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Dear Otis Students,

This publication contains important information concerning the 2005—06 academic year. You will find the signature core classes of the academic departments that provide the best preparation for your chosen field. There is also a range of electives, both in and out of your departments, which broaden your training as well-rounded artists and designers. In addition, this catalog contains important policies, procedures, and other pertinent details for your reference.

I invite you to pay special attention to some new offerings at Otis. The BFA Fine Arts Program has added a Subject Matter in Art track for students who are interested in teaching. The new Interactive Product Design major is an innovative initiative to keep pace with our rapidly changing technological environment. Furthermore, Communication Arts students can now pursue a new Advertising track.

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

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

Samuel Hoi  
President

# FALL 2005 ACADEMIC CALENDAR

## class meetings

Monday, August 29—Saturday, Dec 16

Week	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1	<b>Aug. 29</b>	Aug. 30	Aug. 31	Sept. 01	Sept. 02	Sept. 03
2	Sept. 12	Sept. 06	Sept. 07	Sept. 08	Sept. 09	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. 03	Sept. 27	Sept. 28	Sept. 29	Sept. 30	Oct. 01
6	Oct. 10	Oct. 04	Oct. 05	Oct. 06	Oct. 07	Oct. 08
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. 07	Nov. 01	Nov. 02	Nov. 03	Nov. 04	Nov. 05
11	Nov. 14	Nov. 15	Nov. 09	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. 01	Dec. 02	Dec. 03
14	Dec. 05	Dec. 06	Dec. 07	Dec. 08	Dec. 09	Dec. 10
15	Dec. 12	Dec. 13	Dec. 14	Dec. 15	Dec. 16	<b>Dec. 17</b>

## holidays

Labor Day

Monday, September 05

Election Day

Tuesday, Nov. 08

Thanksgiving Break

Wednesday, Nov. 23—Sunday, Nov. 27

## important dates

Open Registration

Monday, April 18—Friday, May 13

Registration Payment Deadline

Wednesday, June 01

Late Registration (\$275 late fee)

Monday, August 01—Friday, August 26

Classes Begin

Monday, August 29

Course Add Deadline

Tuesday, September 06

Independent Study Proposal Deadline

Tuesday, September 06

Course Drop Deadline

Tuesday, September 13

First Quarter Warnings

Tuesday, September 20—Monday, September 26

Midterm Exams & Warnings

Tuesday, October 11—Monday, October 17

Course Withdrawal Deadline

Friday, November 04

Third Quarter Warnings

Wednesday, November 09—Tuesday, November 15

Spring 2005 Registration Begins

Monday, November 21

Final Exams

Monday, December 12—Saturday, December 17

Spring 2006 Open Registration Deadline

Friday, Dec. 17 (\$275 late fee after this date)

Classes End

Saturday, December 17

# SPRING 2006 ACADEMIC CALENDAR

## class meetings

Tuesday, January 17—Tuesday, May 09

Week	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1	Jan. 23	<b>Jan. 17</b>	Jan. 18	Jan. 19	Jan. 20	Jan. 21
2	Jan. 30	Jan. 24	Jan. 25	Jan. 26	Jan. 27	Jan. 28
3	Feb. 06	Jan. 31	Feb. 01	Feb. 02	Feb. 03	Feb. 04
4	Feb. 13	Feb. 07	Feb. 08	Feb. 09	Feb. 10	Feb. 11
5	Feb. 27	Feb. 14	Feb. 15	Feb. 16	Feb. 17	Feb. 18
6	Mar. 06	Feb. 21	Feb. 22	Feb. 23	Feb. 24	Feb. 25
7	Mar. 13	Feb. 28	Mar. 01	Mar. 02	Mar. 03	Mar. 04
8	Mar. 27	Mar. 07	Mar. 08	Mar. 09	Mar. 10	Mar. 11
9	Apr. 03	Mar. 14	Mar. 15	Mar. 16	Mar. 17	Mar. 18
10	Apr. 10	Mar. 28	Mar. 29	Apr. 30	Mar. 31	Apr. 01
11	Apr. 17	Apr. 04	Apr. 05	Apr. 06	Apr. 07	Apr. 08
12	Apr. 24	Apr. 11	Apr. 12	Apr. 13	Apr. 14	Apr. 15
13	May 01	Apr. 18	Apr. 19	Apr. 20	Apr. 21	Apr. 22
14	May 08	Apr. 25	Apr. 26	Apr. 27	Apr. 28	Apr. 29
15	<b>May 09 (Tu)</b>	May. 02	May. 03	May. 04	May. 05	May. 06

## holidays

Martin Luther King Day

Monday, January, 16

Presidents' Day

Monday, February, 20

Spring Break

Monday, March 20—Sunday, March. 26

## important dates

Open Registration Deadline

Friday, December 16

Late Registration (\$275 late fee)

