete the online Change of Major form (<http://www.otis.edu/registration-records/forms>). (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: Changes in major 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 57 credits; therefore, undergraduate students may transfer in a maximum of 63 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 36 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.

### **REPEATING A COURSE FOR DEGREE CREDIT**

Students may not repeat the same course (same subject code, course number and title) for credit toward their degree.

### **TAKING MORE THAN 18 CREDITS**

Students who wish to register for more than 18 credits must submit an add card signed by their department chair or academic advisor approving the additional credits. The add card 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 available through the Admissions Office, 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 9 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**

The official undergraduate class level as reflected in our student information system is determined by the number of credits completed and includes credits completed at Otis and credits from other institutions that have been officially approved for transfer toward the degree. The official undergraduate class level is used to determine registration priority and for the purposes of financial aid eligibility. Official class level is determined as follows:

Level	Credits
Senior	84–120 Credits
Junior	54–83 Credits
Sophomore	25–53 Credits
Foundation	0–24 Credits

### **ADDING, DROPPING, OR WITHDRAWING FROM COURSES**

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

1. Consult the Academic Calendar for Add, Drop, and Withdrawal deadlines.
2. Log into Self-Service to add/drop classes during the appropriate add/drop periods. Withdrawals from courses are done in person by completing a Withdrawal from a Class form available online at <http://www.otis.edu/registration-records/forms>
3. For in person adds/drops, the student must have the department chair or appropriate academic advisor 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 completed forms with all required signatures to the Registration Office for processing

### **LEAVE OF ABSENCE/WITHDRAWAL**

There are two ways for students to separate from the College before graduation: through a Leave of Absence or through a Withdrawal. Students requesting a Leave of Absence or a Withdrawal must complete the online Leave of Absence/Withdrawal form available at <http://www.otis.edu/registration-records/forms>.

#### Leave of Absences Defined

A Leave of Absence is an anticipated separation from the College of less than one year. A Voluntary Leave of Absence is initiated by the student. An Administrative Leave of Absence is initiated by the Vice President for Student Success (or designee) and is given for medical, personal, or other issues as determined by the Vice President for Student Success. Students who are granted an Administrative Leave of Absence must meet all specific conditions before being allowed to return to the College.

#### Withdrawal Defined

A Withdrawal is an anticipated separation from the College of more than one year, up to and including a permanent separation. A Voluntary Withdrawal is initiated by the student. An Administrative Withdrawal is initiated by the Vice President for Student Success (or designee) or by the Registrar (or designee) and is given for reasons of non-attendance, poor scholarship, disciplinary conduct, or other issues as determined by the Vice President for Student Success or the Committee on Academic Standing. Students who are given an Administrative Withdrawal must apply for readmission (if eligible) and must meet all specific conditions before being allowed to return to the College.

#### How To Qualify for a Leave of Absence

To qualify for a Leave of Absence, students must be in good academic standing (cumulative grade point average [GPA] above 2.0 and prior semester grade point average above 2.0). Students who apply for a Leave of Absence and are not in good academic standing will be Withdrawn from the College.

### Leave of Absence/Withdrawal and Grades

When a Leave of Absence or Withdrawal is given before the beginning of a semester, students are dropped from their courses, and no grades are recorded for that semester. When a Leave of Absence or Withdrawal is given once the semester has started, students are withdrawn from all courses and receive a grade of “W” in all courses in which they were enrolled. A Leave of Absence/Withdrawal form must be submitted online by the published withdrawal deadline date in order to receive a grade of “W.” Forms received after that date will be subject to the grades in progress at the time the form is submitted but W grades can be given up until the last day of the semester at the discretion of the Vice President for Student Success.

### International Students Taking a Leave of Absence

International students on an F-1 visa must meet with a Designated School Official (DSO) and be advised on the effect a Leave of Absence or Withdrawal will have on their visa status. International students on an F1 visa who are given a Leave of Absence or Withdrawal are considered out of status and must return home within 15 days.

### Tuition and Fees

Tuition and fees will be refunded based on the published refund policy. Housing fees will be refunded based on the published housing refund policy. Financial aid recipients must meet with the Financial Aid Office to complete the necessary exit interview and be advised on the effect a Leave of Absence or Withdrawal will have on their financial aid eligibility and/or loan repayment. Students who unofficially withdraw (stop attending without officially completing a leave of absence or withdrawal form) from the College will have their tuition and fees refunded based on the last known date of attendance as reported by the academic departments.

### Access to Services and Readmission to the College

Students on Leave of Absence have access to their Otis e-mail account and Self-Service but do not have access to College facilities and services or computer, laboratory, equipment, library, or other privileges. Students who have Withdrawn from the College do not have access to any College facilities, services, or privileges.

Students on a Leave of Absence may resume their studies at the beginning of a semester within their approved year, but are strongly encouraged to seek academic and financial aid advisement on the best time to return to the College. Students on a Leave of Absence must notify the Registration Office at least two months before the beginning of the term in which they plan to return and will be eligible for priority registration based on their class level. They must make sure all holds have been cleared and financial arrangements have been made by published deadlines for that semester.

Students on a Leave of Absence who do not return within one calendar year will be Withdrawn from the College. To resume their studies, such students must apply for readmission and will be readmitted based on the readmission policies in place at that time.

Students who have Withdrawn from the College and decide they would like to return must apply for readmission. All specific conditions (if any) must be met before the student can return and readmission will be subject to the readmission policies in place at that time.

### **PROBATION AND ACADEMIC DISMISSAL**

A BFA student is in good standing if the student maintains a term and/or cumulative GPA of 2.0. If a student's term and/or cumulative GPA falls below 2.0, the student will be placed on academic probation. A student will be dismissed from the College if their 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 their 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 the student receives a grade of "P" (Pass) or "LP" (Low Pass) in all of their courses each term. If a graduate student receives a grade of "F" during a term, the student 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 the student 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, the student 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 is available online (<http://www.otis.edu/registration-records/forms>) and should be submitted at least two 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 as follows:

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
W	Withdrawal without penalty
UW	0, Unofficial Withdrawal
I	Incomplete

The grading system for the MFA degree is as follows:

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. 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. The student must complete a Foundation Grade Replacement form available at the Registration and Records Office and submit the form by the last day to add a class during the semester that they repeat the course(s).

## **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 a Request for Incomplete form online (<http://www.otis.edu/registration-records/forms>). 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 Request for Incomplete form may be submitted by the faculty member in consultation with the student and the appropriate 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 available online (<http://www.otis.edu/registration-records/forms>) 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 their stated criteria and professional judgment. It is the student's prerogative to know how their 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 which is available online (<http://www.otis.edu/registration-records/forms>), 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 the to the Registration Office for final processing

If the student believes their concerns have not 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;
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 ten-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.

### Auditing Courses

The College has a no course auditing policy. Auditing a class in which a student is not officially registered is not permitted.

## **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.

# COURSE CATALOGUE



## 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. The liberal arts curriculum informs students' ability to construct meaning using the formal elements of art and design.

### **PROGRAM LEARNING OUTCOMES**

Students in the Foundation Program will:

- Acquire and apply **Fundamental Skills**, which include the ability to manipulate art and design fundamentals such as point, line, plane and form to create a resolved and well composed whole.
- Demonstrate **Critical 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 create content and construct appropriate resolution.
- Build **Professionalism** through strategies for success such as attentiveness to lecture, demonstration and direction, time management skills, including being prepared in class with the correct materials and turning in assignments on time.
- Develop **Quantitative Skills** including the ability to use sound principles of proportion to measure, calculate, and transfer dimensions of the observed and built world.
- Demonstrate **Inventiveness and the Spirit of Investigation**, utilizing visual and idea-oriented research, the spirit of play, and the sequential application of process to develop problem-solving skills.
- Develop an **Awareness of Social Responsibility** by working individually and collaboratively to consider the social and environmental impact of art and design.

## FOUNDATION

Fall - Foundation		
COURSE		CR
Life Drawing I**	FNDT180	3
Principles of Design*	FNDT115	2
Drawing & Building Form	FNDT160	3
Writing in the Digital Age	ENGL107	3
Intro to Visual Culture	AHCS120	3
		<b>14</b>

Spring - Foundation		
COURSE		CR
Life Drawing II **or Creative Practices & Responses***	FNDT182	3
	FNDT171	
Connections Through Color & Design	CAIL101	3
Drawing Studio or Form and Space ****	FNDT192	2
	FNDT161	
Elective	FNDT145	1
Birth of the Modern	AHCS121	3
Ways of Knowing	LIBS114	3
		<b>15</b>

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

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

\*\*\* Form and Space is recommended for A/L/I, Fashion Design and Product Design majors.

Courses in gray are described in Liberal Arts and Sciences.



## FOUNDATION AFFINITY SECTIONS

### **Foundation Courses and “Sections”**

Students enrolled in the Foundation program take their core courses with a “section,” or group of students who, as a learning community, share the same weekly schedule, faculty, projects, and assignments. Sections allow students to bond well with their classmates and learn quickly in a familiar environment. Foundation sections are created around broadly transferrable making and thinking skills and themes or skill-bases that some students might find particularly interesting, or share an *affinity* for. Each Section’s name indicates its identifying theme or topic, which informs select learning experiences unique to that section throughout the school year.

All Foundation sections provide excellent instruction in traditional and experimental learning. Likewise, all Foundation studio *courses* offered within all sections engage students in the creative process through a progression of projects, assignments, and activities that lead to the development of skills and thinking shared by all art and design disciplines.

### **Foundation Affinity Sections**

#### **LOOK, THINK, MAKE**

Students enrolled in these sections approach each class project with an emphasis on broad, transferable traditional and progressive art and design skill-building as well as enhancing their personal creative practice. Inventiveness is emphasized by discussion, demonstration, and the introduction of exemplars.

#### **ART, DESIGN AND CHANGE**

We live in a time of unprecedented change. The Art, Design and Change sections will view and discuss contemporary art and design practices and investigate work that focuses on contemporary issues, including social, political, and cultural change and how these issues can manifest through art/design practices.

#### **THE WRITING SECTION**

Do you enjoy thinking, researching, and writing about ideas? In the first semester, the writing section is taught by a faculty member with degrees in both design and creative writing. Students will enjoy recognizing similar practices shared by both disciplines.

#### **TECHNOLOGY**

The Technology sections include additional instruction in photography, Photoshop, and Illustrator in Principles of Design and Connections through Color and Design. In these courses, students have weekly access to computer labs and mobile computing stations in both semesters. Students in Section “K” use iPads in both their Life Drawing and English courses.

### **Principles of Design** **FNDD115 — 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.

*Lab fee: \$30*

### **Drawing and Building Form** **FNDD160 — 3 credits**

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

### **Form and Space** **FNDD161 — 2 credits**

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

*Prerequisite: FNDD160 Drawing and Building Form*

*Recommended for students planning to select A/L/I, Fashion Design, or Product Design as their major.*

### **Creative Practices and Responses** **FNDD171 — 3 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** **FNDD180 — 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** **FNDD182 — 3 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: FNDD180 Life Drawing I*

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

### **Drawing Studio** **FNDD192 — 2 credits**

Students transfer and expand on acquired skills from Drawing and Building Form with the addition of color, problem finding, and complexity of idea. Acquisition of research skills, an exploration of modern and contemporary notions of cityscape and landscape, and the introduction of more varied drawing media fosters students' realization of aspects of personal vision.

*Prerequisite: FNDD160 Drawing and Building Form*

**Connections through Color and Design****CAIL101 —3 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.

**ELECTIVES**

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

**Communication Arts: Design Solutions****FNDT145 —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****FNDT145 —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****FNDT145 —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 - Digital Storytelling Tools****FNDT145 - 1 credit**

A course that will introduce students to ideas and tools when storytelling using time-based media. Taught by Digital Media faculty.

**Digital Media - Sculpting for Story****FNDT145 - 1 credit**

A course that will introduce students to the tools and techniques used to create fantasy sculptures and maquettes. Taught by Digital Media faculty.

**Digital Media - Drawing for Story****FNDT145 - 1 credit**

A course designed to raise students' drawing skills, especially as related to storytelling, to the highest level. Taught by Digital Media faculty.



**Architecture/Landscape/Interiors:  
Designing Space  
FNDT145—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  
FNDT145—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. Taught by Fashion Design faculty.

**Fashion Design: 3D Shape Exploration on the Human Form  
FNDT145 – 1 credit**

Clothing both conceals and reveals something of ourselves. It covers and protects our bodies, enhances our performance, and is a wearable medium of self-expression. This course introduces and experiments with draping, patternmaking and hand-stitching as techniques for meeting the functional and artistic challenges of Fashion Design.

**Fine Arts: Painting Explorations  
FNDT145—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 - Space Exploration for Artists & Designers  
FNDT145 - 1 credit**

This studio elective will examine the ways that 2-D and 3-D media intersect, such as through video, installation, photography and new media. Studio class time, field trips, and intriguing discussions with guest speakers will support us in charting unique territory defined by students, who will each work throughout the semester toward the realization of an individually defined project. The class will explore the process of self-directed Investigation with studio environment supportive of creative thinking, risk taking, and the entertainment of possibilities. Taught by Fine Arts faculty.

**Fine Arts - Photography  
FNDT145 - 1 credit**

This elective explores the role of photography in the contemporary art and design worlds. We will learn how to shoot and develop black-and-white film, use digital cameras, and harness the power of social media. The class will introduce students to the power of the photographic image as both an artistic medium and a practical tool. Emphasis will be placed on the techniques used to make high quality photographic prints while providing students with the opportunity to construct meaning through the choice, development, and presentation of compelling images. Taught by Fine Arts faculty.

**Product Design: Product Design Workshop  
FNDT145—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 the World of Play****FNDD145 - 1 credit**

Toy Designers create characters and playthings that take children and adults out of the "real world" and into a world of imaginative play. In this class, students will create characters that will exist in an imaginary world, have a story, and are the basis for an original toy brand. Students will begin by creating original concept sketches of a character they design. For example, it could take the form of a monster, princess, robot, zombie, fairy, mythological character or animal. Once defined, the student will learn how to create a brand of toys relating to their unique story and characters. Taught by Toy Design faculty.

**Paris Trip****FNDD145 —1 credit**

Students travel to Paris for ten 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.

## 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 addresses the themes of creativity, diversity, identity, sustainability, and social responsibility.

### **PROGRAM LEARNING OUTCOMES**

Students in the Liberal Arts and Sciences Department will:

- Communicate ideas in a coherent, logical, and compelling way for different purposes and audiences.
- Identify issues clearly, synthesize and contextualize relevant sources, and make connections across experiences and disciplinary perspectives to create well-reasoned and imaginative approaches to issues, problems, and challenges.
- Develop skills to locate, evaluate, and use information resources from both traditional and emerging technologies appropriately, effectively, and ethically.
- 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 one-third of the course requirements for graduation. These are distributed among Art History, English, Liberal Studies, Social Sciences, Mathematics and Natural Sciences depending on the studio major.

#### **Categories of Courses**

Foundation (FNDT) Courses:

Students in all majors are required to fulfill Art History, English, and Liberal Studies courses listed below in their first year. (Based on the Writing Placement Test, students may be required to take the following prerequisites: ENGL020, ENGL050, or ENGL 090.)

**AHCS120** Introduction to Visual Culture (3)

**AHCS121** Birth of the Modern (3)

**ENGL107** Writing in the Digital Age (3)

**LIBS114** Ways of Knowing (3)

**Required Courses**

Students are required to fulfill Art History, Capstone, English, Creative Action, Liberal Studies, and Social Science within the categories below. Art History, English, Creative Action, Upper Division LAS electives and Capstone cannot be taken off campus.

	ALI	COMD	DIGM	FASD	FINA	PD	TOYD
<b>Art History</b>							
FNDT	6	6	6	6	6	6	6
Required	12	6	6	8	6	6	6
<b>English</b>							
FNDT	3	3	3	3	3	3	3
Required							
<b>Social Science</b>							
Required	3	3	3	3	3	3	3
<b>Mathematics</b>							
Required	3	3	3	3	3	3	3
<b>Natural Sciences</b>							
Required	3	3	3	4	3	3	3
<b>Required Elective Courses</b>							
<b>LIBS</b>							
FNDT	3	3	3	3	3	3	3
Required	6	9	9	6	9	9	9
<b>Creative Action</b>							
Required	3	3	3	3	3	3	3
<b>LAS Capstone</b>							
Required	3	3	3	3	3	3	3
<b>LAS Total Credits</b>	45	44	42	42	42	42	42

**BY MAJOR****ART HISTORY**

Architecture/Landscape Interiors:  
 CRIT 205/206 History + Theory I/II (6)  
 CRIT304 History + Theory III (2)  
 CRIT405/406 History + Theory IV/V (4)

Communication Arts:  
 AHCS220 Contemporary Issues (3)  
 AHCS222 History of GRD/ILLUS (3)

Digital Media:  
 AHCS220 Contemporary Issues (3)  
 AHCS310/LIBS214/314 Art History Electives  
 (3)

Fashion Design:  
 AHCS220 Contemporary Issues (3)  
 AHCS370/371 History of Costume I/II (5)

Fine Arts:  
 AHCS226 Contemporary Art Survey (3)  
 AHCS321 History of Photo for Photo majors  
 (3)  
 AHCS310/LIBS214/314 Art History Electives  
 (3)

Product Design:  
 AHCS220 Contemporary Issues (3)  
 AHCS225 Product Design History (3)

Toy Design:  
 AHCS220 Contemporary Issues (3)  
 AHCS236 History of Toys (3)

**SOCIAL SCIENCES**

Architecture/Landscape/Interiors:  
 Communication Arts; Digital Media; Fashion  
 Design; Fine Arts; Product Design:  
 SSCI210 Social Science (3)

Toy Design:  
 SSCI211 Child Psychology (3)

**MATHEMATICS**

Architecture/Landscape/Interiors:  
 MATH246 Applied Trigonometry (3)

Communication Arts:  
 MATH336 Introduction to Symbolic Logic (3)

Digital Media; Fashion Design; Fine Arts;  
 Product Design; Toy Design:  
 MATH136 Math for Artists and Designers (3)

**NATURAL SCIENCE**

Architecture/Landscape/Interiors:  
 Communication Arts; Digital Media; Fine Arts:  
 NSCI307 Natural Science (3)

Fashion Design:  
 NSCI311/312 Textile Science I/II (4)

Product Design:  
 NSCI319 Anatomy and Ergonomics (3)

Toy Design:  
 NSCI308 Juvenile Anatomy & Ergonomics (3)

## CREATIVE ACTION

All majors:

CAIL200 Creative Action Lecture (3)

## LAS CAPSTONE

All majors:

LIBS440 LAS Capstone (3)

## REQUIRED LIBERAL STUDIES ELECTIVE

These can be selected from AHCS310/LIBS214/314 or LIBS214, and LIBS314.

Architecture/Landscape/Interiors:

LIBS214 (3)

LIBS314 (3)

Fashion Design:

LIBS214 (3)

LIBS314 (3)

Communication Arts:

LIBS214 (3)

LIBS314 (6)

LIBS404 (2)

Fine Arts:

LIBS214 (3)

LIBS314 (6)

Digital Media:

LIBS214 (3)

LIBS314 (6)

Product Design:

LIBS214 (3)

LIBS314 (6)

Toy Design

LIBS314 (9)

**FOUNDATION LEVEL LIBERAL STUDIES**

Note: Initial placement in English courses is determined by the Writing Placement Assessment. A grade of “C” or better is required to pass ENGL050 and ENGL090. A grade of “C-” or better is required to pass ENGL107. Completion of or concurrent enrollment in English through ENGL107 Writing in the Digital Age 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 submit a Signature assignment that best represents the learning outcomes of the course and their work in that class, and post it in their ePortfolio along with a reflection. The Learning ePortfolio will culminate in LIBS440, the Senior Capstone Course.

**OTIS HONORS PROGRAM**

Qualified students who are accepted into the Honors Program take interdisciplinary courses during their Foundation year. Honors students have priority treatment in registering for sophomore, junior, and senior LAS courses.

**BLENDED LEARNING CLASSES**

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

**LINKED 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 Linked Developmental English II and Introduction to Visual Culture is offered. Eligible students are identified through the Writing Placement Assessment.

**SENIOR LIBERAL STUDIES CAPSTONE LIBS440**

A required senior-level course where students identify and critically reflect on a topic 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-” or better is required to pass this course.

*Note that Creative Writing, Art History, Sustainability minors, and Fine Arts majors take specific Capstones. Please see department for courses.*

ALL LIBERAL ARTS AND SCIENCES CLASSES ARE **3 CREDITS** UNLESS OTHERWISE NOTED.

Once enrolled, students may take Natural Science, Social Science, and Math courses off campus.

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

## ART HISTORY COURSES

### Introduction to Visual Culture

#### AHCS120

Introduces issues and theories that are critical to the field of visual culture and representation in art and design.

### Introduction to Visual Culture Linked

#### AHCS120

Links with Writing in the Digital Age for non-native speakers and explores issues and theories that are critical to the field of Visual Culture and representation in art and design.

### Honors Introduction to Visual Culture

#### AHCS120

Uses an interdisciplinary approach to visual culture that coordinates with Honors English 107. Students investigate theories, methodologies, and the context of historical and contemporary visual culture.

### Birth of the Modern

#### AHCS121

Explores the key issues, problems, and events in art, history, music, literature, science, and design associated with and resulting from the social and cultural changes that occurred in the modern world.

### Honors Birth of the Modern

#### AHCS121

Explores a variety of key issues, problems, and events in art, history, music, literature, science, and design associated with and resulting from the social and cultural changes that occurred in the modern world.

### Birth of the Modern Linked

#### AHCS121

### Contemporary Issues

#### AHCS220

Addresses a variety of issues in art, design, film, 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.

### Women and Global Change

#### AHCS220/AHCS310

Examines the role nonprofits and NGOs play in expanding women's rights.

### Culture of Display

#### AHCS220

From World Fairs to World Cup games, from art fairs to museums, this course will look at "display," which blends pleasure and ideologies, be it capitalism or nationalism, in spectacles of sight and sound.

### Community Arts in LA

#### AHCS220/310

Explores 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.*



**Oaxacan Alebrijes****AHCS220**

Explores how Oaxacan folk artists use Alebrijes to negotiate issues of identity in an environment that tries to deny them a political discourse.

**Advertising the American Dream****AHCS220**

“Champagne wishes” and “Caviar dreams?” This class investigates the role of advertising in formulating the American dream of personal, spiritual, and material fulfillment, and the gap between dream and reality.

**Contemporary Fashion Culture****AHCS220**

Investigates the crucial issues and arguments surrounding fashion as an embodied activity, and one that is embedded within social relations.

**Global Cinema****AHCS220**

Explores many national cinemas, including how transnationalism, globalization, American industrial dominance, and technology influence on the production, distribution, and exhibition of national and international cinematic contexts.

**Art, Resistance and Social Change****AHCS220**

Explores the role of art (visual, narrative, and performance arts) and art-making in various forms of resistance as well as a central tool in organized activist movements for social change.

**Contemporary Product Design****AHCS220**

Design (Product, Graphic, Toy) from 1970 to present.

**Creativity and Imagination****AHCS220**

This course will focus on the semiotic approach to understanding media as a creative force.

**Visionary and Outsider Artists****AHCS220**

This course examines the creative processes and artworks, motivations, influences, and reception of artists who are known variously as outsider, visionary, self-taught, or folk artists.

**Crossroads: Art Meets Fashion****AHCS220**

The course explores the long relationship between fashion and the visual arts, from the modern period till today. We will investigate the many ways in which fashion and design have intersected with the visual arts and popular forms of visual communication.

**History of Graphic Design, Illustration, and Advertising Design****AHCS222**

Provides a critical and contextualized chronological survey of graphic design, illustration, and advertising, and how these disciplines responded to and affected political, cultural, and social changes.

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

**Contemporary Art Survey****AHCS226**

This is a survey of contemporary fine art on a global stage.

*Required for All Fine Arts majors and All Painting, Photography and Sculpture/New Genres minors.*

**Product Design History****AHCS225**

An introduction to the relationship between design and functionality in objects with an emphasis on understanding designed objects in their broad socio-cultural context.

*Required for all Product Design majors.*

**History of Toys****AHCS236**

Provides a historical, cultural, and social perspective on toys and games with discussions on their creation and use. Students will also learn about the development of the global toy industry. *Required for all Toy Design majors.*

**History of Photography****AHCS321**

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. *Required for all Photography majors.*

**Art History and Theory Electives**

Students select from course offerings that vary each semester. A sample follows:

**Science Fiction Cinema****AHCS310/LIBS214/314**

Stories about aliens can teach us what it is to be human. This course considers the roles of both science and fiction in films that comment on the here and now through their imaginings of the far and distant.

**Warhol: Slick/Smart/Queer****AHCS310/LIBS214/314**

Everyone knows Warhol's platinum wig and Pop Art. But what is really going on behind those Campbell's Soups, images of Marilyn Monroe, Elvis Presley, or wall paper printed with cows by his assistants?

**Asia in the Imagination****AHCS310/LIBS214/314**

Explores construction and imposition of racial identity on Asians in the last century, through film, television, and advertising.

**Women in Art****AHCS310/LIBS214/314**

Explores the history of women in art, focusing on the construction of gender within art production and feminist debates throughout art history.

**Media and Society****AHCS310/LIBS214/314**

Examines key issues in media culture, communication and digital technologies, and questions concerning the transformation of creativity and the shaping of social spaces.

**After Urbanism****AHCS310/LIBS214/314**

The emergence of the metropolis in the twentieth 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.

**Media Ethics****AHCS310**

This course covers case studies in a number of media industries, including but not limited to journalism, entertainment, graphics, fashion, advertising, and public relations.

**Art and Issues of the 2000s****AHCS310/LIBS214/314**

Explores art that engages political, social, and economic concerns and examines the impact art has on the wired and connected world of today.

**Representation and Creativity****AHCS310/LIBS214/314**

This course will focus on media as a creative force.

**Culture of Display****AHCS310/LIBS214/314**

From World Fairs to World Cup games, from art fairs to museums, this course will look at “display,” which blends pleasure and ideologies—be it capitalism or nationalism — in spectacles of sight and sound.

**Sex and the Cinema****AHCS310/LIBS214/314**

From the beginning, the cinema has sought to titillate and provoke. Sex continues to be its most controversial subject matter. Explore the complex relationship between sex and the cinema, from industry regulation to individual artistic choices.

**Asia in Imagination****AHCS310/LIBS214/314**

Explores the construction/imposition of racial identity and results such as widespread prejudices and restrictive legislation, and examines the creation of stereotypes and recent attempts to counter them.

**Fashion Culture: Fashion in Social Space****AHCS310/LIBS214/314**

Critically examines fashion as 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.

**Contemporary Hong Kong Film****AHCS310/LIBS214/314**

Explores the major films, genres, directors, and industrial trends in Hong Kong since the early 1970s, engaging in aesthetic, historical, and cultural analysis of representational films.

**Video, New Media, and the Image****AHCS310/LIBS214/314**

Explores contemporary art practices that rely on new media as means of expression, and how through cinema, video art, computer interfaces, and Internet, the boundaries of art are redefined.

**Pop Art and Its Legacy****AHCS310/LIBS214/314**

Addresses the history of Pop Art from its beginnings in postwar Britain to its triumph in '60s America, and looks at the paradigm change that opened modern art to popular culture and the lasting effect it had on what constitutes art.

**African Art History****AHCS310/LIBS214/314**

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/LIBS214/314**

Examines the art and culture of Puerto Rico, identifying issues of race, identity, and cultural projection as reflected in the arts. Includes 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.

**American Film, 1900–1950****AHCS310/LIBS214/314**

Surveys the art and business of American film in the first half of the twentieth century.

**American Film, 1950–Present****AHCS310/LIBS214/314**

Surveys the art and business of American films in the second half of the twentieth century.

**Madonna, Whore, and More****AHCS310/LIBS214/314**

Analyzes 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/LIBS214/314**

Uses an international scope and postmodern theories to investigate 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/LIBS214/314**

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.

**Contemporary Chinese Cinema**  
**AHCS310/LIBS214/314**

This course explores how Chinese cinema emerged in the last three decades to become one of the most exciting today, with such directors as Zhang Yimou, Chen Kaige, and Jia Zhangke.

**Contemporary Horror Film**  
**AHCS310/LIBS214/314**

Who is the real monster? From zombies to “torture porn” to J-Horror, we will analyze the narratives and aesthetics of contemporary horror cinema, and examine their depiction of underlying social issues, to answer that question and others.

**Representations of War**  
**AHCS310/LIBS214/314**

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.

**Signs, Rituals, and Politics**  
**AHCS310/LIBS214/314**

Examines the semiotics of ritual and the politics of ritual through an interdisciplinary approach combining visual and cultural analysis.

**Action/Reaction: The Art of Hong Kong Films**  
**AHCS310/LIBS214/314**

Examines 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.

**Photo-Documentary Culture**  
**AHCS310/LIBS214/314**

Introduces the role photography has played in the production of culture, with an emphasis on how photographs construct and critique particular images of groups of people, sell products, and reinforce social conceptions of class, race, and sexual difference.

**Shamanism, Art, and Sacred Spaces**  
**AHCS310/LIBS214/314**

Explores the role of art in creating aesthetic idioms to construct sacred spaces that reflect the culture and beliefs of diverse societies.

**The Art of the Film**  
**AHCS310/LIBS214/314**

Introduces students to film as an art form, the four aspects of film style, and explains their conventional (and sometimes nonconventional) use in narrative and other cinema, including issues of diversity and creativity.

**History of Aesthetics**  
**AHCS310/LIBS214/314**

From the ancient Greeks to the present, philosophers have debated the meaning and purpose of art. This course provides a framework for contextualizing the background of influential aesthetic philosophies. Required for all ACT Students

**Special Topics**  
**AHCS310/LIBS214/314**

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

**Designing Between the Wars**  
**AHCS310/LIBS214/314**

From the Bauhaus to Chanel, the look, feel, touch, and taste of today's culture are the heritage of those two seminal decades of design, the twenties and the thirties.

**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 twentieth century.

*Required for Fashion Design majors.*

**History of Costume II**  
**AHCS371 – 3 credits**

Focuses on the study of clothing from prehistoric costume to the nineteenth 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**

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

*Prerequisite: CRIT205 History + Theory I or CRIT206*

*History + Theory II. Required for Architecture/Landscape/Interiors majors.*

**History + Theory IV: Corporate and Consumer Environments**  
**CRIT405 – 2 credits**

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

*Prerequisite: CRIT304 History + Theory III.*

*Required for Architecture/Landscape/Interiors majors.*

**History + Theory V: 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 landscape urbanism.

*Prerequisite: CRIT304 History + Theory III.*

*Required for Architecture/Landscape/Interiors majors.*

## ENGLISH COURSES

### English for English Language Learners ENGL020

ELL 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 ELL 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 do not enroll in art history.

### Developmental English I ENGL050

Developmental English I is a 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 nonfiction 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 ENGL020 English for English Language Learners or placement through the Writing Placement Assessment.*

### Developmental English II ENGL090

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 nonfiction 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 Writing Placement Assessment.*

### Writing in the Digital Age ENGL107

Students will explore the ongoing cultural, technological and social changes that impact our ways of reading and writing, and what does it mean to be literate in the digital world.

*A minimum grade of “C-” is required to pass this course.*

*Prerequisite: Successful completion of ENGL090 or placement through the Writing Placement Assessment.*

### Writing in the Digital Age Honors ENGL107

This course examines modern and contemporary literature in the Digital Age and is thematically linked to AHCS 120 Honors Introduction to Visual.

*A minimum grade of “C-” is required to pass ENGL107H only.*

## LIBERAL STUDIES ELECTIVE COURSES

### Ways of Knowing LIBS114

An interdisciplinary theme/issue driven project based course for first year students. This course will be paired with another course in a different discipline that is exploring a similar issue/theme. See department for course offerings.

### The Conspiracy of Images LIBS114

An introductory course to how, from historically and our present perspectives, images mediation shape the perception of social and creative spaces.

**Reading Humanity****LIBS114**

An introductory course to how, from historically and our present perspectives, images mediation shape the perception of social and creative spaces.

**Social Justice and Activism****LIBS114**

This class examines the relationship between art, social justice and activism in the urban landscape of Los Angeles.

**Folklore and Identity****LIBS114**

We will take an active look at the artistic and cultural spaces and communities within Los Angeles, California. We will visit both famous and obscure places and discuss them through a variety of lenses and theoretical positions.

**Identifying With the Other****LIBS114**

We will examine the role of "the other" through a multidisciplinary lens of diverse readings and videos, writings, research, field trips, reflections and presentations, demonstrating student understanding of cultural markers.

**Performing Identity and Culture****LIBS114**

Explores identity formation from the lens of performance studies and folklore to show the ways people enact individual selves as well as members of cultural communities.

**Secret Societies in America****LIBS114**

There are as many conspiracy theories as there are mysteries in the world. Our course will explore some of the most "known" of these secret societies and how they are portrayed by the media.

**Social Media and Social Activism****LIBS 114**

Retweet! Reblog! Share! Like! This is how millions of people spread awareness (and apathy) today. Do the hashtags and double-taps really make a difference?

**Women, Power and Identity****LIBS 114**

Investigates the role of historic female icons and their influence on contemporary perceptions of female power and authority.

**Art Imitating Life****LIBS 114**

Theater is not dead. Explore how performance is necessary for the self and democracy. Learn how language helps us reveal and conceal and how dramatists use history to tell stories of today.

**Women, Gender and Power****LIBS 114**

Students examine gendered identities within cultures by exploring concepts like the sacred feminine, perceptions of beauty, fashion & the body.

**Food Stories****LIBS 114**

Explore food-themed literature. Via reading and writing assignments, film viewings and presentations, students will examine the role food plays in society and in their lives.

**Imitating Life****LIBS 114**

How do words, gestures, and symbolic actions change the world? Study cross-cultural perspectives on how ritual and performance create meaning in everyday life.

**The Image of the Future****LIBS 114**

The Virgin Mary has been the most represented figure in the Western World. Explore how her image has changed in order to adapt to political and historical circumstances.

**Sophomore Liberal Studies Elective****LIBS214**

This course can be an art history or liberal studies elective that opens an upward pathway for students.

### Upper Division Liberal Studies Elective LIBS314

This course can be an upper division art history or upper division liberal studies elective.

### Teaching for Learning I LIBS213

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.*

### Teaching for Learning II LIBS313

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: LIBS214 Teaching for Learning*

### Creative Writing Workshop I/II LIBS 214/314



An introduction to the experience and practice of writing fiction and poetry. Most of the course takes place in a workshop setting, and includes visits by guest writers. Students produce a portfolio of writing done in the course of the semester in revised and publishable form. This course is restricted to students who have submitted a writing sample to the Liberal Studies Department.

*Required for Creative Writing minors.*

### Humor and Literature LIBS214/314

What makes you laugh? Laughter is a necessary component of our everyday lives. Students will examine the role humor plays in essays, comic strips, short stories, and other texts.

### Ozine LIBS214

Create an Otis zine! Blog your visit to Mattel, design a spread of the best Halloween costumes, review a Ben Maltz show, write an exposé of the Otis underground scene.

### Introduction to the Short Story LIBS214/314

Includes reading and discussion of selected short stories emphasizing analysis, interpretation, and evaluation. Focuses on the short story as a genre and as a source of significant insight into the human condition.

### Coming of Age Story LIBS214/314

Tumble down a rabbit hole to Wonderland, joyride a stolen hearse 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 LIBS214/314

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.

### Toni Morrison and Others LIBS214/314

Students will analyze selected works of Toni Morrison, a Nobel & Pulitzer Prize-winning American novelist. Students will also collaborate to update the current listing for Toni Morrison in Wikipedia.

### Film as Literature LIBS214/314

Analyze narrative conventions in works of literary fiction and in film with attention to the similarities and differences between literacy and film art. Students 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. Includes discussion of adaptation issues.

### **Legends, Fairytales, & Storytelling**

#### **LIBS214/314**

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. Analyzes selected fairy tales from many points of view.

### **African American Narratives**

#### **LIBS214/314**

There is no one monolithic "African American community;" therefore, this broad sampling of narratives studies African American experiences. Some of the themes explored deal with questions of identity and community, assimilation and nationalism, interracial relations, classroom and artistic freedom.

### **Afro-American Musical Impact**

#### **LIBS214/314**

From artists like Miles Davis to Aretha Franklin to Michael Jackson to Kanye West, assess the impact of Afro-American musicians on popular music and culture for the past century.

### **Digital Storytelling**

#### **LIBS214/314**

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. 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**

#### **LIBS214/314**

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*, explore various identities, the creative process, and the representation of mental illness in society and literature.

### **Harry Potter: Literary Tradition and Popular Culture**

#### **LIBS214/314**

Examines the Harry Potter phenomenon in terms of its folkloric origins, literary structure, and its effect on popular culture. 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**

#### **LIBS214/314**

Examine a range of image-text relationships from alphabet formation to the text-based work of contemporary visual artists. Addresses 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**

#### **LIBS214/314**

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**

#### **LIBS214/314**

Explores different techniques, styles, structures, and strategies of writing creative nonfiction, through the use of readings, exercises, and practice. Enhance their writing skills using the tools presented, as well as observation and reflection.

### **Time Travel Narratives**

#### **LIBS214/314**

This online course taught in summer offers an adventurous journey into the multiple timeline theories found in literature, film, anime, and television. Explore a variety of temporal narratives and the significance and implications of time travel theories.

**Original Young Adult Novels****LIBS214/314**

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, explore machinations of the teenager as presented in literature.

**American Film of the 60s & 70s****LIBS214/314**

Examine how Hollywood during the 1960s and 1970s produced artistically innovative films that reflected the tumultuous sociopolitical events that define this era of U.S. history.

**Makers and Making****LIBS214/314**

In this course we will explore various artists' relationships to process.

**Shakespeare in Film and Literature****LIBS214/314**

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

## CREATIVE ACTION COURSES

### **Creative Action Liberal Arts Elective CAIL200**

Creative Action Liberal Arts electives enable students to work in transdisciplinary teams with a community partner. Emphasizing collaborative methodology, synthesizing diverse perspectives, creativity, critical thinking, clear communication, and information literacy, students engage in issues that extend beyond the traditional classroom. See department for course offerings.

### **Myths, Fairy Tales, and Storytelling LIBS214/314**

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.

### **World Music LIBS214/314**

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 LIBS214/314**

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 LIBS214/314**

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. Emphasizes the various perspectives regarding media and popular culture, and its symbiotic relationship with culture and traditional folklore.

### **Contemporary Music Issues LIBS214/314**

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 LIBS214/314**

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 LIBS214/314**

Explores 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.

### **Ethics and Sustainability LIBS214/314**

Explores the (un-)sustainability of environmental, agricultural, energy, political, and economic systems and practices. Addresses sustainability descriptively, drawing on empirical science, but the primary intent of the course is prescriptive and normative. 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 LIBS214/314**

Examines the semiotics of ritual and the politics of ritual through an interdisciplinary approach combining visual and cultural analysis. 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****LIBS214/314**

The vampire is deeply embedded in numerous mythologies, legends, folk beliefs, and popular culture products. 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.

**Disney's America****LIBS214/314**

Through critical readings of films and parks, we analyze Walt Disney's role in shaping American Identity. Through reading responses, independent research, and a creative final project, you will learn to deconstruct the ideology beneath the imagery.

**Virtual Worlds****LIBS214/314**

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****LIBS214/314**

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****LIBS214/314**

An overview of the variety of ways humans have constructed their belief systems. An interdisciplinary approach examines 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.

**Rock and Roll: Fashion and Film****LIBS214/314**

This course studies rock-n-roll films from the 1950s-present with an emphasis on costume design as a cinematic expression of rock music and the historical era in which it was produced. Fashion Sophomores Only

**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 Communication Arts majors.*

## MATHEMATICS COURSES

### Math for Artists and Designers MATH136

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

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

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. 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

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: CAIL201. Required for Sustainability minors. May be taken as the LAS junior elective with permission of the department. This course will fulfill the LAS junior elective for Fashion, Product Design and Toy Design majors who have a specific required NSCI course.*

### Natural Science Requirement NSCI307

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

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

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

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

### Juvenile Anatomy and Ergonomics NSCI308

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

Uses 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. Learn to make fabric choices based on an understanding of the woven structure and knowledge of individual fabric properties.

*Required for Fashion Design majors.*

*Lab Fee: \$30*

### Textile Science II NSCI312—2 credits

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

*Required for Fashion Design majors.*

*Lab Fee: \$30.*

## SOCIAL SCIENCE COURSES

### Social Science SSCI210

Toy Design offers a social science course that is specific to their curriculum.

All other majors choose one course from the following offerings:

### Engaging Cultures SSCI210

Ideas regarding the taking, owning, or occupying of space by different cultural groups are discussed. Addresses theories about permanent, ephemeral, and existential cultural spaces in art and culture. Field exposure and field trips are included.

### Cultural Anthropology SSCI210

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

**Beasts of Myth and Fancy****SSCI210**

Alebriges are creatures of myth and dreams. Fantastic forms and bright colors codify the ancient past with modern values. Explore their cultural significance to transmit the ethos of the community.

**The Origins of African American Music****SSCI210**

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**

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

**Video Game History and Culture****SSCI210**

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

**The Creative Process****SSCI210**

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.

**Harlem Renaissance****SSCI210**

During the early 20th century, many writers, musicians, artists, intellectuals, and dreamers converged on Harlem. Through essays, readings, and discussions, students will examine the cultural awakening called the Harlem Renaissance.

**Story of Brand****SSCI210**

How is storytelling used to brand a product? What is the connection between Greek myths and Nike? How did Old Spice use stories to sustain massive viral buzz?

**Politics and Activism****SSCI210**

We will explore the ways people are motivated to work for the common good using activism and the political system. We will investigate and discuss civic engagement, including community organizing, protests/demonstrations, volunteering, and voting.

**Child Psychology****SSCI211**

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**

Provides a foundation for understanding theories and basic concepts in psychology.

**Costume and Identity****SSCI210**

This class explores the role of costumes to define identity and express cultural and social values.

## **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.

### **PROGRAM 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

Creative Action courses are woven throughout the entire undergraduate curriculum and are structured as follows:

- CAIL101 A three-credit introductory studio course taken in the Foundation year
- CAIL200 A three-credit liberal arts and Sciences elective course taken in the Sophomore year.
- CAIL300 A two-credit elective studio course taken in the Junior year.

### Connections through Color and Design CAIL101 — 3 credits

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

### Creative Action Liberal Arts CAIL200 (LAS) — 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 CAIL300 (Studio) — 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 CAIL300 courses will count for the Sustainability Minor. Please see the Interdisciplinary Studies Director.

Examples of previous and planned CAIL300 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*

**RADIO**

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

*Partners: KXLU, KLMU*

**Branding with a Cause** 

Can branding and design be a catalyst of social change and innovation? Join us and The Spirit Awakening Foundation, a charitable arts organization dedicated to assisting "at-risk" youth and children in the juvenile justice system, and make a difference in the lives of others through art and design interventions.