Monday, January 09—Friday, January 13

Classes Begin

Tuesday, January 17

Course Add Deadline

Tuesday, January 24

Independent Study Proposal Deadline

Tuesday, January 24

Course Drop Deadline

Tuesday, January 31

First Quarter Warnings

Tuesday, February 07—Monday, February 13

Named Scholarship Application Deadline

Wednesday, February 15

### Cal Grant Deadline

**Wednesday, March 1**

Midterm Exams & Warnings

Tuesday, February 28—Monday, March 06

Course Withdrawal Deadline

Friday, March 31

Third Quarter Warnings

Tuesday, April 18—Monday, April 24

Summer 2005 Registration Begins

Monday, April 24

Final Exams

Tuesday, May 02—Tuesday, May 09

Classes End

Tuesday, May 09

Commencement

Saturday, May 13

# SUMMER 2006 ACADEMIC CALENDAR

## class meetings

Monday, May 22—Wednesday, August 02

Week	Monday	Tuesday	Wednesday	Thursday	Friday
1	<b>May 22</b>	May 23	May 24	May 25	May 26
2	June 05	May 30	May 31	June 01	June 02
3	June 12	June 06	June 07	June 08	June 09
4	June 19	June 13	June 14	June 15	June 16
5	June 26	June 20	June 21	June 22	June 23
6	July 10	June 27	June 28	June 29	June 30
7	July 17	July 11	July 05	July 06	July 07
8	July 24	July 18	July 12	July 13	July 14
9	July 31	July 25	July 19	July 20	July 21
10	<b>Aug. 02</b> (Wed)	Aug. 01	July 26	July 27	July 28

## holidays

Memorial Day

Monday, May 29

Independence Day

Monday, July 03—Tuesday, July 04

## important dates

Open Registration

Monday, April 24—Friday, May 12

Late Registration (\$275 late fee)

Monday, May 15—Friday, May 19

Classes Begin

Monday, May 22

Course Add Deadline

Tuesday, May 30

Independent Study Proposal Deadline

Tuesday, May 30

Course Drop Deadline

Tuesday, June 06

First Quarter Warnings

Tuesday, June 06—Monday, June 12

Midterm Exams & Warnings

Tuesday, June 20—Monday, June 26

Course Withdrawal Deadline

Tuesday, July 11

Third Quarter Warnings

Tuesday, July 11—Monday, July 17

Final Exams

Wednesday, July 26—Wednesday, August 02

Classes End

Wednesday, August 02

## DEPARTMENT GOALS

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

### Students in the Foundation Department will ...

Acquire Fundamental Skills, which include mindful making and improving of work by the manipulation of art and design media.

Develop Thinking Skills, refining their ability to distinguish between rational, intuitive, and critical thinking processes.

Discern Visual Quality through identifying visual strengths and weaknesses to promote aesthetic resolution and clarity of intention.

Develop Professionalism through strategies for success such as attentiveness, time-management skills, and the ability to commit to a personal vision in the endeavor of art making.

Value Inventiveness by using problem-defining processes to complement problem-solving skills.

Apply a Spirit of Investigation, utilizing visual and idea-oriented research, the spirit of play, and delay of closure.

Engage the Community as a Resource, by access to the larger metropolitan community as a creative and learning resource.

Enter their Major Program with an integrated understanding of technical and conceptual aspects transferable across a wide array of art and design practices.

## DEGREE REQUIREMENTS

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

### FOUNDATION

foundation courses		fall	spring
FNDT110/111	Form and Space I/II	2.0	2.0
*FNDT115	Color and Design	2.0	....
FNDT117	Color Theory	....	1.0
ILMS100	Connections	....	2.0
FNDT145	Studio Elective	....	1.0
FNDT180	Life Drawing I	2.0	....
**FNDT181	Life Drawing II		
	or		
FNDT170	Creative Practices and Responses	....	2.0
FNDT190/191	Drawing and Composition I/II	2.0	2.0
AHCS120	Introduction to Visual Culture	3.0	....
AHCS121	Modern Art History	....	3.0
ENGL104	Critical Analysis and Semiotics	2.0	....
ENGL106	Composition and Critical Thought	....	3.0
SSCI130	Cultural Studies	2.0	....
<b>total credits per semester</b>		<b>15.0</b>	<b>16.0</b>

\* Students may elect to take the photography option Color and Design section.

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

# COURSE DESCRIPTIONS

## Course Name

Course # Credits

### Form and Space I

FNDT110 2 Credits

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

### Form and Space II

FNDT111 2 credits

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

Prerequisite: FNDT110 Form and Space I

### Color and Design

FNDT115 2 credits

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

### Color Theory

FNDT117 1 credits

Practical aspects of color mixing are studied in both traditional and contemporary media, including value, hue, chroma, and the principles of Munsell's three attributes of color mixing. Course instruction includes an applied color project focused on color analysis and proportion, and a basic computer experience.