*Partner: Spirit Awakening Foundation*

**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. *Partners: WC Senior Center, Loyola Village Elementary School, The Custom Hotel, Otis' Center for International Education*

**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 postcatastrophic 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*

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*

## **Design for Social Impact:**

Examples of planned and previous CAIL200 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: Helper*

*Foundation*

### **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 firsthand 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 Cultural Affairs Department and LAX Airport*

### 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 among cultural, social, and ecological systems. A course goal is to advance awareness of how artists and designers can problem solve the issues collaboratively, beyond the confines of any one discipline. *Required for Sustainability minors.*

*Partner: Transition Mar Vista*

### 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 Community Garden*

### 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*

### 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 learn LA history and Otis Clay's 3 waves of innovation. Peter Voukos, Ralph Bacerra, and Joan Takayama-Ogawa, while collaborating with former LACMA Decorative Arts Assistant Curator, Jo Lauria, and siter partner and Executive Producer of the PBS award winning documentary series Crafts in

America, Carol Sauvion, to evaluate these creative epochs.

**LA Past Lives: Schindler House**

Explores the ways the Schindler House – an architectural landmark in Los Angeles, has been transformed into its contemporary center combining historical, cultural and communal expressions. This course probes connections between the arts and the city.

**Made in LA (Blended)**

Site partner: PBS series *Craft in America*. This course introduces students to the history of prominent LA makers in clay, jewelry, furniture, fiber, and glass. Note: At least a 1/3 of instruction (5 weeks) is delivered online rather than via face-to-face contact.

**Ideas About the Exotic**

Site partner: The Getty Museum. From the Medieval period through the present, our objects and artworks demonstrate how we perceive, misunderstand and stereotype all other cultures. Intercultural communication will be explored in this course.

**The Holocaust Museum**

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.

## INTERDISCIPLINARY STUDIES: MINOR PROGRAMS

Interdisciplinary Studies gives undergraduate students 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 are optional, and most Interdisciplinary Studies students pursue only one minor, however, students may be approved to pursue two minors on a case-by-case basis.

### **PROGRAM 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.

### **MINORS OFFERED:**

Advertising Design  
Art History  
Book Arts  
Community Arts Engagement (ACT Program)  
Contemporary Clay  
Creative Writing  
Digital Media  
Graphic Design  
Illustration  
Interior Design  
Landscape Design  
Painting  
Photography  
Printmaking  
Product Design  
Sculpture/New Genres  
Sustainability  
Teacher Credential Preparation (ACT Program)

## **ELIGIBILITY AND ENROLLMENT REQUIREMENTS**

Students must be on track in their major and in good academic standing, with a cumulative GPA of 2.0 to pursue a minor. Not all minors are open to all majors. See each specific minor for details. Students will be allowed to register for courses on a space-available basis, which is not guaranteed, but registering early will significantly increase the chances of getting into their required courses.

Transfer students who apply for and are approved to pursue a minor upon entering the College need to fulfill degree program requirements through an appropriate combination of transfer courses and courses completed at Otis. Transfer students must be in good academic standing, with a cumulative GPA of 2.0, upon entering the College to be eligible for pursuing a Minor.

## **THE APPLICATION PROCESS**

Students should complete their Declaration of Minor form during registration 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. Declaration forms are available online and in the Interdisciplinary Studies office. The student's Major Department Chair, the Chair/Director/Coordinator of the Minor, and Director of Interdisciplinary Studies must approve the application.

- Download Declaration of Minor form or collect hard copy from Interdisciplinary Studies office.
- Complete top portion of form in conversation with Advisor or Interdisciplinary Studies Director.
- Obtain GPA verification from Registration Office.
- Obtain signed approvals from department chairs/directors of major and minor and Director of Interdisciplinary Studies.
- Interdisciplinary Studies Office distributes copies to major/minor departments, Registration, and student.

## **CURRICULAR REQUIREMENTS**

Each minor requires students to complete between 15 and 18 credits, depending on the curricular requirements of their chosen minor. Minor course requirements can fulfill Studio Electives and in some cases also Creative Action and Liberal Arts and Sciences requirements. For some majors, pursuing a minor may require additional course work or degree requirements above the 120 credit BFA.

## Advertising Design Minor

The Advertising Design 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 Design minor is open to students majoring in Architecture/Landscape/Interiors, Digital Media, Fashion Design, Fine Arts and Toy Design. Because of their major curricular requirements, Product Design majors will only be approved to enroll on a case-by-case basis.

Advertising Design minors may participate in the Communication Arts Department's senior show on a case-by-case basis with approval from the Department Chair.

### Advertising Design Minor Required Courses

- AHCS222 History of Graphic Des, Illus. & Advt Des.- 3.0 credits  
COMD229 Typography II - 3.0 credits
- ADVT304 Advertising and Art Direction I - 3.0 credits
- ADVT305 Advertising and Art Direction II - 3.0 credits
- ADVT351 Copywriting - 2.0 credits
- ADVT470 Interactive Advertising - or - ADVT472 Social Media - 2.0 credits

Total: 16.0 credits

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



## **Art History Minor**

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 to all majors.

Art History Minor required courses:

- AHCS226 Contemporary Art Survey - 3.0 credits
- \*AHCS310 Art History Electives - 9.0 credits
- \*\*LIBS440 Capstone (Art History focus) - 3.0 credits

Total: 15.0 credits

\* It is recommended that at least one AHCS310 course has a non-western focus. 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, Product Design majors may take AHCS225.

\*\*LIBS440 Capstone paper should address an Art History topic. LIBS440 Capstone/Senior Thesis for Fine Arts majors will fulfill this requirement.

See Liberal Arts and Sciences Department for course descriptions.

## **Book Arts Minor**

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 Book Arts minor is open to all majors.

#### **Book Arts Minor Required Courses:**

- COMD362 Intro to Letterpress - 2.0 credits
- COMD365 Bookstructures - 2.0 credits
- COMD456 Bookmaking Projects - 2.0 credits
- COMD373 Advanced Letterpress -or- COMD456 Bookmaking Projects (again) - 2.0 credits
- \* Book Arts LAS elective - 3.0 credits
- Printmaking elective - 2.0 credits
- Typography elective (specific course depends on major and level) - 2.0 credits

Total: 15.0 credits

\*A limited choice of LAS courses will count towards the Bookmaking Minor electives, as determined each semester by the Interdisciplinary Studies Director and LAS Chair.

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

## **Community Arts Engagement Minor**

As part of the Artists, Community and Teaching (ACT) Program, 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 art 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.

### Participating Departments

The Community Arts Engagement minor is open to all majors.

### Community Arts Engagement Minor Required Courses:

- LIBS214 Teaching for Learning I - 3.0 credits
- AHCS220/310 Community Arts in LA - 3.0 credits
- \* CAIL300 Creative Action Studio (ACT Choices) - 2.0 credits
- LIBS314 Teaching for Learning II - 3.0 credits
- ACTS335 Community Arts Internship - 2.0 credits
- ACTS300 ACT Special Topics - 2.0 credits

Total: 15.0 credits

\* A limited choice of CAIL Junior Studios will count towards the Community Arts Engagement minor, as determined each semester by the Creative Action and ACT Directors.

See Artists, Community Teaching Program and Liberal Arts and Sciences Department for course descriptions.

## Contemporary Clay Minor

The Contemporary Clay Minor will provide students the opportunity to explore several aspects of working in clay from the handmade to the mass produced, including utilitarian objects, unique sculptures, and installations utilizing the multiple. Students learn a combination of hand-building, potter's wheel throwing, slip-casting, glazing, and firing techniques as well as new 3-D and 2-D printing methods. Environmental and financial sustainability will also be emphasized.

### Participating Departments:

The Contemporary Clay minor will be open to students majoring in Communication Arts, Digital Media, Fine Arts and Product Design. *Architecture/Landscape/Interiors, Fashion Design and Toy Design majors will be approved to enroll on a case-by-case basis.*

### Contemporary Clay Minor Required Courses:

- PRDS362 Ceramic Production Techniques I: 2.0
- SCNG236 Ceramic Sculpture - 2.0

### Clay Electives - 12.0

- PRDS462 Special Topics (ceramics topics only, can be taken more than once)
- PRDS363 Ceramics Production Techniques II
- SCNG306 Genres (ceramics topics only can be taken more than once)
- CAIL200 Made in LA

Total: 16.0 credits

See Fine Arts, Product Design, and Liberal Arts and Sciences for course descriptions.

## Creative Writing Minor

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 to students majoring in Architecture/ Landscape/Interiors, Communication Arts, Digital Media and Fine Arts. *Because of their major curricular requirements Fashion Design, Product Design and Toy Design majors will only be approved to enroll on a case-by-case basis.*

### Creative Writing Minor Required Courses:

- LIBS212 Creative Writing Workshop I - 3.0 credits
- LIBS312 Creative Writing Workshop II - 3.0 credits
- \*WRIT750 Literary Seminar, \*WRIT730 Writing Colloquium, and/or LIBS316 Reading Visiting Writers – 6.0 credits
- \*\* LIBS440 Capstone (Creative Writing Focus) - 3.0 credits

Total: 15.0 credits

\* Graduate level courses

\*\*LIBS 440 Capstone should address a Creative Writing topic. Fine Arts majors will take this Creative Writing Capstone in place of LAS Upper Division elective in order to also fulfill the Fine Arts Capstone/Senior Thesis requirement.

See Liberal Arts and Sciences and Graduate Writing Departments for course descriptions.

## Digital Media Minor

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 to students majoring in Architecture/Landscape/Interiors, Communication Arts, Fine Arts, and Product Design. Because of their major curricular requirements Fashion Design and Toy Design majors will only be approved to enroll on a case-by-case basis.

Digital Media minors may participate in the Digital Media Department's senior show on a case-by-case basis with approval from the Department Chair.

### Digital Minor Required Courses:

- DGMD204 Storytelling for Digital Artists I - 3.0 credits
- ANIM230 Animation Basics - 3.0 credits  
-or- GAME230 Game Design Basics  
-or- MOTN230 Motion Design Basics
- DGMD270 Basic 3D for Storytellers - 2.0 credits
- DGMD410 Business Seminar I - 2.0 credits
- DGMD411 Business Seminar II - 2.0 credits
- Digital Media Electives - 4.0 credits

Total: 16.0 credits

See Digital Media Department for course descriptions.

## Graphic Design Minor

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 to students majoring in Architecture/Landscape/Interiors, Digital Media, Fine Arts and Toy Design.

*Because of their major curricular requirements Fashion Design and Product Design majors will only be approved to enroll on a case-by-case basis.*

Graphic Design minors may participate in the Communication Arts Department's senior show on a case-by-case basis with approval from the Department Chair.

### Graphic Design Minor Required Courses

- AHCS222 History of Graphic Des, Illus. & Advt Des.- 3.0 credits
- COMD208 Communication Studio II - 3.0 credits
- COMD229 Typography II - 3.0 credits
- COMD318 Publication - 2.0 credits
- Graphic Design Electives - 4.0 credits

Total: 15.0 credits

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

## Illustration Minor

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 to students majoring in Architecture/Landscape/Interiors, Digital Media, Fashion Design Fine Arts and Toy Design. *Because of their major curricular requirements Product Design majors will only be approved to enroll on a case-by-case basis.*

Illustration minors may participate in the Communication Arts Department's senior show on a case-by-case basis with approval from the Department Chair.

### Illustration Minor Required Courses

- AHCS222 History of Graphic Des, Illus. & Advt Des.- 3.0 credits
- ILUS300 Communication Studio III - 3.0 credits  
-or- ILUS301 Communication Studio IV
- COMD216 Drawing + Painting I - 3.0 credits  
- or – COMD217 Drawing + Painting II
- ILUS310 Drawing & Painting for Illustrators I - 2.0 credits
- Illustration Electives - 4.0 credits

Total 15.0 credits

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



## Interior Design Minor

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 students majoring in Communication Arts, Digital Media and Fine Arts.

Because of their major curricular requirements Fashion Design, Product Design and Toy Design majors will only be allowed to enroll on a case-by-case basis.

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).

## Interior Design Required Courses

- ARLI250 Studio I - 4.0 credits
- ARLI261 Technologies + Ecologies II - 3.0 credits
- \* ARLI271 Digital Media II-A - 2.0 credits (WAIVED Corequisite: concurrent enrollment in ARLI250 Studio I)
- \* ARLI273 Digital Media II-B - 3.0 credits (WAIVED Corequisite: concurrent enrollment in ARLI252 Studio II)
- ARLI352 Studio III - 4.0 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.

See Architecture/Landscape/Interiors Department for course descriptions.

## Landscape Design Minor

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 to students majoring in Communication Arts, Digital Media and Fine Arts. *Because of their major curricular requirements Fashion Design, Product Design and Toy Design majors will only be allowed to enroll on a case-by-case basis.*

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).

## Landscape Design Minor Required Courses

- ARLI250 Studio I – 4.0 credits
- ARLI252 Studio II – 4.0 credits
- ARLI260 Technologies + Ecologies I – 3.0 credits
- \* ARLI271 Digital Media II-A - 2.0 credits (WAIVED Corequisite: concurrent enrollment in ARLI250 Studio I)
- \* ARLI273 Digital Media II-B - 3.0 credits (WAIVED Corequisite: concurrent enrollment in ARLI252 Studio II)

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.

See Architecture/Landscape/Interiors Department for course descriptions.

## Painting Minor

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 to students majoring in Architecture/Landscapes/Interiors, Communication Arts, Digital Media, Fashion Design and Toy Design. *Because of their major curricular requirements Product Design majors will only be approved to enroll on a case-by-case basis.*

Painting minors will only participate in the Senior Show 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.

Painting Minor Required Courses:

- PNTG204 Painting I - 3.0 credits
- AHCS226 Contemporary Art Survey - 3.0 credits
- FINA200 or 201 Sophomore Seminar I or II - 2.0 credits
- PNTG214 Painting II - 3.0 credits
- Painting electives - 4.0 credits

Total: 15.0 credits

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

## Photography Minor

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 to students majoring in Architecture/Landscapes/Interiors, Communication Arts, Digital Media, Fashion Design and Toy Design. *Because of their major curricular requirements Product Design majors will only be approved to enroll on a case-by-case basis.*

Photography minors will only participate in the Senior Show 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.

### Photography Minor Required Courses:

- PHOT204 Photography I - 3.0 credits
- AHCS226 Contemporary Art Survey - 3.0 credits
- FINA200 or 201 Sophomore Seminar I or II - 2.0 credits
- PHOT214 Photography II - 3.0 credits
- PHOT230 Lighting Studio I - 3.0 credits
- Photography Elective - 2.0 credits

Total: 16.0 credits

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

## Printmaking Minor

The Printmaking minor offers students the opportunity to further explore their practice in methods of printmaking and to study its impact in history, culture and contemporary art. A balance of traditional and contemporary studio techniques will be covered to engage student's critical thinking and creative processes. This minor also examines artists and communities working with the multiple in areas of book arts, installation, and communication while exploring the root of printmaking as related to current print and digital methods through research and individual projects.

### Participating Departments

The Printmaking minor is open to students majoring in Architecture/Landscape/Interiors, Communication Arts, Fine Arts, Digital Media, Fashion Design and Fine Arts. *Because of their major curricular requirements Product Design and Toy Design majors will only be allowed to enroll on a case-by-case basis.*

### Printmaking Minor Required Courses

- PRNT263 Printmaking Survey – 3.0 credits
- PRNT273 Printmaking: Integrated Media – 3.0 credits
- PRNT373 Print Media Workshop – 2.0 credits
- ILUS355 Experimental Printmaking – 2.0 credits
- \*Printmaking Electives – 6.0 credits

Total: 16 credits

\* Electives can be courses in Printmaking, Bookmaking, Letterpress, Illustration, Drawing, or Painting offered by either the Communication Arts or Fine Arts Departments.

See Communication Arts and Fine Arts Departments for course descriptions.

## Product Design Minor

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 to students majoring in Communication Arts, Digital Media, and Fine Arts. *Because of their major curricular requirements Architecture/Landscape/Interior, Fashion Design and Toy Design majors will only be approved to enroll on a case-by-case basis.*

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 Senior Exhibition on a case-by-case basis with approval from the Department Chair.

### Product Design Required Courses

- \*PRDS252 Visual Communication I - 3.0 credits
- \*PRDS253 Visual Communication II - 2.0 credits
- PRDS332 Product Development Studio I - 3.0 credits
- PRDS333 Product Development Studio II - 3.0 credits
- \* PRDS272/273 Design I and II - or -
- PRD273/S370 Digital Design II and III - 5 credits

Total: 16.0 credits

\* All Majors can substitute 2 credits of electives in Product Design in place of PRDS272 or PRDS370.

Com Arts majors can substitute 2 credits of electives in Product Design in place of PRDS272.

Digital Media majors can substitute 5 credits of electives in Product Design in place of PRDS273 and PRDS370.

Toy Design majors can substitute 10 credits of electives in Product Design in place of PRDS252, PRDS253, PRDS273 and PRDS370.

Electives must be approved by the Product Design Chair or Asst. Chair.

See Product Design Department for course descriptions.

### **Sculpture/New Genres Minor**

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 to students majoring in Architecture/Landscape/Interiors, Communication Arts, Digital Media, Fashion Design and Toy Design. *Because of their major curricular requirements Product Design majors will only be approved to enroll on a case-by-case basis.*

Sculpture/New Genres minors will only participate in the Senior Show 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.

### **Sculpture / New Genres Minor Required Courses:**

- SCNG204 Sculpture/New Genres I - 3.0 credits
- AHCS226 Contemporary Art Survey - 3.0 credits
- FINA200 or 201 Sophomore Seminar I or II - 2.0 credits
- SCNG214 Sculpture/New Genres II - 3.0 credits
- Sculpture/New Genres electives - 4.0 credits

Total: 15.0 credits

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


## 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 all majors.


Sustainability Minor Required Courses:

- CAIL201 Human Ecology - 3.0 credits
- NSCI305 Science and Sustainable Design - 3.0 credits
- \* LIBS441 Sustainability Capstone - 3 credits
-  Sustainability Electives - 6 credits

Total: 15 credits

\*Fine Arts majors will take Sustainability Capstone in place of LAS Upper Division elective in order to also fulfill the Fine Arts Capstone/Senior Thesis requirement.

 A minimum of 6 credits of Sustainability Electives are required, including at least 4 studio credits. A limited choice of CAIL, LAS and Studio courses in each department and Continuing Education will count towards the Sustainability Minor Electives, as determined each semester by the Interdisciplinary Studies Director and Department Chairs.

Look for this symbol  next to course descriptions in the catalog to see which courses will fulfill the Sustainability Electives requirement.

See all majors, Creative Action and Liberal Arts and Sciences Departments for course descriptions.



## Teacher Credential Preparation Minor

As part of the Artists, Community and Teaching (ACT) Program, 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-12<sup>th</sup> 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 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.

### Participating Departments

Because of the California Commission on Teacher Credentialing requirements, the Teacher Credential Preparation minor is open only to Fine Arts majors.

### Teacher Credential Preparation Minor Required Courses:

- PNTG204 Painting I - 3.0 credits
  - or - PHOT204 Photography I
  - or - SCNG204 Sculpture/New Genres I
- (take which ever course was not taken for major)
- LIBS214 Teaching for Learning I - 3.0 credits
  - ACTS336 Teaching Internship - 2.0 credits
  - LIBS314 Teaching for Learning II - 3.0 credits
  - PRNT263 Printmaking Survey - 3.0 credits
  - MEDA211 Video I - 2.0 credits
  - SCNG236 Ceramics - 2.0 credits

Total: 18.0 credits

See Artists, Community Teaching Program and Fine Arts, Communication Arts and Liberal Arts and Sciences Departments for course descriptions.

## 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.

### **PROGRAM LEARNING OUTCOMES**

Students enrolled in either ACT Minor will:

- Develop and articulate 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.
- Demonstrate an understanding of career opportunities for community-based and teaching artists/designers.
- Develop, and in some cases implement, innovative and engaging projects for school or community settings.
- Participate in 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.

### **Eligibility and Enrollment Requirements**

Students must be on track in their major and in good academic standing, with a cumulative GPA of 2.0 to pursue an ACT minor. Not all ACT minors are open to all majors. See each specific minor for details.

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.

### **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), and the Director of Interdisciplinary Studies & ACT. See the Interdisciplinary Studies Program for more details about the Minor Declaration process.

## **CURRICULAR 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.

#### **Participating Departments**

The Community Arts Engagement minor is open to all majors

Community Arts Engagement Minor Required Courses:

- LIBS214 Teaching for Learning I - 3.0 credits
- AHCS220/310 Community Arts in LA - 3.0 credits
- \* CAIL300 Creative Action Studio (ACT Choices) - 2.0 credits
- LIBS314 Teaching for Learning II - 3.0 credits
- ACTS335 Community Arts Internship - 2.0 credits
- ACTS300 ACT Special Topics - 2.0 credits

Total: 15.0 credits

\* A limited choice of CAIL Junior Studios will count towards the Community Arts Engagement minor, as determined each semester by the Creative Action and ACT Directors.

## **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.

### Participating Departments

Because of the California Commission on Teacher Credentialing requirements, the Teacher Credential Preparation minor is open only to Fine Arts majors.

### Teacher Credential Preparation Minor Required Courses:

- PNTG204 Painting I - 3.0 credits
  - or - PHO204 Photography I
  - or - SCNG204 Sculpture/New Genres I
- (take which ever course was not taken for major)
- LIBS213 Teaching for Learning I - 3.0 credits
  - ACTS336 Teaching Internship - 2.0 credits
  - LIBS313 Teaching for Learning II - 3.0 credits
  - PRNT263 Printmaking Survey - 3.0 credits
  - MEDA211 Video I - 2.0 credits
  - SCNG236 Ceramics - 2.0 credits

Total: 18.0 credits

### **Community Arts Internship**

#### **ACTS335 — 2 credits**

Students intern at K-12 schools, museums, galleries, cultural organizations, or with socially engaged artists and designers to expand and reflect on their understanding of education theory and community engagement. Required for Community Arts Engagement minors. Can be taken as a studio elective for all other students. Prerequisite: 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 an elective for all other students. Prerequisite: SSCI212 Teaching for Learning I or instructor's permission.

### **ACT Special Topics**

#### **ACTS300 — 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 a studio elective for Juniors, Seniors and Graduate students of all majors.

Examples of previous and planned ACTS300 courses:

### **Art, Education, & 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.

### **Learning Differences**

This course will examine the range of learning differences and disabilities, special education vs. inclusion debates, behavioral interventions, academic accommodations and individual education plans, in preparation for teaching and engaging with diverse populations through art and design.

### **Museum Education Practices**

From Institutional Critique to Relational Aesthetics and Social Practice, students will investigate the ways in which artists and designers work with Museum Education departments to develop and present projects either sited in the museum with community input, or sited in the community with the museum's support.

### **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 workshopping projects, students will examine the shift "from studio to situation."

See Fine Arts, Communication Arts and Liberal Arts and Sciences Departments for other course descriptions.

# UNDERGRADUATE BFA 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.

### **PROGRAM LEARNING OUTCOMES**

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

- Produce three-dimensional spatial designs that address social, cultural, aesthetic, and utilitarian aspects of human occupation.
- Associate and apply design history and theory to develop and critically assess design solutions.
- Recognize and address human effects upon and sustainable use of the earth through designs for responsible architecture, landscapes, and interiors.
- Produce three-dimensional spatial designs that effectively and creatively incorporate fundamental structural considerations, structural systems and materials, and non-structural (finish) materials.
- Produce three-dimensional spatial designs that effectively and creatively incorporate principles of anthropometry, health, safety, and welfare.
- Create, analyze, and evaluate both physical and digital sketches, diagrams, orthographic drawings (plans, sections, elevations, paraline drawings), renderings, presentation boards, multi-page monographs, and three-dimensional models.
- Effectively compose and express ideas and information visually, verbally, and in writing.
- Operate effectively within participatory and collaborative environments.

**ARCHITECTURE/LANDSCAPE/INTERIORS**

Fall - Foundation		
COURSE		CR
Life Drawing I	FNDT180	3
Principles of Design	FNDT115	2
Drawing & Building Form	FNDT160	3
Writing in the Digital Age	ENGL107	3
Intro to Visual Culture	AHCS120	3
		<b>14</b>

Spring - Foundation		
COURSE		CR
Life Drawing or Creative Practices & Responses	FNDT182	3
	FNDT171	
Connections Through Color & Design	CAIL101	3
Drawing Studio or Form and Space	FNDT192	2
	FNDT161	
Elective	FNDT145	1
Birth of the Modern	AHCS121	3
Ways of Knowing	LIBS114	3
		<b>15</b>

Fall - Sophomore		
COURSE		CR
Studio I	ARLI250	4
Technologies + Ecologies I	ARLI260	3
Digital Media I	ARLI270	2
Digital Media II-A	ARLI271	2
History + Theory I	CRIT 205	3
Creative Action Lecture*	CAIL200	3
		<b>17</b>

Spring - Sophomore		
COURSE		CR
Studio II	ARLI252	4
Technologies + Ecologies II	ARLI261	3
Digital Media II-B	ARLI273	3
History + Theory II	CRIT206	3
LAS Sophomore Elective*	LIBS214	3
		<b>16</b>

Fall - Junior		
COURSE		CR
Studio III	ARLI352	4
Technologies + Ecologies III	ARLI360	3
Planning to Plan	ARLI363	2
Social Science*	SSCI210	3
Applied Trigonometry	MATH246	3
		<b>15</b>

Spring - Junior		
COURSE		CR
Studio IV	ARLI353	5
Creative Action Studio	CAIL300	2
History + Theory III	CRIT304	2
Natural Science*	NSCI307	3
LAS Upper Division Elective*	LIBS314	3
		<b>15</b>

Fall - Senior		
COURSE		CR
Studio V	ARLI454	5
Lighting Fundamentals	ARLI362	2
Fabrications S	ARLI475	2
History + Theory IV	CRIT405	2
Capstone	LIBS440	3
		<b>14</b>


Spring - Senior		
COURSE		CR
Studio VI	ARLI455	5
Interior Development	ARLI460	2
Constructions	ARLI461	3
Presentation Techniques	ARLI465	2
History + Theory V	CRIT406	2
		<b>14</b>

\*This course may be taken either fall or spring semester.  
 Courses in gray are described in Liberal Arts and Sciences.



**Studio I: Scale, Structure, and Space**  
**ARLI250—4 credits**

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

**Studio II: Landscape**   
**ARLI252—4 credits**

Design theory, process, and landscape technologies are applied to the problem of public parks and/or gardens.

*Prerequisites: ARLI250 Studio I, ARLI260 Technologies + Ecologies I, ARLI271 Digital Media II-A*

**Technologies + Ecologies I: Landscape Technology and Ecology**   
**ARLI260—3 credits**

The materiality, shaping, and construction of landscape is studied through natural processes, grading, site engineering and construction, planting, 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 through lectures, readings, field trips, and projects.

*Prerequisite: ARLI250 Studio I*

**Digital Media I: Communicating Information**  
**ARLI270—2 credits**

Software programs incorporating type, color, line, and image manipulation are introduced and practiced through digitally generated two-dimensional compositions. Methods of technique, composition,

perception, and critical evaluation are introduced and practiced.

**Digital Media II-A: Digital Translations**  
**ARLI271—2 credits**

Computer-aided drafting (CAD) is introduced and practiced through the production of presentation quality drawings of Studio I projects.

*Co-requisite: 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: ARLI271 Digital Media II-A.*  
*Co-requisite: ARLI252 Studio II*

**Studio III: Interiors**  
**ARLI352—4 credits**

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

*Prerequisites: ARLI250 Studio I, ARLI261 Technologies + Ecologies II, ARLI271 Digital Media II-A*

**Studio IV: 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: ARLI352 Studio III, ARLI360 Technologies + Ecologies III*

**Technologies + Ecologies III: Architecture 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*

**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.*

**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*

**Light, Health and Global Responsibility** **ARLI 364—2 credits**

The use and effects of constructed lighting conditions and daylighting upon the planet and human activities, visual perception, and health are introduced, researched, and analyzed through projects.

*Prerequisite: ARLI250 Studio I, or equivalent*

**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.

*This course may be repeated for credit*

*Prerequisite: Permission of Department Chair.*

**Studio V: 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: Architecture and Landscape****ARLI455—5 credits**

Design theory, process, architecture, 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*

**Interior Development****ARLI460—2 credits**

An interior space, including all finishes, lighting, furniture and integrated custom components, is designed, developed, and represented in orthographic drawings and rendered views.

*Prerequisite: ARLI352 Studio III*

**Constructions****ARLI 461—3 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.

*Co-requisite: ARLI461 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.*

### **Lighting Internship**

#### **ARLI469—1 or 2 credits**

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

*This course may be repeated for credit.*

*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 is introduced, analyzed, and applied in project-based exercises. Topics include solid-state systems, dimming controls, and the management of natural light/energy.

*Prerequisite: ARLI 250 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.

*Prerequisite: ARLI250 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, and/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

### **GRAPHIC DESIGN ILLUSTRATION**

Communication Arts offers a broad, cross-disciplinary learning experience for students in Graphic Design and Illustration—disciplines that focus on effective and arresting visual communication. Graphic Designers 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.

### **PROGRAM LEARNING OUTCOMES**

Students in the Communication Arts Department will:

- Build fundamental theories, methodologies and competency in a broad range of media.
- Demonstrate communication skills such as: listening, writing, negotiating, critiquing, and presenting.
- Emphasize through practice, problem defining and problem solving.
- Apply risk taking in content, conceptual development, and formal outcomes.
- Learn best professional practices: time management, project planning, and collaboration.
- Develop as a "whole student," by engaging in cross-disciplinary studies and extra-curricular activity.

Notes for Degree Requirements on the Next Pages

\*These courses may be taken in either fall or spring semester.  
Courses in gray are described in Liberal Arts and Sciences.

**GRAPHIC DESIGN**

Fall - Foundation		
COURSE		CR
Life Drawing I	FNDD180	3
Principles of Design	FNDD115	2
Drawing & Building Form	FNDD160	3
Writing in the Digital Age	ENGL107	3
Intro to Visual Culture	AHCS120	3
		<b>14</b>

Spring - Foundation		
COURSE		CR
Life Drawing <b>or</b> Creative Practices & Responses	FNDD182	3
	FNDD171	
Connections Through Color & Design	CAIL101	3
Drawing Studio <b>or</b> Form & Space	FNDD192	2
	FNDD161	
Elective	FNDD145	1
Birth of the Modern	AHCS121	3
Ways of Knowing	LIBS114	3
		<b>15</b>

Fall - Sophomore		
COURSE		CR
Communication Studio I	COMD207	3
Typography I	COMD228	3
Practicum I	COMD234	1
Studio Elective		2
History of Graphic Des & Illus	AHCS222	3
Creative Action Lecture*	CAIL200	3
		<b>15</b>

Spring - Sophomore		
COURSE		CR
Communication Studio II	COMD208	3
Typography II	COMD229	3
Practicum II	COMD235	1
Studio Elective		2
Contemporary Issues	AHCS220	3
LAS Sophomore Elective*	LIBS214	3
		<b>15</b>

Fall - Junior		
COURSE		CR
Design Communication Studio III	COMD300	3
Publication	COMD318	2
Practicum III	COMD334	1
Professional Practice	COMD354	2
Creative Action Studio*	CAIL300	2
Social Science*	SSCI210	3
Symbolic Logic*	MATH336	3
		<b>16</b>

Spring - Junior		
COURSE		CR
Design Communication Studio IV	COMD301	3
Type & Alternative Media	COMD319	2
Studio Elective		2
Studio Elective		2
Natural Science*	NSCI307	3
LAS Upper Division Elective*	LIBS314	3
		<b>15</b>

Fall - Senior		
COURSE		CR
Systems & Identity	COMD453	3
Advanced Image Making	COMD458	3
Studio Elective		2
Studio Elective		2
Senior Project/Research Paper	LIBS404	2
Capstone	LIBS440	3
		<b>15</b>

Spring - Senior		
COURSE		CR
Senior Project	COMD440	3
Entrepreneur 101	COMD483	2
Visual Language	COMD459	3
Studio Elective		2
Studio Elective		2
LAS Upper Division Elective	LIBS314	3
		<b>15</b>

**ILLUSTRATION**

Fall - Foundation		
COURSE		CR
Life Drawing I	FNDD180	3
Principles of Design	FNDD115	2
Drawing & Building Form	FNDD160	3
Writing in the Digital Age	ENGL107	3
Intro to Visual Culture	AHCS120	3
		<b>14</b>

Spring - Foundation		
COURSE		CR
Life Drawing or Creative Practices & Responses	FNDD182 FNDD171	3
Connections Through Color & Design	CAIL101	3
Drawing Studio or Form & Space	FNDD192 FNDD161	2
Elective	FNDD145	1
Birth of the Modern	AHCS121	3
Ways of Knowing	LIBS114	3
		<b>15</b>

Fall - Sophomore		
COURSE		CR
Communication Studio I	COMD207	3
Drawing + Painting I	COMD216	3
Typography for Illustrators I	ILUS218	2
Practicum I	COMD234	1
History of Graphic Des & Illus	AHCS222	3
Creative Action Lecture*	CAIL200	3
		<b>15</b>

Spring - Sophomore		
COURSE		CR
Communication Studio II	COMD208	3
Drawing + Painting II	COMD217	3
Typography for Illustrators I	ILUS219	2
Practicum II	COMD235	1
Contemporary Issues	AHCS220	3
Sophomore LAS Elective*	LIBS214	3
		<b>15</b>

Fall - Junior		
COURSE		CR
Illustration Communication Studio III	ILUS300	3
Drawing & Painting III	ILUS310	2
Practicum III	COMD334	1
Creative Action Studio*	CAIL300	2
Studio Elective		2
Social Science*	SSCI210	3
Symbolic Logic*	MATH336	3
		<b>16</b>

Spring - Junior		
COURSE		CR
Illustration Communication Studio IV	ILUS301	3
Professional Practice	ILUS354	2
Printmaking Elective*		2
Studio Elective		2
Natural Science*	NSCI307	3
LAS Upper Division Elective*	LIBS314	3
		<b>15</b>

Fall - Senior		
COURSE		CR
Adv Illustrative Applications	ILUS404	3
Alternative Materials	ILUS363	3
Studio Elective		2
Studio Elective		2
Senior Project/Research Paper	LIBS404	2
Capstone	LIBS440	3
		<b>15</b>

Spring - Senior		
COURSE		CR
Senior Project	ILUS440	3
Entrepreneur 101	COMD483	2
Studio Elective		3
Studio Elective		2
Studio Elective		2
LAS Upper Division Elective	LIBS314	3
		<b>15</b>

**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: A 15-minute review with a panel of two faculty.

**Junior Year:**

Fall: A 20-minute Pass/Fail closed review with a panel of two faculty

Spring: Mandatory 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 open review

Spring: Mid-term open review

**GRAPHIC DESIGN/ILLUSTRATION****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.

**Practicum I/II/III****COMD234/235/334—****1 credit/1 credit/1 credit**

Practicum is dedicated studio time for Communication Arts students. The studio environment cultivated in Practicum is critical to the community and fosters bonds between students and faculty.

**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*



## ADVERTISING DESIGN

### 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.

### 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.

### Advertising and Art Direction I ADVT304—3 credits

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

*Prerequisite: COMD208  
Communication Studio II*

### Advertising and Art Direction II ADVT305—3 credits

Students will improve their concepting skills while also learning how to create and communicate smart art direction. Strong ideas and the importance of smart art

direction/design will be the backbone of all that they discuss. Through breaking down iconic advertising from the past and present, as well as understanding how and to whom brands communicate, students will learn to approach art direction with purpose.

*Prerequisite: ADVT304 Advertising and Art Direction I*

### Advertising and Art Direction III ADVT404—3 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 students explore creative assignments ranging from individual print ads to complete campaigns, including television and interactive and convergent media. 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.

*Prerequisite: ADVT305 Advertising and Art Direction II*

### The Pitch ADVT410—3 credits

Students are asked to define their professional goals. A portfolio review, with faculty and visiting ad agency reps evaluate strengths and weaknesses. Based on stated goals, students will expand, improve, and redo any campaigns that don't meet these goals. In addition, new projects will be developed based on individual needs. The “Big Idea” for this class is establishing the “chops” to “PITCH” any targeted agency one's values and become a viable employee.

*Prerequisite: ADVT404 Advertising and Art Direction III*

### **Copywriting**

#### **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.

### **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.

### **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.

### **Design for Advertising**

#### **ADVT356—2 credits**

This course investigates strategies of advertising and examines the tools used by advertisers. It covers an understanding of fundamental theories, methodologies, and tools of communication to build competence in a broad range of methods for delivering images and texts through collaboration, research, organization, and analysis and finally to demonstrate creativity and effective communication.

### **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.

### **Special Topics: Interactive Branding**

#### **ADVT403—2 credits**

Students delve deeply into all aspects of advertising process, from research, to strategy, campaign and development, to implementation. The course focuses on Ideation and Interactive Branding encouraging innovation and user-centered approaches. Students cultivate a broad understanding of their audience in order to create campaigns and experiences using

both traditional methods and experimentation. A campaign may combine a range of Interventions and strategies such as user-generated content, large-scale Installations, social events, as well as print, video, web, and mobile applications.

### **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*

## **GRAPHIC DESIGN**

### **Design 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: COMD208 or approval of Chair*

### **Typography I/II**

#### **COMD228/229—3 credits/3 credits**

This course is an introduction to the fundamentals of typography and the study of letterforms. Students will explore the theoretical and applied use of type as visual form and visible language by learning the nuances of type families, texture, hierarchy, and the introduction to grid constructions. Work will primarily be done off the computer with an introduction to digital type setting.

### **Publication**

#### **COMD318—2 credits**

Publication focuses on building content-driven typographic systems and structures,

and understanding their relationship to content, concept, and narrative. Students will curate, design, and produce a typographic book. Heavy emphasis will be placed on typographic detailing and refinement (typographic craft), in addition to the advanced, systematic application of the modular grid. Students will also be expected to expand their visual literacy with respect to both contemporary and historical publication typography through continued visual research.

*Prerequisite: COMD229 Typography II*

### **Type and Alternative Media**

#### **COMD319—2 credits**

Type on screen and beyond. This course is an expansion of typographic fundamentals from Type 1–3 (hierarchy, composition, system, structure, sequence/pacing) to new contexts and mediums. Although projects are more self-directed and outcomes are more open-ended, assessment of work is still based on functionality, legibility in context, visual interest, and typographic craft regardless of medium, scale, or format. The projects emphasize a dialogue between classroom work and the larger cultural and historical context. There is no programming requirement for this class. Even if students know how to program or write code, they should not plan to program any of their projects. The focus of this class

is the design of project(s). They will be expected to present their screen-based work in an organized way that clearly demonstrates the hierarchies, formal palette, and functionality of their project. This can take the form of an interactive PDF, a video, a slideshow, or any other appropriate format.

*Prerequisite: COMD318 Publication*

### **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 4-D. They curate and edit their own content, experiment with the unfamiliar, and embrace ambiguity.

*Prerequisite: COMD318 Publication*

#### **COMD453—3 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: Senior Level*

### **Advanced Image Making Projects**

#### **COMD458—3 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.

*Prerequisite: COMD300 Communication Studio III*

### **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: COMD313 Type Design I*

### **Systems and Identity Design**

#### **Visual Language**

#### **COMD459—3 credits** ✳

Visual Language requires students to engage in a focused investigation of their formal influences. The semester-long project is self-directed and is meant to provide a vehicle for rigorous design research, development of an individuated process, and refinement of crafts and formal skills across a variety of media.

*Prerequisite: COMD301*

*Communication Studio IV*

### **Professional Practice** ©

#### **COMD354—2 credits**

This course 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.

**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: COMD301*

*Communication Studio IV*

**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: COMD228/229 Typography I/II*

**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*

**Web Presence: Programming** **COMD477—2 credits**

Covers conceptualization, planning, organization, design, and programming of each student's portfolio website. Students learn to work with basic HTML and CSS style sheets. Students also examine various approaches, available technologies, and existing platforms, learning to

determine the most appropriate methods for any given project.

**Web Design I: UX/UI****COMD478—2 credits**

This course explores the concepts and structures of online communications with applications for information design, advertising, education, entertainment, and businesses. Discussion and individual and team assignments address interactivity, UX/UI, navigational structures, systems, audience, and intent in the conceptualizing and designing of website prototypes.

**Digital Innovation: Web Design II****COMD479—2 credits**

This course offers a more in-depth look into website 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.

**Entrepreneur 101** **COMD483—2 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 Communication Arts graduating seniors.*

**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.

## ILLUSTRATION

### **Illustration 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 ILUS301 is ILUS300*

### **Type for Illustrators I/II ILUS218/219—2 credits/2 credits**

These consecutive courses designed for Sophomore Illustrators introduce and expand upon the fundamentals of typography and the study of letterforms, with emphasis placed on exploring type as a tool integral to contemporary Illustrative practices.

### **Drawing and Painting I/II COMD216/217—3 credits/3 credits**

These consecutive courses for Sophomore Illustrators introduce students to the variety of materials and methods of drawing and painting, from traditional to conceptual visual thinking. Students learn how and why all visual communicators use drawing for ideation and decision-making. To develop the necessary skills, special emphasis is given to drawing as a fundamental means for thinking, looking, and making decisions, and as training in thinking through intensive drawing exercises in thumbnails, sketching, roughs, and storyboards.

### **Drawing and Painting III ILUS310—2 credits**

Students refine their expressive and observational drawing, painting and composition skills, as they relate to illustration as a means of visual communication. Emphasis placed on contemporary illustrative applications &

techniques, including the use of digital/web techniques particular to contemporary Illustration methodologies. Studio sessions encourage experimentation and improved technique, as well as conceptual and methodological development pertinent to a contemporary Illustrative practice.

### **Drawing and Painting IV ILUS311—2 credits**

This course further develops students' use and understanding of advanced tools and applications defining the most forward-thinking sectors of contemporary Illustration. Students improve technical skills in both traditional and experimental media while exploring the critical and conceptual issues framing the future of Illustration. Students create ambitious large-scale campaigns, projects, and products designed to engage expansive and dispersed audiences. Intensive projects prepare students for professional experience in diverse established and exploratory venues.

### **Alternative Materials and Procedures for Illustrators ILUS363—3 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 affect communication. Some materials explored are graphite, paint, paper collage, cloth, digital collage, transfers, oil bars, duct tape, resin, inks, wax, and more. Exploring and experimenting with different combinations of materials is encouraged.

*Prerequisite: ILUS310 Drawing and Painting for Illustration*

### **Advanced Illustrative Applications ILUS404—3 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.

*Prerequisite: ILUS300 Communication Studio III*

### **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*

### **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.

### **Special Topics: Intro to Natural Science Illustration**

#### **ILUS358--2 credits**

The Illustrated image is an indispensable part of any Inquiry Into the natural world, from children's nature books, to didactic museum signage, to professional science journals. This course provides students with an introduction to techniques, imagery, and production methodologies within the expansive field of Natural Science Illustration. Students will utilize a variety of media, including graphite, pen and ink, acrylic, watercolor, and gouache to produce lifelike renderings of observable subjects, including select animal and plant life. Final projects will convey specific and understandable information to targeted audiences. Emphasis is on close, extended viewing and dedicated image creation. Students will attend field trips to

local botanical gardens and The Natural History Museum.

### **Image Development and Creation**

#### **ILUS 359—2 credits**

This intermediate course develops conceptual strategies available to visual artists, establishing a professional relationship among 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.

### **Out of Context**

#### **ILUS458—2 credits**

This course explores the collage medium as a “technique” for articulating, re-appropriating and skewing ideas. In lieu of using traditional tools, such as an X-ACTO knife, scissors and adhesive—students will instead use search engines and Photoshop as tools to manipulate and compose. Students are asked to use found imagery from popular culture and give it new meaning by combining things that normally would not be.

### **Illustration for Exhibition**

#### **ILUS360—2 credits**

This class is designed for upper division students and focuses on distinct contemporary issues adjoining illustrative approaches to fine art production. Students will be encouraged to better define their own art production in relationship to the historical and theoretical dialogue of the class. Projects are aimed at building a strong conceptual skill-base to address conventional, emerging, and future exhibition markets with a strong illustrative skill set.

### **Illustration Concepts: The Power of the Story**

#### **ILUS457—2 credits**

This intensive studio directly engages the use of drawing as a tool for strengthening

critical problem solving and imaginative skills, concept development, character design, staging development, and communicative techniques. Projects involve innovative image making, from preliminary sketches to developed solutions, using a variety of media.

### **Visual Storytelling**

#### **ILUS330—2 credits**

This course instructs students on how narrative is conveyed through visual means. Students create comics, zines, graphic novels, and a variety of objects and publications designed to tell a story. Students 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 methodologies.

### **Comic Book**

#### **ILUS340—2 credits**

In this class students learn the exciting art of comic development and production and how a comic goes from an idea to a fully-developed, branded, universe. Students write and storyboard their own narratives, understanding the fundamentals of plot structure and screenwriting fundamentals. Students improve drawing skills while exploring how to convey points of view angles, lighting, and composition to create an effective and compelling story. The finished product is an eight-page comic with accompanying swag/promotional materials.

### **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: ILUS218 Typography for Illustrators I or COMD228 Typography I*

### **Off the Wall and Off the Page**

#### **ILUS343—2 credits**

Illustrators are visual artists who actively engage any and all venues for creative communication, both commercial and conceptual. In this class students have the opportunity to explore the expansive areas of expression available to contemporary illustrators, including large-scale public works, gallery exhibitions, product campaigns, conceptual strategies, immersive installations, super graphics, and any object or site that can hold or display an image.

### **Editorial Illustration /Visual Translators**

#### **ILUS357—2 credits**

This intermediate course develops conceptual strategies available to contemporary illustrators, focusing on work appropriate for editorial situations and collaborations with art directors in a professional context. This course enables students to create works establishing a relationship between text, idea, and image. Creative approaches in terms of content, execution, chance-taking, personal voice, and future marketplaces are stressed. Portfolio-level projects are assigned, focusing on idea creation, strengthening concepts, experimentation, and appropriate execution strategies.

### **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 while emphasizing group discussion and student participation with readings, lectures, screenings, and field trips. The class aims to expand understandings and perspectives of communication by placing them into broad artistic, social, political, and geographical contexts and thereby expanding students' individual practices.



**Professional Practice** **ILUS354—2 credits**

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

**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.

**BOOKARTS****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.

**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.*

**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*

**Bookmaking Projects****COMD 456—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*

**PRINTMAKING****Printmaking Survey** ☒**PRNT263—3 credits**

This class covers a wider range of both traditional and new methods, individualized technical and conceptual projects, editions, and includes a broad introduction to historical and contemporary applications.

Lab Fee: \$35

**Printmaking: Integrated Media** ☒**PRNT273—3 credits**

This class, while covering traditional and new methods, covers fewer methods, but ones that take more time to work with. It allows for more integration of these techniques to support different types of conceptual projects, and more research that ties them together. Lab Fee: \$35

**Print Media Workshop** ☒**PRNT373—2 credits**

Students refine their vision in advanced projects based on their conceptual practice and critical dialogue. Emphasis is on development of personal imagery and exploration of the media through one or two projects that form a body of work related to their practice. In depth consultations and reviews are held. Students draw upon Los Angeles' wide range of print publishers and shops, learning professional methods.

*Prerequisite: PRNT263 Printmaking Survey, PRNT273 Printmaking: Integrated Media, ILUS355 Experimental Printmaking, or instructor permission.*

Lab Fee: \$35

**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

**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.

## DIGITAL MEDIA

### **ANIMATION GAME & ENTERTAINMENT DESIGN MOTION DESIGN**

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.

### **PROGRAM LEARNING OUTCOMES**

Students in the Digital Media Department will:

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

Notes for Degree Requirements on the Next Pages

\*These courses may be taken in either fall or spring semester.  
Courses in gray are described in Liberal Arts and Sciences.

**ANIMATION**

Fall - Foundation		
COURSE		CR
Life Drawing I	FNDD180	3
Principles of Design	FNDD115	2
Drawing & Building Form	FNDD160	3
Writing in the Digital Age	ENGL107	3
Intro to Visual Culture	AHCS120	3
		<b>14</b>

Spring - Foundation		
COURSE		CR
Life Drawing or Creative Practices & Responses	FNDD182	3
	FNDD171	
Connections Through Color & Design	CAIL101	3
Drawing Studio or Form & Space	FNDD192	2
	FNDD161	
Elective	FNDD145	1
Birth of the Modern	AHCS121	3
Ways of Knowing	LIBS114	3
		<b>15</b>

Fall - Sophomore		
COURSE		CR
Storytelling for Digital Artists I	DGMD204	3
Basic 3D for Storytellers	DGMD270	2
Concept Development & Creativity	DGMD285	2
Studio Elective		2
Art History Elective	AHCS310	3
Creative Action Lecture*	CAIL200	3
		<b>15</b>

Spring - Sophomore		
COURSE		CR
Studio Visits	DGMD260	2
Animation Basics	ANIM230	3
Studio Elective		2
Studio Elective		2
Contemporary Issues	AHCS220	3
LAS Sophomore Elective*	LIBS214	3
		<b>15</b>

Fall - Junior		
COURSE		CR
Storytelling for Digital Artists II	DGMD304	3
3D Animation I	ANIM330	3
The Vis Language of Film, Games, & Design	DGMD354	2
Studio Elective		2
Social Science*	SSCI210	3
Natural Science*	NSCI307	3
		<b>16</b>

Spring - Junior		
COURSE		CR
Animation Explorations	ANIM325	2
3D Animation II	ANIM331	3
Creative Action Studio*	CAIL300	2
Studio Elective		2
Math for Artists & Designers*	MATH136	3
LAS Upper Division Elective*	LIBS314	3
		<b>15</b>

Fall - Senior		
COURSE		CR
Senior Project I	DGMD404	3
Business Seminar I	DGMD410	2
Practicum in Animation I	ANIM430	3
Advanced Concept Development	DGMD450	2
Studio Elective		2
Capstone	LIBS440	3
		<b>15</b>

Spring - Senior		
COURSE		CR
Senior Project II	DGMD405	3
Business Seminar II	DGMD411	2
Practicum in Animation II	ANIM440	3
Studio Elective		2
Advanced Animation Elective	ANIM490	2
LAS Upper Division Elective	LIBS314	3
		<b>15</b>

**GAME AND ENTERTAINMENT DESIGN**

Fall - Foundation		
COURSE		CR
Life Drawing I	FNDT180	3
Principles of Design	FNDT115	2
Drawing & Building Form	FNDT160	3
Writing in the Digital Age	ENGL107	3
Intro to Visual Culture	AHCS120	3
		<b>14</b>

Spring - Foundation		
COURSE		CR
Life Drawing or Creative Practices & Responses	FNDT182	3
	FNDT171	
Connections Through Color & Design	CAIL101	3
Drawing Studio or Form & Space	FNDT192	2
	FNDT161	
Elective	FNDT145	1
Birth of the Modern	AHCS121	3
Ways of Knowing	LIBS114	3
		<b>15</b>

Fall - Sophomore		
COURSE		CR
Storytelling for Digital Artists I	DGMD204	3
Basic 3D for Storytellers	DGMD270	2
Concept Development & Creativity	DGMD285	2
Studio Elective		2
Art History Elective	AHCS310	3
Creative Action Lecture*	CAIL200	3
		<b>15</b>

Spring - Sophomore		
COURSE		CR
Studio Visits	DGMD260	2
Game and Entertainment Basics	GAME230	3
Studio Elective		2
Studio Elective		2
Contemporary Issues	AHCS220	3
LAS Sophomore Elective*	LIBS214	3
		<b>15</b>

Fall - Junior		
COURSE		CR
Storytelling for Digital Artists II	DGMD304	3
Advanced Tools and Techniques I	GAME330	3
The Vis Language of Film, Games, & Design	DGMD354	2
Studio Elective		2
Social Science*	SSCI210	3
Natural Science*	NSCI307	3
		<b>16</b>

Spring - Junior		
COURSE		CR
CG for Digital Artists	GAME325	2
Advanced Tools and Techniques II	GAME331	3
Creative Action Studio*	CAIL300	2
Studio Elective		2
Math for Artists & Designers*	MATH136	3
LAS Upper Division Elective*	LIBS314	3
		<b>15</b>

Fall - Senior		
COURSE		CR
Senior Project I	DGMD404	3
Business Seminar I	DGMD410	2
Practicum in Game and Entertain. I	GAME430	3
Advanced Concept Development	DGMD450	2
Studio Elective		2
Capstone	LIBS440	3
		<b>15</b>

Spring - Senior		
COURSE		CR
Senior Project II	DGMD405	3
Business Seminar II	DGMD411	2
Practicum in Game and Entertain. II	GAME440	3
Studio Elective		2
Adv. Game and Entertainment Elective*	GAME490	2
LAS Upper Division Elective	LIBS314	3
		<b>15</b>

**MOTION DESIGN**

Fall - Foundation		
COURSE		CR
Life Drawing I	FNDT180	3
Principles of Design	FNDT115	2
Drawing & Building Form	FNDT160	3
Writing in the Digital Age	ENGL107	3
Intro to Visual Culture	AHCS120	3
		<b>14</b>

Spring - Foundation		
COURSE		CR
Life Drawing or Creative Practices & Responses	FNDT181	3
	FNDT171	
Connections Through Color & Design	CAIL101	3
Drawing Studio or Form & Space	FNDT192	2
	FNDT161	
Elective	FNDT145	1
Birth of the Modern	AHCS121	3
Ways of Knowing	LIBS114	3
		<b>15</b>

Fall - Sophomore		
COURSE		CR
Storytelling for Digital Artists I	DGMD204	3
Basic 3D for Storytellers	DGMD270	2
Concept Development & Creativity	DGMD285	2
Studio Elective		2
Art History Elective	AHCS310	3
Creative Action Lecture*	CAIL200	3
		<b>15</b>

Spring - Sophomore		
COURSE		CR
Studio Visits	DGMD260	2
Motion Design Basics	MOTN230	3
Studio Elective		2
Studio Elective		2
Contemporary Issues	AHCS220	3
LAS Sophomore Elective*	LIBS214	3
		<b>15</b>

Fall - Junior		
COURSE		CR
Storytelling for Digital Artists II	DGMD304	3
Motion Graphics I	MOTN330	3
The Vis Language of Film, Games, & Design	DGMD354	2
Studio Elective		2
Social Science*	SSCI210	3
Natural Science*	NSCI307	3
		<b>16</b>

Spring - Junior		
COURSE		CR
Design Explorations	MOTN325	2
Motion Graphics II	MOTN331	3
Creative Action Studio*	CAIL300	2
Studio Elective		2
Math for Artists & Designers*	MATH136	3
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Fall - Senior		
COURSE		CR
Senior Project I	DGMD404	3
Business Seminar I	DGMD410	2
Practicum in Motion Design I	MOTN430	3
Advanced Concept Development	DGMD450	2
Studio Elective		2
Capstone	LIBS440	3
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Spring - Senior		
COURSE		CR
Senior Project II	DGMD405	3
Business Seminar II	DGMD411	2
Practicum in Motion Design II	MOTN440	3
Studio Elective		2
Advanced Motion Design Elective	MOTN490	2
LAS Upper Division Elective	LIBS314	3
		<b>15</b>

**Animation Basics****ANIM230—3 credits**

Introduction to hand-drawn character animation tools and techniques.

**Animation Explorations****ANIM325—2 credits**

There are so many tools and methods for creating animations. While the story and characters are the most important elements, there are some fun and effective alternate methods and goals of animation. Students will look at many and create with several.

**3D Animation I/II****ANIM330/331—3 credits/3 credits**

This class will teach animation of scenes that emphasize character performance.

**Practicum in Animation I****ANIM430—3 credits**

Working with outside companies and designers who give one or more advanced character animation assignments across the year, students will learn how to run projects from start to finish.

**Practicum in Animation II****ANIM440—3 credits**

Continuing the work from Practicum I, students will also learn advanced character animation tools and techniques, with an emphasis on performance, story, and character development.

**Advanced Animation Elective****ANIM490—2 credits**

This is an area of concentration elective to extend students' skills and experience with digital and/or hand animation and film/video tools. These electives will be created with industry advances in mind in order to keep students up-to-date with current industry practices.

**Storytelling for Digital Artists I****DGMD204—3 credits**

Introduction to the fundamental principles and tools of storytelling over time, using viz dev, concept art, motion design, and more.

**Drawing Fantastic: The Creative Figure****DGMD 230—2 credits**

Los Angeles' top art 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 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 other image making and manipulation tools. Students investigate the functions of these applications and become expert in their uses.

**Studio Visits****DGMD260—2 credits**

Students research and visit various video game developers, special effects houses, postproduction 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 3-D animation. Students begin to learn about space and the principles of animation. They then proceed to 3-D computer animation, with special emphasis on its use to communicate stories for film, television, and video games.

**Concept Development & Creativity  
DGMD285—2 credits**

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

**Storytelling for Digital Artists II  
DGMD304—3 credits**

This course continues students' work on storytelling over time, with a concentration on the various genres that students may work within our areas of concentration. Students will explore the fundamentals of horror, comedy, fantasy, science fiction, drama, and more using our digital storytelling tools.

**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, puppies, and more. Concept development for video games and films includes designing characters, the environments, props, 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 and Props and 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. Students 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.

**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 (viz dev) 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.

**3-D for Motion -- Cinema 4-D  
DGMD310—2 credits**

Learn how to use Cinema 4-D to create elements and 3-D animation for motion graphics, ranging from 3-D 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. Students will break down the logic of light and material, and learn how to communicate your concepts visually.

### **Drawing and 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, students cover the effects of weather: rain, clouds, changing sunlight, and so on, 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. Students 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.

**Advanced Tools Workshop****DGMD315 — 2 credits**

These workshops are intended for students with at least two 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.

**Motion 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 motion design.

**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.

**Motion Design Lab****DGMD316 — 2 credits**

A workshop in motion design taught by a professional from the field. Students apply the skills they have learned to motion 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 Motion 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**

Students explore what they need to know about designing games. Learn about the various jobs, what skills are needed, 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 3-D****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.

**3-D 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 3-D in films, television, and video games.

**Advanced 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 2-D 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 3-D interface in Nuke, some effects animation, 3-D Camera Projection in Maya, and the creation of Stereoscopy.

**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.

**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.

**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.

**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.

**The Visual Language of Film, Games, and Design****DGMD354 — 2 credits**

Who are your heroes? Who inspires you? To be a great designer and artist you have to know who came before and what they thought and did. From this and their own unique background, students will discover their voice and hopefully inspire the next generation. Learn how the great ones achieved their remarkable and lasting successes by studying their work and analyzing those films, animations, games, designs, and more.

**Web Design****DGMD355 — 2 credits**

The Internet demands a different approach to design than print or motion 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.

**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.

**Acting for Storytellers****DGMD373 — 2 credits**

Pixar, ILM, Sony Imageworks, 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.

**Motion Design****DGMD380 — 2 credits**

Explores the fundamentals of theory and strategy behind motion 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.

**Motion Design Rapid Projects****DGMD380 — 2 credits**

This fast-paced environment will help students 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 students will develop the process of storyboarding for motion. This class will address story arch, concept, composition, board flow, overall technique, and more. Also students 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 Project I****DGMD404 — 3 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.

**Senior Project II****DGMD405 — 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.

*Course Fee: \$100*

**Business Seminar I: Career Planning****and 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.

## **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 résumé, and document and organize their work to create appropriate reels and portfolios, with the goal of packaging and presenting themselves to employers.

### **Traditional Animation**

#### **DGMD428 — 3 credits**

Learn traditional animation in order to better your 3-D animation. Learn the history of animation from the earliest pioneers to studio and independent animated films from around the world. From there students will study in depth the principles of animation and the principles of animation as applied to computer animation.

### **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.

### **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.

### **Advanced Electives**

#### **DGMD490 — 2 Credits**

Advanced electives that will help refine and extend the student's skill set and extend their expertise and experience in animation, games and entertainment, and motion design.

### **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.

### **Game and Entertainment Basics**

#### **GAME230 — 3 credits**

The principles of game design and the history of game design will be introduced and explored through some very fun games students create so as to learn game development basics.

### **CG for Digital Artists**

#### **GAME325 — 2 credits**

Tools and principles to help students become an entertainment designer and artist.

### **Advanced Tools and Techniques I/II**

#### **GAME330/331 — 3 credits/3 credits**

Workshops and lessons to help students stand out in a field that is immensely competitive.

### **Practicum in Games and Entertainment I**

#### **GAME430 — 3 credits**

Working with teachers as well as outside companies and artists who give one or more advanced assignments across the year, students will learn how to run projects from start to finish.

**Practicum in Games and Entertainment II****GAME440 — 3 credits**

Advanced tools and techniques, with an emphasis on creating work that supports the storytelling and interactive aspects of games and entertainment. Concept artists, modelers, lighters, and so on, will have their own areas of study.

**Advanced Game and Entertainment Design Elective****GAME490 — 2 credits**

As the industries are ever evolving, these electives help students refine and extend their skill set, while addressing current advancements in tools and techniques. Look for individual classes each semester.

**Motion Design Basics****MOTN230 — 3 credits**

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

**Design Explorations****MOTN325 — 2 credits**

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

**Motion Graphics I/II****MOTN330/331 — 3 credits/3 credits**

These classes will balance further instruction in design principles with actual production of motion graphics pieces.

**Practicum in Motion Design I****MOTN430 — 3 credits**

Students pick a topic generated from outside companies and designers who give one or more assignments across the year. Learn how to run projects from start to finish. Fall Semester will consist of Problem definition, Responsibilities + Expectations, Research the opportunity, Research the creative space, Explore and Sketch, and Prototype.

**Practicum in Motion Design II****MOTN440 — 3 credits**

Continuing the work from Practicum I, spring semester will consist of Test, Select and Iterate, Plan, Produce, and Deliver the finished pieces.

**Advanced Motion Design Elective****MOTN490 — 2 credits**

These are timely and ever evolving electives designed to extend the students' expertise and experience in creating and producing outstanding motion design pieces and campaigns.

Note: each semester we will have new electives not listed here that deal with changes and opportunities in our industries, or help to extend our abilities as outstanding artists, designers, and storytellers.

Check with the department for the most current offerings.

## FASHION DESIGN

Innovation in fashion design results from a rigorous process of developing and editing ideas that address specific design challenges. Students in our program work alongside expert, professional faculty and guest mentors, who are current and visible designers, to become educated and practiced in all aspects of the design process. Throughout their experience, students produce original designs and develop collections for their portfolio. In their Junior and Senior year, students have the opportunity to work in teams to create unique designs under the guidance of mentors, emulating professional designers and following the industry's seasonal schedule. Recent mentors for the Junior and Senior class have included Anthropologie, Urban Outfitters, Nike, Roxy, Armani Exchange, BCBG, Trina Turk, Ruben & Isabel Toledo, and Bob Mackie. Junior and Senior designs are featured at the annual Scholarship Benefit and Fashion Show at the Beverly Hilton.

### Fashion Design with an Emphasis in Costume Design

Students may choose to pursue an emphasis in Costume Design. With a focus on new directions in character development for film, television, live performance, concept art, and video, students emerge from the Costume Design Emphasis track as relevant, creative professionals prepared for the future direction of this exciting field. Under the guidance of critically-acclaimed costume design professionals and leading costume houses, students will produce original designs and dynamic illustrations, combining traditional and digital methods, for their portfolios. Costume Design mentors have included: Disney, Cirque du Soleil, Theadora Van Runkle, Betsy Heimann, Western Costume, Bill Travilla, and Bob Mackie.

### **PROGRAM LEARNING OUTCOMES**

At the completion of the program, students in the Fashion Design Department will be able to:

- Adapt their artistic abilities to support their future design careers.
- Develop a systematic, critical approach to problem solving at all levels of the design process.
- Articulate design ideas verbally, visually, and digitally.
- Assess, propose, and apply various techniques related to drafting, draping, and constructing of garments.
- Relate the design process to the appropriate manufacturing process.
- Demonstrate professionalism by managing time to meet deadlines with quality work and effectively collaborating in teams.
- Research and relate fashion design to a broader socio economic, historical, and environmental context.



Notes for Degree Requirements on the Next Pages:

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

\*\* FSHD363/364: 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. Courses in gray are described in Liberal Arts and Sciences.

Note: Working with a mentor is considered an earned privilege; 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 be on campus to work on their projects during Spring Break and occasional Saturdays and holidays (such as President's Day) in order to participate in the Scholarship Benefit Show.



**FASHION DESIGN**

Fall - Foundation		
COURSE		CR
Life Drawing I	FNDD180	3
Principles of Design	FNDD115	2
Drawing & Building Form	FNDD160	3
Writing in the Digital Age	ENGL107	3
Intro to Visual Culture	AHCS120	3
		<b>14</b>

Fall - Sophomore		
COURSE		CR
Sophomore Studio I	FSHD202	4
Fashion Illustration	FSHD210	3
Model Drawing I	FSHD230	2
Digital Design I	FSHD225	1
Textile Science I	NSCI311	2
Creative Action Lecture*	CAIL200	3
		<b>15</b>

Fall - Junior		
COURSE		CR
Junior Studio I	FSHD300	5
Digital Design III	FSHD325	1
Model Drawing III	FSHD330	1
Fashion Design & Illustration I	FSHD362	4
History of Costume I	AHCS370	2
Math for Artists & Designers*	MATH136	3
		<b>16</b>

Fall - Senior		
COURSE		CR
Senior Studio I	FSHD400	6
Model Drawing V	FSHD430	1
Fashion Design & Illustration III	FSHD462	4
The Business of Fashion	FSHD472	1
Capstone *	LIBS440	3
		<b>15</b>

Spring - Foundation		
COURSE		CR
Life Drawing II	FNDD182	3
Connections through Color & Design	CAIL101	3
Form & Space	FNDD161	2
Elective	FNDD145	1
Birth of the Modern	AHCS121	3
Ways of Knowing	LIBS114	3
		<b>15</b>

Spring - Sophomore		
COURSE		CR
Sophomore Studio II	FSHD203	4
Fashion Illustration/Intro to Design	FSHD212	3
Model Drawing II	FSHD232	1
Digital Design II	FSHD324	1
Textile Science II	NSCI312	2
Contemporary Issues	AHCS220	3
LAS Sophomore Elective*	LIBS214	3
		<b>17</b>

Spring - Junior		
COURSE		CR
Junior Studio II	FSHD301	5
Digital Design IV	FSHD425	1
Model Drawing IV	FSHD331	1
Fashion Design & Illustration II **	FSHD363	3
History of Costume II	AHCS371	3
Social Science*	SSCI210	3
		<b>16</b>

Spring - Senior		
COURSE		CR
Senior Studio II	FSHD401	6
Portfolio Development	FSHD476	3
LAS Upper Division Elective*	LIBS314	3
		<b>12</b>

**FASHION DESIGN with an EMPHASIS IN COSTUME DESIGN**

Fall - Foundation		
COURSE		CR
Life Drawing I	FNDT180	3
Principles of Design	FNDT115	2
Drawing & Building Form	FNDT160	3
Writing in the Digital Age	ENGL107	3
Intro to Visual Culture	AHCS120	3
		<b>14</b>

Spring - Foundation		
COURSE		CR
Life Drawing II	FNDT182	3
Connections through Color & Design	CAIL101	3
Form & Space	FNDT161	2
Elective	FNDT145	1
Birth of the Modern	AHCS121	3
Ways of Knowing	LIBS114	3
		<b>15</b>

Fall - Sophomore		
COURSE		CR
Sophomore Studio I	FSHD202	4
Fashion Illustration	FSHD210	3
Model Drawing I	FSHD230	2
Digital Design I	FSHD225	1
Textile Science I	NSCI311	2
Creative Action Lecture*	CAIL200	3
		<b>15</b>

Spring - Sophomore		
COURSE		CR
Sophomore Studio II	FSHD203	4
Fashion Illustration/Intro to Design	FSHD213	3
Dynamic Model Drawing	FSHD233	1
Digital Design II	FSHD324	1
Textile Science II	NSCI312	2
Contemporary Issues	AHCS220	3
LAS Sophomore Elective*	LIBS214	3
		<b>17</b>

Fall - Junior		
COURSE		CR
Junior Studio I	FSHD300	5
Digital Design III	FSHD325	1
Model Drawing III	FSHD330	1
Fashion Design & Illustration I	FSHD362	4
History of Costume I	AHCS370	2
Math for Artists & Designers*	MATH136	3
		<b>16</b>

Spring - Junior		
COURSE		CR
Junior Studio II	FSHD301	5
Digital Design IV	FSHD425	1
Costume in Concept Art	FSHD350	1
Fashion Design & Illustration II **	FSHD364	3
History of Costume II	AHCS371	3
Social Science*	SSCI210	3
		<b>16</b>

Fall - Senior		
COURSE		CR
Senior Studio I	FSHD400	6
Model Drawing V	FSHD430	1
Fashion Design & Illustration III	FSHD463	4
The Business of Costume	FSHD473	1
Capstone *	LIBS440	3
		<b>15</b>

Spring - Senior		
COURSE		CR
Senior Studio II	FSHD401	6
Portfolio Development	FSHD476	3
LAS Upper Division Elective*	LIBS314	3
		<b>12</b>

**Sophomore Studio I/II****FSHD202/203 — 4 credits/4 credits**

Starting with basic principles of draping, patternmaking, and sewing construction, students will learn garment industry procedures and create 3-D design ideas.

**Fashion Illustration/Introduction to Design****FSHD210/212 — 3 credits/3 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.

**Fashion Illustration/Introduction to Design****FSHD213 — 3 credits**

Advanced rendering, presentation techniques, and introductory ready-to-wear and costume design. *Available to Fashion Design majors with an Emphasis in Costume Design.*

**Digital Design I****FSHD225 — 1 credit**

Using a Mac, students learn about basic practices, internet usage, digital terminology, and related computer equipment including the scanner, printer, and the Wacom tablet. Students are introduced to Adobe Photoshop and Illustrator, and learn how these skills can aid them in Design and Illustration. Students will be introduced to drawing basic garments in Adobe Illustrator.

**Model Drawing I/II****FSHD230/232 — 2 credits/1 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.

**Dynamic Model Drawing****FSHD233 — 1 credits**

Students draw from live models to develop an awareness of the proportions and exaggerated movements of the dynamic fantasy figure while maintaining correct anatomical structure. Additionally, this course explores the visualization of various fabrics, armatures, and garments on the figure.

*Prerequisite: FSHD230 Model Drawing I Available to Fashion Design majors with an Emphasis in Costume Design.*

**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: FSHD202/203*

*Sophomore Studio I/II*

*Only FSHD301 will count for the Sustainability Minor*

**Digital Design II****FSHD324 — 1 credit**

Using Adobe Illustrator, students will advance their knowledge in drawing basic garments, known as “flats” in the fashion industry.

*Prerequisite: FSHD225 Digital Design I or equivalent*

**Digital Design III****FSDH325 — 1 credit**

Using Adobe Photoshop and Illustrator, students will learn to create prints, finishing treatments for polished flats, and Tech Packs.

*Prerequisite: FSHD324 Digital Design II*

**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: FSHD232 Model Drawing II or FSHD233 Dynamic Model Drawing*

**Costume in Concept Art****FSHD350 — 1 credit**

Students will integrate elements from costume design illustrations and digital design to develop a cohesive concept. With an emphasis on expressing costume design in the context of a script and story, students will develop costume designs utilizing Photoshop, Illustrator, and ZBrush to integrate into an environment.

*Prerequisites: FSHD363/364 Fashion Design & Illustration I, FSHD325 Digital Design III*

*Available to Fashion Design majors with an Emphasis in Costume Design.*

**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: FSHD212/213 Fashion Illustration/Introduction to Design*  
*Only FSHD362 will count for the Sustainability Minor*

**Fashion Design and Illustration II****FSHD364 — 3 credits**

Students focus on the study of better apparel, costume design, and creating well-defined characters in preparation for senior year.

*Prerequisite: FSHD213 Fashion Illustration/Introduction to Design*

*Available to Fashion Design majors with an Emphasis in Costume Design.*

**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 course, students create a group of technical flats based on their own designs in Adobe Illustrator and Photoshop, which evolve into a digital collection for their portfolios. Topics include flats, line sheets, fabric samples, type, layout, title/mood sheets and tech packs.

*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: FSHD425 Digital Design IV*

**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 half of the semester focuses on issues that pertain to portfolio development. Available to non-majors with Department Chair approval.

*Prerequisite: FSHD331 Model Drawing IV or FSHD350 Costume in Concept Art ONLY for Fashion Design majors with an Emphasis in Costume Design.*

### **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: FSHD362/363 Fashion Design and Illustration I/II*

### **Fashion Design and Illustration III FSHD463 — 4 credits**

Students design apparel alongside professional designers representing the designer/contemporary market and costume design industry. Working within the industry seasonal schedule, students design costumes and classic clothes in finer fabrics and finishing techniques to capture a look appropriate to the mentor's direction.

*Prerequisite: FSHD364 Fashion Design and Illustration II*

*Available to Fashion Design majors with an Emphasis in Costume Design*

### **The Business of Fashion FSHD472 - 1 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.

### **The Business of Costume FSHD473 - 1 credit**

Students will gain insight into the professional practices, protocols, and methodologies within the costume design field. Lectures by costume design professionals and field trips supplement this survey course that explores costume design within film, television, theatre and live performance. *Available to Fashion Design Majors, and also to Digital Media Majors with an Emphasis in Game and Entertainment Design. Students in other majors may enroll on a case by case basis with approval of the Chair of Fashion Design.*

### **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 or FSHD463 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 non-credit period is open to all students who need additional help in draping, pattern drafting, tailoring, or sewing.

**Illustration Laboratory**

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

**Design Laboratory**

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

## FINE ARTS

### **PAINTING**

### **PHOTOGRAPHY**

### **SCULPTURE/NEW GENRES**

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

### **PROGRAM LEARNING OUTCOMES**

Students in the Fine Arts Department will:

- Develop the ability to formulate questions and ideas clearly and precisely based on relevant information and research and to come to well-reasoned conclusions and solutions.
- Develop the ability to consider alternative systems of thought that challenge received notions and social/cultural bias.
- Develop the ability to effectively express abstract concepts in concrete form.
- Develop the ability to skillfully create artistic form using techniques and methods appropriate to the intended result.
- Consider the role of art making in the larger social context.
- Understand that the meaning of a work of art is conditioned by the manner in which it is exhibited or otherwise presented and distributed. Students consider methods of presentation and distribution in innovative ways that respond to and potentially influence existing conditions in the field.
- Develop an awareness of current professional standards in their chosen media and in the larger field of contemporary art as well as the ability to effectively meet those standards. Recognizing that one aspect of being a professional artist is autonomy: Fine Arts students 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.

Notes for Degree Requirements on the Next Pages

\*These courses may be taken in either the fall or spring semester.  
Courses in gray are described in Liberal Arts and Sciences.



**PAINTING**

Fall - Foundation		
COURSE		CR
Life Drawing I	FNDD180	3
Principles of Design	FNDD115	2
Drawing & Building Form	FNDD160	3
Writing in the Digital Age	ENGL107	3
Intro to Visual Culture	AHCS120	3
		<b>14</b>

Fall - Sophomore		
COURSE		CR
Painting I	PNTG204	3
Sculpture/New Genres I or Photography I	SCNG204	3
	PHOT204	
Sophomore Seminar I	FINA200	2
Digital Media	FINA216	2
Contemporary Art Survey	AHCS226	3
Creative Action Lecture*	CAIL200	3
		<b>16</b>

Fall - Junior		
COURSE		CR
Painting III	PNTG314	3
Creative Action Studio*	CAIL300	2
Studio Elective		2
Studio Elective		2
Studio Elective		2
Social Science*	SSCI210	3
Natural Science *	NSCI307	3
		<b>17</b>

Fall - Senior		
COURSE		CR
Senior Studio I	FINA470	5
Studio Elective		3
Studio Elective		2
Capstone/Senior Thesis*	LIBS440	3
		<b>13</b>

Spring - Foundation		
COURSE		CR
Life Drawing or Creative Practices & Responses	FNDD182	3
	FNDD171	
Connections Through Color & Design	CAIL101	3
Drawing Studio or Form & Space	FNDD192	2
	FNDD161	
Elective	FNDD145	1
Birth of the Modern	AHCS121	3
Ways of Knowing	LIBS114	3
		<b>15</b>

Spring - Sophomore		
COURSE		CR
Painting II	PNTG214	3
Sophomore Seminar II	FINA201	2
Studio Elective		3
Studio Elective		2
Art History Elective	AHCS310	3
LAS Sophomore Elective*	LIBS214	3
		<b>16</b>

Spring - Junior		
COURSE		CR
Studio IV	FINA353	3
Studio Elective		2
Studio Elective		2
Studio Elective		2
Math for Artists and Designers*	MATH136	3
LAS Upper Division Elective*	LIBS314	3
		<b>15</b>

Spring - Senior		
COURSE		CR
Senior Studio II	FIN471	5
Professional Practices	FINA455	2
Studio Elective		2
Studio Elective		2
LAS Upper Division Elective*	LIBS314	3
		<b>14</b>

**PHOTOGRAPHY**

Fall - Foundation		
COURSE		CR
Life Drawing I	FNDD180	3
Principles of Design	FNDD115	2
Drawing & Building Form	FNDD160	3
Writing in the Digital Age	ENGL107	3
Intro to Visual Culture	AHCS120	3
		<b>14</b>

Spring - Foundation		
COURSE		CR
Life Drawing or Creative Practices & Responses	FNDD182	3
	FNDD171	
Connections Through Color & Design	CAIL101	3
Drawing Studio or Form & Space	FNDD192	2
	FNDD161	
Elective	FNDD145	1
Birth of the Modern	AHCS121	3
Ways of Knowing	LIBS114	3
		<b>15</b>

Fall - Sophomore		
COURSE		CR
Photography I	PHOT204	3
Painting or Sculpture/New Genres I	PNTG204	3
	SCNG204	
Sophomore Seminar I	FINA200	2
Digital Media	FINA216	2
Contemporary Art Survey	AHCS226	3
Creative Action Lecture*	CAIL200	3
		<b>16</b>

Spring - Sophomore		
COURSE		CR
Photography II	PHOT214	3
Lighting Studio I	PHOT230	3
Sophomore Seminar II	FINA201	2
Studio Elective		2
History of Photography	AHCS321	3
LAS Sophomore Elective*	LIBS214	3
		<b>16</b>

Fall - Junior		
COURSE		CR
Sculpture/New Genres III	SCNG314	3
Creative Action Studio*	CAIL300	2
Studio Elective		2
Studio Elective		2
Studio Elective		2
Social Science*	SSCI210	3
LAS Upper Division Elective	LIBS314	3
		<b>17</b>

Spring - Junior		
COURSE		CR
Studio IV	FINA353	3
Studio Elective		2
Studio Elective		2
Studio Elective		2
Math for Artists and Designers*	MATH136	3
Natural Science*	NSCI307	3
		<b>15</b>

Fall - Senior		
COURSE		CR
Senior Studio I	FINA470	5
Studio Elective		3
Studio Elective		2
Capstone/Senior Thesis	LIBS440	3
		<b>13</b>

Spring - Senior		
COURSE		CR
Senior Studio II	FINA471	5
Professional Practices	FINA455	2
Studio Elective		2
Studio Elective		2
LAS Upper Division Elective	LIBS314	3
		<b>14</b>

**SCULPTURE/NEW GENRES**

Fall - Foundation		
COURSE		CR
Life Drawing I	FNDD180	3
Principles of Design	FNDD115	2
Drawing & Building Form	FNDD160	3
Writing in the Digital Age	ENGL107	3
Intro to Visual Culture	AHCS120	3
		<b>14</b>

Spring - Foundation		
COURSE		CR
Life Drawing or Creative Practices & Responses	FNDD182	3
	FNDD171	
Connections Through Color & Design	CAIL101	3
Drawing Studio or Form & Space	FNDD192	2
	FNDD161	
Elective	FNDD145	1
Birth of the Modern	AHCS121	3
Ways of Knowing	LIBS114	3
		<b>15</b>

Fall - Sophomore		
COURSE		CR
Sculpture New Genres I	SCNG204	3
Painting or Photography I	PNTG204	3
	PHOT204	
Sophomore Seminar I	FINA200	2
Digital Media	FINA216	2
Contemporary Art Survey	AHCS226	3
Creative Action Lecture*	CAIL200	3
		<b>16</b>

Spring - Sophomore		
COURSE		CR
Sculpture/New Genres II	SCNG214	3
Sophomore Seminar II	FINA201	2
Studio Elective		3
Studio Elective		2
Art History Elective	AHCS310	3
LAS Sophomore Elective*	LIBS214	3
		<b>16</b>

Fall - Junior		
COURSE		CR
Sculpture/New Genres III	SCNG314	3
Creative Action Studio*	CAIL300	2
Studio Elective		2
Studio Elective		2
Studio Elective		2
Social Science*	SSCI210	3
Natural Science *	NSCI307	3
		<b>17</b>

Spring - Junior		
COURSE		CR
Studio IV	FINA353	3
Studio Elective		2
Studio Elective		2
Studio Elective		2
Math for Artists and Designers*	MATH136	3
LAS Upper Division Elective*	LIBS314	3
		<b>15</b>

Fall - Senior		
COURSE		CR
Senior Studio I	FINA470	5
Studio Elective		3
Studio Elective		2
Capstone/Senior Thesis	LIBS440	3
		<b>13</b>

Spring - Senior		
COURSE		CR
Senior Studio II	FINA471	5
Professional Practices	FINA455	2
Studio Elective		2
Studio Elective		2
LAS Upper Division Elective	LIBS314	3
		<b>14</b>

**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.*

**Sophomore Seminar I/II  
FINA200/201— 2 credits/2 credits**

Sophomore Seminar is an integrated studio and seminar course that introduces fine arts sophomores to the broad range of ideas and methods found in fine arts today.

**Digital Media  
FINA216 — 2 credits**

Digital Media is an introductory course in new media, which provides 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 and Final Cut Pro.

**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, Photograph, and  
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.*

**Art and Publication****FINA443 — 2 credits**

This hands-on course introduces students to the world of art-related publications including zines and art catalogs. Students will gain skills in book design, copy and photo editing, as well as working with a diverse group of artists and the business involved in book production as they develop and produce a catalog for the senior exhibition.

**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, global discourse, and mixed improvisation. Possible examples are video sharing and digital broadcasting, web development and communities, as well as more immediate forms (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 postproduction procedures and advanced technology.

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

Focuses on the ways contemporary artists use performance and live events 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. 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*

**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 include 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: Conceptual Abstraction, Representational Painting, Maximalism, and Spiritualism in Painting

### **Processes and 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 nontraditional 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 an 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****SCNG235 — 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.

**Ceramic Sculpture****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, Experiments in Technology, 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

The Product Design program trains multidisciplinary designers to use their creativity, design thinking, and design process to bring new ideas, products, and value to companies, communities, and people. Educators and industry professionals experienced in a wide range of areas guide students in developing their creative process, researching user experience, and applying diverse 2-D and 3-D design skills to create well-conceived and executed objects, products, and systems that service a human need. The program emphasis is on creativity, exploration, design thinking, solution finding, personal expression, aesthetics, craftsmanship, and entrepreneurship in the creation of lifestyle products and packaging for the global consumer market. Students majoring in Product Design learn a wide range of artisan-based hand skills and processes using soft and hard materials, digital design skills in 2-D graphics and 3-D modeling for rapid prototyping. Through hands-on mentor guided studio projects and professional internship experiences, students develop projects from concept to the completion of prototypes and how to apply business skills and entrepreneurial practices to drive innovation to market. The program assists each student in developing personal career pathways to success.

### **PROGRAM 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 design thinking and project management.
- Proficiency in research and analysis methodologies as it pertains to the product design process, meaning, and user experience.
- Ability to apply creative process techniques in synthesizing information, problem-solving and critical thinking.
- Ability to demonstrate drawing and drafting principles to convey concepts.
- Computer proficiency in 2-D graphic and -3D computer-aided design programs.
- Proficiency in basic fabrication methods in hard goods and soft goods 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, written and presentation communication skills.
- Proficiency in strategic thinking, thought leadership, business and entrepreneurial practices, professionalism, and ethics.

Notes for Degree Requirements on the next page

\*These courses may be taken during the fall or spring semester.  
Courses in gray are described in Liberal Arts and Sciences.



**PRODUCT DESIGN**

Fall – Foundation		
COURSE		CR
Life Drawing I	FNDT180	3
Principles of Design	FNDT115	2
Drawing & Building Form	FNDT160	3
Writing in the Digital Age	ENGL107	3
Intro to Visual Culture	AHCS120	3
		<b>14</b>

Spring – Foundation		
COURSE		CR
Life Drawing II or Creative Practices & Responses	FNDT182	3
	FNDT171	
Connections through Color & Design	CAIL101	3
Drawing Studio or Form & Space	FNDT192	2
	FNDT161	
Elective	FNDT145	1
Birth of the Modern	AHCS121	3
Ways of Knowing	LIBS114	3
		<b>15</b>

Fall - Sophomore		
COURSE		CR
Product Design Studio I	PRDS200	3
Integrated Design Creative Process I	PRDS220	2
Visual Communication I	PRDS252	3
Digital Design I	PRDS272	2
History of Product Design	AHCS225	3
Creative Action Lecture*	CAIL200	3
		<b>16</b>

Spring - Sophomore		
COURSE		CR
Product Design Studio II	PRDS201	3
Integrated Design Creative Process II	PRDS221	2
Visual Communication II	PRDS253	2
Digital Design II	PRDS273	3
Contemporary Issues	AHCS220	3
LAS Sophomore Elective*	LIBS214	3
		<b>16</b>

Fall - Junior		
COURSE		CR
Product Design III	PRDS302	3
Integrated Design-Design Thinking III	PRDS320	2
Product Development Studio I	PRDS332	3
Digital Design III	PRDS370	2
Math for Artists & Designers *	MATH136	3
LAS Upper Division Elective	LIBS314	3
		<b>16</b>

Spring - Junior		
COURSE		CR
Product Design IV	PRDS303	3
Integrated Design - Design Thinking IV	PRDS321	2
Product Development Studio II	PRDS333	3
Creative Action Studio *	CAIL300	2
Social Science *	SSCI210	3
Anatomy & Ergonomics	NSCI319	3
		<b>16</b>

Fall - Senior		
COURSE		CR
Product Design Studio V	PRDS402	3
Integrated Design-Adv Des Thinking V	PRDS420	2
Adv. Product Development Studio III	PRDS432	3
Digital Design IV	PRDS472	3
Capstone	LIBS440	3
		<b>14</b>

Spring - Senior		
COURSE		CR
Design Studio VI	PRDS403	3
Integrated Design-Adv Des Thinking VI	PRDS421	2
Adv. Product Development Studio IV	PRDS433	3
Digital Design V	PRDS473	2
LAS Upper Division Elective	LIBS314	3
		<b>13</b>

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

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

**Integrated Design Creative Process 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 an aesthetic eye and personal vision. Students begin to organize and integrate their work into a portfolio and website.

**Visual Communication I/II****PRDS252/253 — 3 credits/2 credits**

This project-based studio develops hand-drawing skills as a core skill and primary tool in the ideation process 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.

**Digital Design I/II****PRDS272/273 — 2 credits/3 credits**

This course integrates 2-D graphics and 3-D computer-aided-design (CAD) as a means to communicate ideas and as a process for design and digital modeling. The emphasis of Digital Design I is the use of graphic design as a means to complement hand drawing skills. Students learn to integrate layout, typography, image manipulation, and storytelling as a

means to communicate and persuade. Digital Design II focuses on 3-D (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 and model building. In class projects complement the main Design Studio I/II projects.

**Product Design Studio III/IV****PRDS302/303 — 3 credits/3 credits**

This intermediate level project-based studio is divided into three areas of study; hard goods (durable products), soft goods (non-durable products) and package design and the various families of materials and processes involved in these areas of study. Students select one of the three areas of study per semester. In all three areas, a professional designer (mentor) presents a design problem to be solved for a target market or consumer group. Students learn to research the user experience, identify solutions, and develop well-conceived and well executed ideas, and present their concepts for critique to professionals.

**Integrated Design -****Design Thinking 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 lifecycle research, resourcing, art and design processes, materials and methods and various technologies. Students continue to develop and integrate their studio work into a portfolio and website.

**Product Development Studio I/II****PRDS332/333 — 3 credits/3 credits**

This project-based course introduces the development cycle of products after the design cycle has been completed. In the first semester, emphasis is placed on preparing products for domestic and overseas manufacturing and requirements related to

safety, performance and user experience. In the second semester, student advance their product development skills and learn marketing and distribution strategies, branding, and line extensions.

**Ceramic Production Techniques I:  
Manufacturing Techniques  
PRDS362 — 2 credits**

Potter's wheel, plaster hump, slump, hollow and solid 2 piece plaster molds; extruder, slab coil and hand building techniques are blended with 3-D printing technology. This course is new to the field of ceramics, pushing traditional and historic boundaries and blending them with the state of the art technology.

**Ceramic Production Techniques II:  
Manufacturing Techniques  
PRDS363 — 2 credits**

An intermediate course reserved for students who demonstrate the ability to make limited, mass production, or art installation multiples with an emphasis on sustainable and environmental and financial practices.  
*Prerequisite: Ceramic Production Techniques I or department approval.*

**Digital Design III  
PRDS370—2 credits**

An advanced computer lab intended to build upon principles introduced in Digital Design II. Students explore various 3-D 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.

**Product Design Studio V/VI  
PRDS402/403 — 3 credits/3 credits**

This is an advanced level project-based studio course. In the first semester, a visiting industry professional (mentor) presents a design project(s) to be solved and work with the faculty to guide and critique the student work. In the second semester students create their own capstone design project from ideation through to a prototype and work with faculty

and partner with industry professionals for guidance and critique.

**Integrated Design Advanced Design  
Thinking V/VI** 

**PRDS420/421 — 2 credits/2 credits**

This course explores 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 and validating 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 capstone project. Students continue to Integrate their studio work into a professional portfolio and website for self-promotion.

**Advanced Product Development**

**Studio III/IV** 

**PRDS432/433 — 3 credits/3 credits**

An advanced project-based studio course that focuses on new project management methodologies related the development cycle of products from design through to the manufacturing, marketing, and distribution of the product. Students develop a project development plan for their own projects and present it to industry professionals. In the second semester, students work with professional mentors in applying product development methods in the fabrication of their own projects.

**Special Topics**

**PRDS462—2 credits**

These studio-based courses explore specific topics that can be related to a subject matter, skill, process, material, or theme. These project based courses provide additional knowledge or skill sets to the student's capabilities. See department for specific course offerings each semester.

**Digital Design IV/V**

**PRDS472/473 — 3 credits/2 credits**

The course focuses on a wide range of strategies and skills required to organize accumulated work into a market-ready professional portfolio, website, or 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 Capstone project and Senior Show projects.

**Independent Study**

**PRDS999 — 1– 6 credits**

Independent studies provide students with the opportunity to work closely and collaboratively with faculty in an area of interest that expands their expertise. Applications for independent study with a project proposal are submitted to the Department Chair for review and approval.



Design Studio, Capstone project and Senior Show projects.

## 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 including Mattel, Hasbro, Bandai, Disney, DreamWorks, and many more.

### **PROGRAM 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.
- 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.
- Develop their professionalism by practicing strong work ethics, as well as effective communication and presentation skills.

Notes for Degree Requirements on the next page

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

Note: Participation in industry-sponsored activity is considered an earned privilege, not a right; therefore, in order to participate students are required to maintain a "C+" grade point average in all Toy Design studio courses.

Courses in gray are described in Liberal Arts and Sciences.

**TOY DESIGN**

Fall - Foundation		
COURSE		CR
Life Drawing I	FNDD180	3
Principles of Design	FNDD115	2
Drawing & Building Form	FNDD160	3
Writing in the Digital Age	ENGL107	3
Intro to Visual Culture	AHCS120	3
		<b>14</b>

Fall - Sophomore		
COURSE		CR
Toy Design I	TOYD200	3
Visual Communication I	TOYD232	3
Design Prototyping I	TOYD242	3
Methods & Materials of Production I	TOYD250	2
Child Psychology	SSCI211	3
Contemporary Issues*	AHCS220	3
		<b>17</b>

Fall - Junior		
COURSE		CR
Toy Design III	TOYD302	3
Drawing for Toy Designers	TOYD322	2
Visual Communication III	TOYD332	2
Design Prototyping III	TOYD340	3
Creative Action Studio*	CAIL300	2
LAS Upper Division Elective	LIBS314	3
		<b>15</b>

Fall - Senior		
COURSE		CR
Toy Design V	TOYD400	4
Digital Drawing & Illustration I	TOYD420	2
Games & Game Theory	TOYD425	3
Juvenile Anatomy & Ergonomics	NSCI308	3
Capstone	LIBS440	3
		<b>15</b>

Spring - Foundation		
COURSE		CR
Life Drawing II or Creative Practices & Responses	FNDD182 FNDD171	3
Connections through Color & Design	CAIL101	3
Drawing Studio or Form & Space	FNDD192 FNDD161	2
Elective	FNDD145	1
Birth of the Modern	AHCS121	3
Ways of Knowing	LIBS114	3
		<b>15</b>

Spring - Sophomore		
COURSE		CR
Toy Design II	TOYD201	3
Visual Communication II	TOYD233	3
Design Prototyping II	TOYD243	3
Methods & Materials of Production II	TOYD251	2
History of Toys	AHCS236	3
Creative Action Lecture*	CAIL200	3
		<b>17</b>

Spring - Junior		
COURSE		CR
Toy Design IV	TOYD303	3
Drawing for Portfolio Development	TOYD323	3
3-D Visualization	TOYD333	3
LAS Upper Division Elective	LIBS314	3
Math for Artists and Designers	MATH136	3
		<b>15</b>

Spring - Senior		
COURSE		CR
Toy Design VI	TOYD402	3
Career Development **	TOYD415	2
Digital Drawing & Illustration II	TOYD421	2
Package Design	TOYD430	2
LAS Upper Division Elective	LIBS314	3
		<b>12</b>



**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 that 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 that 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 3-D models, and present the final products to faculty and visiting toy industry professionals.

*Prerequisite: TOYD200 is a prerequisite for TOYD201*

*Lab Fee: \$50*

**Visual Communication I****TOYD232 — 3 credits**

To communicate effectively, a designer needs to have at their disposal a broad range of drawing skills. Students will develop and expand their ability to communicate ideas through drawing from quick ideation sketches to final illustrations. In this course, students learn how to take a concept from a rough sketch to a refined set of technical illustrations. Students will acquire skills that enable them to produce illustrations that accurately 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. The skills learned during this course will be utilized throughout the remainder of the Toy Design studio courses.

**Visual Communication II****TOYD233 — 3 credits**

In this class students will continue to develop analog drawing and sketching skills to communicate ideas and concepts, storytelling, and character development, which is key to brand creation. They will also use the computer as a means to present an

idea in 3-D and then output a 3-D model via rapid prototyping. Digital CAD (Computer Aided Design) classes will include Rhino and V-Ray, as tools.

*Prerequisite: TOYD232 Visual Communication I*

**Design Prototyping I****TOYD242 — 3 credits**

This course will equip the student with practical toy industry prototyping skills and vocabulary that will enable them to accurately develop and communicate their designs. The student will integrate prototyping skills and techniques into their designs, developing a full understanding of the entire design and development process. Practical challenges will be presented for students to problem solve under pressured time constraints to force the creative use of skills in real time situations. These challenges will encourage practical thinking and association skills that will enhance their abilities to design, ideate, and develop new creative products. It will also allow each student to work in a design team environment.

*Lab Fee: \$200*

**Design Prototyping II****TOYD243 — 3 credits**

This course will provide the students with working knowledge in the processes and techniques used in model making for the toy industry. Fabrication, sculpting, and molding and casting will be taught through lectures and hands-on experience. With the building blocks learned in this course the student will be able to confidently move on to more advanced skills in subsequent courses and design methodology.

*Prerequisite: TOYD242 Design Prototyping I*

*Lab Fee: \$150*

**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.

*Prerequisite: TOYD250 Methods and Materials I*

### Toy Design III/IV

#### TOYD302/303 — 3 credits/3 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 prototyping, and explore methods of fabrication using a variety of materials. Students will learn the most effective methods of presenting their toy concepts visually, demonstrating new features digitally when it is the most effective way of communicating play patterns and function. Corporate sponsored projects may occur during either semester, but regardless, critiques will include visiting toy industry professionals.

*Prerequisite: TOYD200/201 Toy Design I/II*

### Drawing for Toy Designers

#### TOYD322 — 2 credits

Introduction to the theory and practice of sketching, drawing, and rendering techniques as applied to toy product. Focus is on sketching of original characters and storyboarding as a way of communicating original concepts and features of toys and related accessories. Included will be a variety

of toy categories including action figures, dolls, vehicles, plush, and playsets.

*Prerequisite: TOYD233 Visual Communication II*

### Drawing for Portfolio Development

#### TOYD323 — 3 credits

This course concentrates on the creation, organization, and presentation of the student's portfolio. Students will develop the knowledge of how to compile a cohesive body of work to assemble in a portfolio. Students will design a logo and create a promotional sheet that reflects their graphic skill, and creative styling and examples of their design work. Students will write a résumé that expresses their creativity, design experience, and links to a digital portfolio. Additional attention is given to interviewing skills and techniques.

*Prerequisite: TOYD322 Drawing for Toy Designers*

### Visual Communication III

#### TOYD332 — 2 credits

This course continues exploring the advanced techniques in Rhino, the 3-D 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 3-D models through output to the rapid prototyping machine.

*Prerequisite: TOYD233 Visual Communication II*

### 3-D Visualization

#### TOYD333 — 3 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.

*Prerequisite: TOYD332 Visual Communication III*

### **Design Prototyping III TOYD340 — 3 credits**

Using the skills from previous classes, the students will conceptualize and design their own intellectual property to bring to life an action figure based product line. Graphics, presentation, functionality, and more advanced building techniques will be used. The prototype will be articulated with movement and/or lights and sound. Storyboarding will be utilized to show how the character(s) live in their “world” and how this toy could become a transmedia brand with a future as a movie, video game, or comic series. The class final will include a presentation to industry professionals.

*Prerequisite: TOYD243 Design Prototyping II*  
Lab Fee: \$150

### **Toy Design V/VI**

#### **TOYD400/TOYD402 — 4 credits/3 credits**

These are advanced level courses in which students continue in their development of conceptual, technical, and creative skills and methodologies relating to toy design. Emphasis is placed on identifying future trends and technology, and integrating them into the toy design process. Students will have been exposed to the unique and different categories of toys and children’s products and how those products are part of larger brands and entertainment properties. Corporate-sponsored projects may occur during either semester, but regardless, critiques will include visiting toy industry professionals. Students may have had the opportunity to participate in summer internships where they gained “real world” experience, and will be able to apply that learning as well as their class- room experience to design and prepare their senior

show. This special showcase of their talents is held at the end of the semester.

### **Career Development**

#### **TOYD415 — 2 credits**

This course will cover interviewing skills, research and targeting potential job prospects, and preparation of oral and written communications.

### **Digital Drawing and Illustration I 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: TOYD323 Drawing for Portfolio Development*

### **Digital Drawing and Illustration II TOYD421 — 2 credits**

An advanced computer lab course that allows students to apply their knowledge from prior drawing classes to ongoing projects in an effort to build their portfolios.

*Prerequisite: TOYD420 Digital Drawing and Illustration I*

### **Games and Game Theory**

#### **TOYD426 — 3 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 and fully functioning prototype.

*Prerequisite: TOYD303 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*

### **Special Topics: 3-D Visualization II**

#### **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 3-D Visualization. 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: TOYD333 3-D Visualization.*

### **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 MFA PROGRAMS



## GRADUATE FINE ARTS

The Graduate Program in Fine Arts encourages young artists to think critically and challenge existing modes of expression.

### **PROGRAM 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.
- Develop the technical and theoretical resources and confidence to realize their professional ambitions.
- Build on the communication skills needed to clearly and effectively express themselves.
- Form the self-reliance and self-motivation needed to sustain a professional career.
- Cultivate a sense of competition and camaraderie.

**GRADUATE FINE ARTS**

Fall - First Year		
COURSE		CR
Special Topics in Art History	AHCS575	2
Graduate Critique	GRAD610	3
Graduate Studio I	GRAD620	4
Critical Theory & Practice	LIBS650	3
Electives *		3
		<b>15</b>

Spring - First Year		
COURSE		CR
Special Topics in Art History	AHCS575	2
Graduate Critique	GRAD611	3
Graduate Studio II	GRAD 621	4
Critical Theory & Practice	LIBS651	3
Electives *		3
		<b>15</b>

Fall - Second Year		
COURSE		CR
Special Topics	AHCS575	2
Graduate Critique	GRAD710	3
Graduate Studio III	GRAD720	4
Professional Practice	GRAD774	1
Thesis I	LIBS774	3
Electives *		2
		<b>15</b>

Spring - Second Year		
COURSE		CR
Special Topics	AHCS575	2
Graduate Critique	GRAD711	3
Graduate Studio IV	GRAD721	4
Exhibition Preparation	GRAD775	1
Thesis II	LIBS775	3
Electives *		2
		<b>15</b>

\*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****AHCS575A — 2 credits**

This two-semester course sequence focuses on the history of modern and contemporary art. Starting in the 1880s with the advent of Modernism, students in the first semester investigate the movements and artists active up to the late 1950s and Abstract Expressionism. The second semester starts in the 1960s with the development of Conceptualism and POP Art and proceeds to the present. Projects around the utilization of historic precedents are a part of this course.

**Painting Dialogue****AHCS 575B – 2 credits**

A seminar for reading and discussion of issues surrounding painting, and their implications for art practice in general. (Fall semester).

**Aesthetics and Politics****AHCS575C — 2 credits**

Mechanisms of globalization and an increasingly digitized existence call for a renewed inquiry of the frames through which we apprehend: from the image complex with its forms of circulation and display to boundary-establishing belief systems that organize modern life. Based on a variety of texts, we will discuss how artists and theorists have responded to these transformations in order to interrogate one's own practice within the larger context.

**Studio Practices (Out on the Town)****AHCS575D — 2 credits**

In this course students spend half of their time visiting galleries, museums, and artists' studios. The remaining time students read and discuss reviews and articles about the exhibitions and artists' work they have viewed.

**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 toward 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. (Fall semester).

**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. (Spring semester).

**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.

**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 that will serve them in the future when applying for grants as well as preparing them for the literary demands of an artist's career.

## 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.

### **PROGRAM LEARNING OUTCOMES**

Students in Graduate Graphic Design will:

- Describe a trajectory of past and current design projects that inform their 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)**

Summer - First Year		
COURSE		CR
Contemporary Graphic Design Issues	AHCS577	3
Seminar I	GRDS500	6
Studio Topics: Typography & Type Design	GRDS620	2
Studio Topics: Social Responsibility of the Designer	GRDS630	2
Studio Topics: Advancing the Discipline	GRDS640	2
		<b>15</b>

Spring - First Year		
COURSE		CR
Directed Study Mentorship	GRDS799	7.5
		<b>7.5</b>

Summer- Second Year		
COURSE		CR
Theory and Criticism	AHCS576	3
Seminar II	GRDS600	6
Entrepreneurship	GRDS664	2
Studio Topics: Typography & Type Design *	GRDS621	2
Studio Topics: Social Responsibility of the Designer *	GRDS631	2
Studio Topics: Advancing the Discipline *	GRDS641	
* Students must choose two of these courses.		<b>15</b>

Spring - Second Year		
COURSE		CR
Directed Study Mentorship	GRDS799	7.5
		<b>7.5</b>

Summer - Third Year		
COURSE		CR
Considering Final Project	AHCS578	3
Seminar III	GRDS700	6
Final Project	GRDS790	4
Studio Topics: Typography & Type Design **	GRDS622	2
Studio Topics: Social Responsibility of the Designer **	GRDS632	
Studio Topics: Advancing the Discipline **	GRDS642	
** Students must choose one of these courses.		<b>15</b>

**GRADUATE GRAPHIC DESIGN (ALTERNATE)**

Summer - First Year		
COURSE		CR
Contemporary Graphic Design Issues	AHCS577	3
Seminar I	GRDS500	6
Studio Topics: Typography & Type Design	GRDS620	2
Studio Topics: Social Responsibility of the Designer	GRDS630	2
Studio Topics: Advancing the Discipline	GRDS640	2
		<b>15</b>

Spring - First Year		
COURSE		CR
Seminar III	GRDS700	3
Directed Study Mentorship	GRDS799	9
		<b>12</b>

Summer - Second Year		
COURSE		CR
Seminar II	GRDS600	6
Entrepreneurship	GRDS664	2
Studio Topics: Typography & Type Design *	GRDS621	2
Studio Topics: Social Responsibility of the Designer *	GRDS631	2
Studio Topics: Advancing the Discipline *	GRDS641	
* Students must choose two of these courses.		<b>12</b>

Spring - Second Year		
COURSE		CR
Seminar III	GRDS700	3
Directed Study Mentorship	GRDS799	6
Theory & Criticism	AHCS576	3
		<b>12</b>

Summer - Third Year		
COURSE		CR
Considering Final Project	AHCS578	3
Final Project	GRDS790	4
Studio Topics: Typography & Type Design **	GRDS622	2
Studio Topics: Social Responsibility of the Designer**	GRDS632	
Studio Topics: Advancing the Discipline **	GRDS642	
** Students must choose one of these courses.		<b>12</b>

**GRADUATE GRAPHIC DESIGN (ACCELERATED)**

Summer - First Year		
COURSE		CR
Theory & Criticism	AHCS576	3
Seminar I	GRDS500	6
Studio Topics: Typography & Type Design	GRDS620	2
Studio Topics: Social Resp. of the Designer	GRDS630	2
Studio Topics: Advancing the Discipline	GRDS640	2
Entrepreneurship	GRDS664	2
		<b>17</b>

Fall - First Year		
COURSE		CR
Directed Study Mentorship	GRDS799	8
		<b>8</b>

Spring - First Year		
COURSE		CR
Directed Study Mentorship	GRDS799	7
Seminar II	GRDS600	6
Contemporary Graphic Design Issues	AHCS577	3
Studio Topics: Type	GRDS622	2
		<b>18</b>

Summer - Second Year		
COURSE		CR
Considering Final Project	AHCS578	3
Seminar III	GRDS700	6
Final Project	GRDS790	4
Studio Topics: Typography & Type Design **	GRDS622	2
Studio Topics: Social Resp. of the Designer **	GRDS632	2
Studio Topics: Advancing the Discipline **	GRDS642	
** Students must choose one of these courses.		<b>17</b>

Note: Students in the Accelerated Program must be recommended by the MFA Portfolio Committee

**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, and conceptual and formal investigation. The intention of this course is to find focus and specialization in the program.

**Typography****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.

**Entrepreneurship****GRDS664 — 2 credits**

This course is designed for graduate students that are interested in starting their own business and or freelance business. Students will be introduced to all facets of running a business, such as writing a business plan, promotion, developing a client base, pricing, legal and financial aspects as well as ethical standards. Students will be exposed to guest lectures from a variety of business areas such as small business owners, a life coach, accountant/bookkeeper and an attorney, on the proper way to set-up and run a business.

**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 twenty-first century.

**Sequential 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 structures as they relate specifically to content driven sequential and narrative design. Students will design publications, websites, videos and environmental graphics using thorough visual research, rigorous formal explorations, and a critical point of view.

**Directed Study: Mentorship (Spring Semester)****GRDS799 — 3.5–7.5 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 — 3.5–7.5 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

Otis' Graduate Public Practice artists can make profound contributions to equitable and pluralistic societies through art production, collaboration, and working with communities.

### **PROGRAM LEARNING OUTCOMES**

Students in the Graduate Public Practice program will:

- Design and execute an original public project with professional-level craftsmanship, aesthetic quality, and containing both field and studio-based components, and present this in one or more settings.
- Demonstrate through oral and written forms, knowledge of contemporary social practice theories, and exhibit a personal perspective of open-minded critical inquiry.
- Demonstrate an awareness of the social and environmental impacts of their art and produce creative, sustainable and ethical projects that support positive changes for communities.
- Collaborate successfully with others -- including communication, decision-making and mutual feedback-- as evidenced by interactions with students, faculty, collaborators and people from the communities in which they work.
- Articulate their understanding of opportunities for professional platforms and spheres of practice, and provide evidence of their ability to operate successfully within these.



**GRADUATE PUBLIC PRACTICE**

Fall - First Year		
COURSE		CR
Production Studio I	PUBP600	6
History of Public Strategies in Art	AHCS580	3
Field Methodologies for Artists	PUBP650	2
MFAPP Studio Electives	PUBP793	4
		<b>15</b>

Spring - First Year		
COURSE		CR
Production Studio II	PUBP601	6
Public Realm Seminar	LIBS657	3
MFAPP Studio Electives	PUBP793	6
		<b>15</b>

Fall - Second Year		
COURSE		CR
Production Studio III	PUBP700	6
Public Realm Seminar	LIBS657	3
Thesis	LIBS786	3
MFAPP Studio Electives	PUBP793	3
		<b>15</b>

Spring - Second Year		
COURSE		CR
Production Studio IV	PUBP701	5
Final Review / Exhibition	PUBP770	1
Public Realm Seminar	LIBS657	3
Field Internship	PUBP790	2
MFAPP Studio Electives	PUBP793	4
		<b>15</b>

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.

All students are required to have prior teaching experience or undertake it during their graduate studies. An opportunity for a teaching assistantship position will be provided. This will form part of their professional practices requirements.

Electives can be from any academic program at Otis with approval of the chair, but undergraduate courses used to fulfill electives must be 300 or higher courses with student plan for work above that required by undergraduate professor.

**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  
LIBS657 — 3 credits**

Study of theories related to public practice and critical writing in visual arts and closely related interdisciplinary topics including anthropology, civic policy, environmentalism, urbanism, etc. Specific topics will vary each semester. Coursework includes assigned readings, class discussions, and a written paper. This course may be repeated for credit or may be substituted as approved by the Chair.

**Thesis  
LIBS786 — 3 credits**

A course focusing on the completion of a researched thesis paper of 10-12 pages or more, that will include current and historical references, a case study of each student's project, and a critical analysis. The purpose of this written capstone project is to provide evidence that the student is able to articulate their 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.

**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 I.

**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.

**Final 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. Field internship credits above the required 2 units, up to a total of 10 units, may be taken as electives.

**MFAPP Studio Electives****PUBP793**

MFAPP Studio Electives are based on a comprehensive skills-learning plan that is created in consultation with the Chair to garner specific skills for the student's final project, and must be approved by the Chair. Examples include courses in photography, video, installation, landscape design, computer web design, etc.

**General Electives**

General electives can be taken from studio or other visual studies and histories.

## GRADUATE WRITING

The Program in Graduate Writing guides the developing talents of advanced students in the complex practice of writing as a verbal art.

### **PROGRAM LEARNING OUTCOMES**

Students in Graduate Writing will:

- Produce the most compelling work of fiction, poetry, nonfiction, or literary translation at this stage of their career.
- Locate their own writing and that of their peers within the arena of contemporary world literatures.
- Identify and explore critical issues within their work vital to their practices.
- Understand the paths they may follow to achieve sustainable writing lives that involve teaching, publishing, or other related professions.
- Define for themselves what it means to be engaged literary citizens.

**GRADUATE WRITING FULL-TIME**

Fall - First Year		
COURSE		CR
Writing Workshop I	WRIT602	4
Literary Seminar	WRIT750	3
Tutorial: The Writing Life I	WRIT610	3
Visiting Writers	WRIT789	1
		<b>11</b>

Spring - First Year		
COURSE		CR
Writing Workshop I	WRIT602	4
Tutorial: The Writing Life I	WRIT610	3
Writing Colloquium	WRIT730	3
Visiting Writers	WRIT789	1
		<b>11</b>

Fall - Second Year		
COURSE		CR
Writing Workshop II	WRIT702	4
Literary Seminar	WRIT750	3
Literary Seminar	WRIT750	3
Visiting Writers	WRIT789	1
		<b>11</b>

Spring - Second Year		
COURSE		CR
Writing Workshop II	WRIT702	4
Tutorial: The Writing Life II	WRIT710	3
Writing Colloquium	WRIT730	3
Visiting Writers	WRIT789	1
Thesis	WRIT790	4
		<b>15</b>

**GRADUATE WRITING PART-TIME**

Fall - First Year		
COURSE		CR
Writing Workshop I	WRIT602	4
Literary Seminar	WRIT750	3
Visiting Writers	WRIT789	1
		<b>8</b>

Spring - First Year		
COURSE		CR
Writing Workshop I	WRIT602	4
Writing Colloquium	WRIT730	3
Visiting Writers	WRIT789	1
		<b>8</b>

Fall - Second Year		
COURSE		CR
Writing Workshop II	WRIT702	4
Tutorial: The Writing Life I	WRIT610	3
Visiting Writers	WRIT789	1
		<b>8</b>

Spring - Second Year		
COURSE		CR
Writing Workshop II	WRIT702	4
Tutorial: The Writing Life II	WRIT710	3
Visiting Writers	WRIT789	1
		<b>8</b>

Fall - Third Year		
COURSE		CR
Writing Workshop II	WRIT702	4
Literary Seminar	WRIT750	3
Visiting Writers	WRIT789	1
		<b>8</b>

Spring - Third Year		
COURSE		CR
Thesis	WRIT790	4
Writing Colloquium	WRIT730	3
Visiting Writers	WRIT789	1
		<b>8</b>

**Writing Workshop I/II****WRIT602/702 — 4 credits/4 credits**

A two-year, team-taught, multi-genre workshop sequence in which students may submit manuscripts in any area of interest (fiction, poetry, non-fiction, etc.) for critique. This course may be repeated for credit.

**Tutorial: The Writing Life I/II****WRIT610/710 — 3 credits/3credits**

Each graduate student will be paired with a Graduate Writing faculty member who is a practitioner in the student's area of greatest interest. The student and Faculty member will meet one-on-one four to five times during the semester to review student work and discuss related directed reading, and for counseling in the practice of writing, which may include everything from manuscript submission and querying agents to a broader discussion of how the student will be able to sustain an active post-degree writing life. This course may be repeated for credit.

**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.

**Writing Colloquium****WRIT730 — 3 credits**

A team-taught multi-genre reading seminar developed through a series of Faculty-student conversations in the previous semester that will focus on a literary and-or cultural topic or topics of common interest. While the Faculty will ultimately determine the reading list, the students will help give shape to the course. This course may be repeated for credit.

**Publishing Practices****WRIT760 — 3 credits**

An optional year-long course directed toward the contemporary world of publishing, as well as working on our literary imprint. Otis Books.

**Visiting Writers Series****WRIT 789 — 1 credit**

A series of talks, 7- 8 per semester, 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. This course may be repeated for credit.

**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 (100 pgs. of prose, 40 pgs. of poetry) will be submitted to a faculty committee for final approval.

## **ACADEMIC CALENDAR**

### **FALL 2016**

#### Important Dates

<b>Open Registration</b>	Monday, April 18 – Friday, May 13
<b>Registration Payment Deadline</b>	Wednesday, June 15
<b>Late Registration (\$275 late fee)</b>	Monday, August 1 – Friday, August 26
<b>Classes Begin</b>	Monday, August 29
<b>Course Add Deadline</b>	Tuesday, September 6
<b>Independent Study Proposal Deadline</b>	Tuesday, September 6
<b>Course Drop Deadline</b>	Tuesday, September 13
<b>First Quarter Warnings</b>	Tuesday, September 20 – Monday, September 26
<b>Midterm Exams &amp; Warnings</b>	Tuesday, October 11 – Monday, October 17
<b>Course Withdrawal Deadline</b>	Friday, November 4
<b>Third Quarter Warnings</b>	Wednesday, November 9 – Tuesday, November 15
<b>Spring Registration Begins</b>	Monday, November 21
<b>Final Exams</b>	Monday, December 12 – Saturday, December 17
<b>Spring Payment Deadline</b>	Thursday, December 15
<b>Spring Open Registration Deadline</b>	Thursday, December 15 (\$275 late fee after this date)
<b>Classes End</b>	Saturday, December 17

#### Holidays

<b>Labor Day</b>	Monday, September 5
<b>Election Day</b>	Tuesday, November 8
<b>Thanksgiving Break</b>	Wednesday, November 23 – Sunday, November 27

#### Class Meeting Dates

Class meeting dates may be used to determine this semester's class meeting dates by day of the week.

<b>Week</b>	<b>Mon</b>	<b>Tue</b>	<b>Wed</b>	<b>Thur</b>	<b>Fri</b>	<b>Sat</b>
1	Aug. 29	Aug. 30	Aug. 31	Sept. 1	Sept. 2	Sept. 3
2	Sept. 12	Sept. 6	Sept. 7	Sept. 8	Sept. 9	Sept. 10
3	Sept. 19	Sept. 13	Sept. 14	Sept. 15	Sept. 16	Sept. 17
4	Sept. 26	Sept. 20	Sept. 21	Sept. 22	Sept. 23	Sept. 24
5	Oct. 3	Sept. 27	Sept. 28	Sept. 29	Sept. 30	Oct. 1
6	Oct. 10	Oct. 4	Oct. 5	Oct. 6	Oct. 7	Oct. 8
7	Oct. 17	Oct. 11	Oct. 12	Oct. 13	Oct. 14	Oct. 15
8	Oct. 24	Oct. 18	Oct. 19	Oct. 20	Oct. 21	Oct. 22
9	Oct. 31	Oct. 25	Oct. 26	Oct. 27	Oct. 28	Oct. 29
10	Nov. 7	Nov. 1	Nov. 2	Nov. 3	Nov. 4	Nov. 5
11	Nov. 14	Nov. 15	Nov. 9	Nov. 10	Nov. 11	Nov. 12
12	Nov. 21	Nov. 22	Nov. 16	Nov. 17	Nov. 18	Nov. 19
13	Nov. 28	Nov. 29	Nov. 30	Dec. 1	Dec. 2	Dec. 3
14	Dec. 5	Dec. 6	Dec. 7	Dec. 8	Dec. 9	Dec. 10
15	Dec. 12	Dec. 13	Dec. 14	Dec. 15	Dec. 16	Dec. 17



**SPRING 2017**  
**Important Dates**

<b>Open Registration Deadline</b>	Thursday, December 15
<b>Late Registration (\$275 late fee)</b>	Tuesday, January 3 – Friday, January 13
<b>Classes Begin</b>	Tuesday, January 17
<b>Course Add Deadline</b>	Tuesday, January 24
<b>Independent Study Proposal Deadline</b>	Tuesday, January 24
<b>Course Drop Deadline</b>	Tuesday, January 31
<b>First Quarter Warnings</b>	Tuesday, February 7 – Tuesday, February 14
<b>Named Scholarship Application Deadline</b>	Wednesday, February 15
<b>Cal Grant Deadline</b>	Thursday, March 2
<b>Midterm Exams &amp; Warnings</b>	Saturday, March 4 – Friday, March 10
<b>Course Withdrawal Deadline</b>	Friday, March 31
<b>Third Quarter Warnings</b>	Tuesday, April 11 – Monday, April 17
<b>Fall Registration Begins</b>	Monday, April 17
<b>Final Exams</b>	Tuesday, May 2 – Tuesday, May 9
<b>Classes End</b>	Tuesday, May 9
<b>Fall Open Registration Deadline</b>	Friday, May 12
<b>Fall Payment Deadline</b>	Thursday, June 15
<b>Commencement</b>	Sunday, May 14

**Holidays**

<b>Martin Luther King, Jr. Holiday</b>	Monday, January 16
<b>Presidents' Day Holiday</b>	Monday, February 20
<b>Spring Break</b>	Monday, March 20 – Sunday, March 26

**Class Meeting Dates**

<b>Week</b>	<b>Mon</b>	<b>Tue</b>	<b>Wed</b>	<b>Thur</b>	<b>Fri</b>	<b>Sat</b>
1	Jan. 23	Jan. 17	Jan. 18	Jan. 19	Jan. 20	Jan. 21
2	Jan. 30	Jan. 24	Jan. 25	Jan. 26	Jan. 27	Jan. 28
3	Feb. 6	Jan. 31	Feb. 1	Feb. 2	Feb. 3	Feb. 4
4	Feb. 13	Feb. 7	Feb. 8	Feb. 9	Feb. 10	Feb. 11
5	Feb. 27	Feb. 14	Feb. 15	Feb. 16	Feb. 17	Feb. 18
6	Mar. 6	Feb. 21	Feb. 22	Feb. 23	Feb. 24	Feb. 25
7	Mar. 13	Feb. 28	Mar. 1	Mar. 2	Mar. 3	Mar. 4
8	Mar. 27	Mar. 7	Mar. 8	Mar. 9	Mar. 10	Mar. 11
9	Apr. 3	Mar. 14	Mar. 15	Mar. 16	Mar. 17	Mar. 18
10	Apr. 10	Mar. 28	Mar. 29	Mar. 30	Mar. 31	Apr. 1
11	Apr. 17	Apr. 4	Apr. 5	Apr. 6	Apr. 7	Apr. 8
12	Apr. 24	Apr. 11	Apr. 12	Apr. 13	Apr. 14	Apr. 15
13	May 1	Apr. 18	Apr. 19	Apr. 20	Apr. 21	Apr. 22
14	May 8	Apr. 25	Apr. 26	Apr. 27	Apr. 28	Apr. 29
15	May 9 (Tu)	May 2	May 3	May 4	May 5	May 6

**SUMMER 2017 Bachelor of Fine Arts Program**

Important Dates

<b>Summer Payment Deadline</b>	Monday, May 15
<b>Classes Begin</b>	Monday, May 22
<b>Course Add Deadline</b>	Tuesday, May 30
<b>Independent Study Proposal Deadline</b>	Tuesday, May 30
<b>Course Drop Deadline</b>	Tuesday, June 6
<b>First Quarter Warnings</b>	Tuesday, June 6 – Monday, June 12
<b>Midterm Exams &amp; Warnings</b>	Tuesday, June 20 – Monday, June 26
<b>Course Withdrawal Deadline</b>	Friday, July 7
<b>Third Quarter Warnings</b>	Tuesday, July 11 – Monday, July 17
<b>Final Exams</b>	Tuesday, July 25 – Tuesday, August 1
<b>Classes End</b>	Tuesday, August 1

Holidays

<b>Memorial Day</b>	Monday, May 29
<b>Independence Day Holiday</b>	Tuesday, July 4

**Class Meeting Dates**

Class meeting dates may be used to determine this semester's class meeting dates by day of the week.

<b>Week</b>	<b>Mon</b>	<b>Tue</b>	<b>Wed</b>	<b>Thur</b>	<b>Fri</b>
1	May 22	May 23	May 24	May 25	May 26
2	Jun. 5	May 30	May 31	Jun. 1	Jun. 2
3	June 12	June 6	June 7	June 8	June 9
4	June 19	June 13	June 14	June 15	June 16
5	June 26	June 20	June 21	June 22	June 23
6	July 3	June 27	June 28	June 29	June 30
7	July 10	July 11	July 5	July 6	July 7
8	July 17	July 18	July 12	July 13	July 14
9	July 24	July 25	July 19	July 20	July 21
10	July 31	Aug. 1	July 26	July 27	July 28

**SUMMER 2017 Graduate Graphic Design Program**

Important Dates

<b>Summer Payment Deadline</b>	Monday, May 15
<b>Classes Begin</b>	Monday, June 19
<b>Course Add Deadline</b>	Tuesday, June 27
<b>Independent Study Proposal Deadline</b>	Tuesday, June 27
<b>Course Drop Deadline</b>	Wednesday, July 5
<b>First Quarter Warnings</b>	Wednesday, July 5 – Tuesday, July 11
<b>Midterm Exams &amp; Warnings</b>	Tuesday, July 18 – Monday, July 24
<b>Course Withdrawal Deadline</b>	Friday, August 4
<b>Third Quarter Warnings</b>	Tuesday, August 1 – Tuesday, August 8
<b>Final Exams</b>	Tuesday, August 22 – Monday, August 28
<b>Classes End</b>	Monday, August 28

Holidays

<b>Independence Day Holiday</b>	Tuesday, July 4
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**Class Meeting Dates**

Class meeting dates may be used to determine this semester's class meeting dates by day of the week.

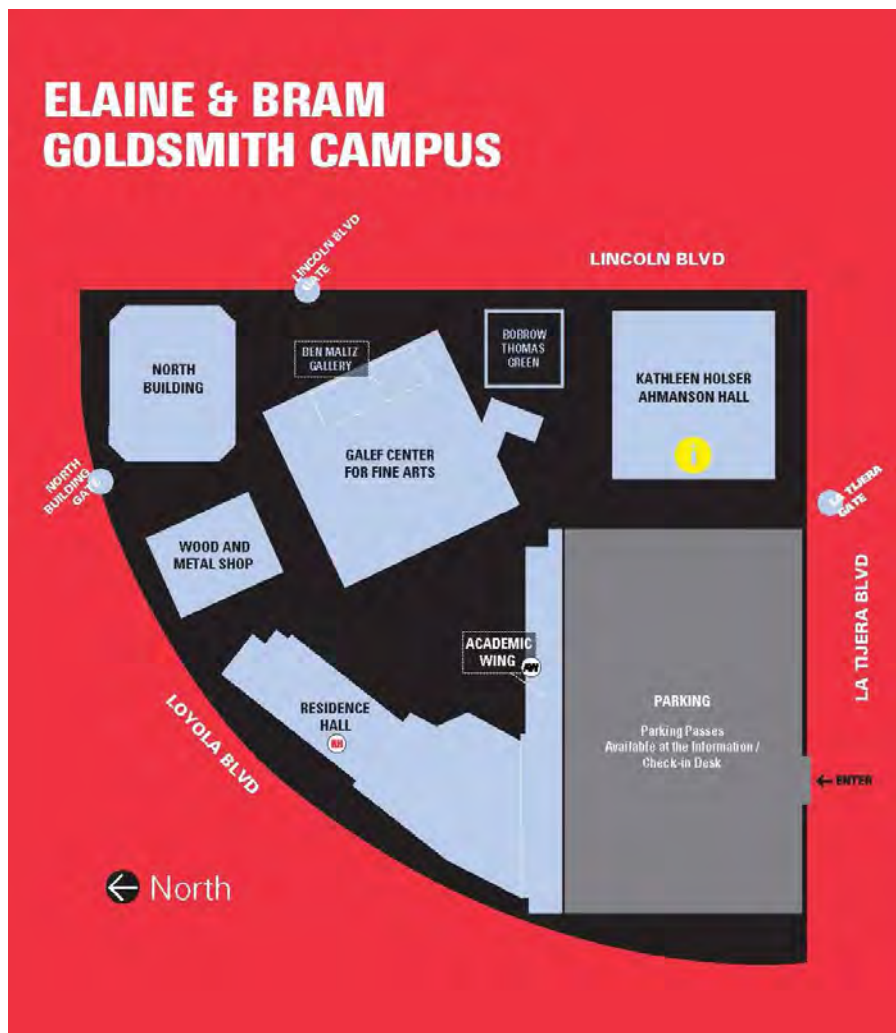
<b>Week</b>	<b>Mon</b>	<b>Tue</b>	<b>Wed</b>	<b>Thur</b>	<b>Fri</b>
1	June 19	June 20	June 21	June 22	June 23
2	June 26	June 27	June 28	June 29	June 30
3	July 3	July 11	July 5	July 6	July 7
4	July 10	July 18	July 12	July 13	July 14
5	July 17	July 25	July 19	July 20	July 21
6	July 24	Aug. 1	July 26	July 27	July 28
7	July 31	Aug. 8	Aug. 2	Aug. 3	Aug. 4
8	Aug. 7	Aug. 15	Aug. 9	Aug. 10	Aug. 11
9	Aug. 14	Aug. 22	Aug. 16	Aug. 17	Aug. 18
10	Aug. 21	Aug. 28 (Mon)	Aug. 23	Aug. 24	Aug. 25

## **CAMPUS MAP**

Otis College of Art and Design  
9045 Lincoln Blvd  
Los Angeles, California 90045

Culver City  
Graduate Fine Arts  
(310) 665-6892  
10455 Jefferson Blvd  
Culver City, CA 90232

Santa Monica  
Graduate Public Practice  
(310) 846-2610  
1657 18th Street  
Santa Monica, CA 90404  
(also located in the Culver City campus)



# IN AN EMERGENCY



**CALL 911**

**CALL SECURITY DESK (310) 665-6965**

**FOLLOW DIRECTIONS** from emergency response personnel

**EARTHQUAKE** | EVACUATE |

Duck, Cover, Hold under a table/desk or against an inside wall—not a doorway

Check yourself and others for injuries

Evacuate the building. Do not use elevators!

Assemble at the designated meeting place

Be prepared for aftershocks

**FIRE / EXPLOSION** | EVACUATE |

Activate the nearest fire alarm

Call 911

Call Campus Security (310) 665-6965

Evacuate the building. Do not use elevators!

Assemble at the designated meeting place

**HAZARDOUS MATERIALS RELEASE** | EVACUATE |

Call 911

Call Campus Security (310) 665-6965

Evacuate and secure the area

Limit access to authorized personnel

**POWER/ UTILITY OUTAGE** | SHELTER IN PLACE |

Remain calm and assist others

Move cautiously and retrieve a flashlight

Turn off computers and other voltage-sensitive equipment

Proceed to a lighted area

**SUSPICIOUS PERSON/ OBJECT** | SHELTER IN PLACE |

Do not confront the person or touch the object

Call 911

Call Campus Security (310) 665-6965

Be prepared to evacuate the area

**ELEVATOR MALFUNCTION** | SHELTER IN PLACE |

Remain calm and assist others

Activate the elevator alarm

Use the elevator phone to contact the elevator company

Call Campus Security (310) 665-6965

Call Facilities Management (310) 665-6872

# PROCEDURES

## EVACUATION

Use the nearest available exit

Do not use elevators!

Take personal belongings

Assist others

Follow directions from emergency response personnel

Assemble at the designated meeting place

## SHELTER IN PLACE

Stay in the building

Close and lock windows and doors

Move away from windows

Do not use elevators!

Call Campus Security (310) 665-6965

Follow directions from emergency response personnel