Prerequisite: FNDT115 Color and Design I.

### Creative Practices and Responses

FNDT170 2 credits

A second semester Foundation course focused on studying, researching, and participating in practices of creativity that bridge art/design disciplines. Examples of artists with crossover careers are presented, including artist/designers as diverse as Andrea Zittel, Mierle Laderman Ukeles, and Buckminster Fuller. In the second half of the semester, students respond to real and/or constructed social, political, and ecological issues by developing a response emanating from any position on the art/design continuum.

### Life Drawing I

FNDT180 2 credits

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

### Life Drawing II

FNDT181 2 credits

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

Prerequisite: FNDT180 Life Drawing

### Drawing and Composition I

FNDT190 2 credits

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

### Drawing and Composition I

FNDT191 2 credits

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

Prerequisite: FNDT190 Drawing and Composition

### Connections

ILMS100 2 credits

For course description, see the Integrated Learning section of this catalog.

Prerequisite: FNDT115 Color and Design



## FOUNDATION ELECTIVES

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

### Communication Arts: Design Solutions

FNDT 145 1 credit

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

### Communication Arts: Illustration

FNDT 145 1 credit

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

### Digital Media: Motion Graphics Essentials

FNDT145 1 credit

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

### Architecture/Landscape/Interiors: Designing Space

FNDT145 1 credit

Design the spaces where we live, work, and play through the fields of Environmental Design. This course presents the full scope of spatial design fields addressed by Environmental Design: architecture (buildings), landscape (parks, gardens, and recreational surfaces), interiors (spaces within new or existing buildings), and environmental graphics (information displayed as part of a three-dimensional environment). Students visit significant architecture, landscapes, and interiors in and around Los Angeles while designing their own building and landscape proposal for an actual site. Taught by A/L/I faculty.

### Fashion Design: Model Drawing

FNDT145 1 credit

Students explore various methods of expressive model drawing involving the clothed fashion model and aspects of costuming. Technical facility in various drawing media blend with a process of self-directed investigation within a studio environment that fosters experimentation and risk-taking. Course is taught by Fashion Design faculty, so students will learn more about the Fashion Design program and the career of a fashion designer.

### Fine Arts: Painting Explorations

FNDT145 1 credit

A basic painting course introducing a variety of painting methods and materials, including color mixing, palette preparation, and paint application in oil and/or acrylic. Emphasis is placed on use of opacity and transparency in painting, as well as on a variety of modes with special consideration given to figurative and non-objective work. Instruction blends 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 are explored. Taught by Fine Arts faculty.

### Fine Arts: Sculpture and New Genres

FNDT145 1 credit

An introduction to some of the fundamental skills employed in the fine art of sculpture: construction in wood and metal (using power tools and welding), and plaster and rubber mold-making. Discussion focuses on how an artist's vision can be realized in many different forms and contexts. Work progresses toward the mysterious new form, "new genres," by exploring the use of time and space in site-specific art forms and video art. Some projects may include collaboration, and students have opportunities to make artwork in any or all of these media. Taught by Fine Arts faculty.

### Interactive Product Design: Product Design Workshop

FNDT145 1 credit

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

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

FNDT145 1 credit

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

## **Paris Trip**

FNDT145 1 credit

Students travel to Paris for a period of 10 days in March for a once-in-a-lifetime opportunity to visit museums, historic sites, and the great European city with Foundation faculty

for on-site lectures and focused field study. Please note: Otis College of Art and Design reserves the right to cancel scheduled foreign travel based on international travel conditions and/or safety concerns.

## FOUNDATION FACULTY

### Katie Phillips, Chair

BFA Univ. of Ill., Urbana; MFA Claremont Graduate Univ. Mystical paintings and collages concern the development of consciousness. Professional activities include a national exhibition record, and numerous articles, reviews, and publications.

### Randall Lavender, Associate Chair

BA (Art) Cal. St. Univ. Fullerton; MFA (Sculpture) Claremont Graduate Univ. Realist painter who uses oil on panel. Professional activities include national/international exhibitions, and numerous articles, reviews and publications. Featured in *Zoo*; *Animals in Art*. Published in *F.A.T.E. In Review* and *Journal of Aesthetic Education*.

### Maura Bendett

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

### Beverly Bledsoe

BFA (Printmaking and Sculpture) Cleveland Inst. of Art; MFA (Printmaking) Cranbrook. Collages, assemblages, paintings, sculpture, prints, and drawings reflect an introspective view of humanity. Grant from U.S. American Center, Helsinki, Finland; Merit Award, 21st Bradley National Printmaking Show, Illinois.

### Jason Burton

Studied at Palomar College (Illustration and Graphic Design); So. Cal. Inst. of Architecture; BFA Otis. Professional activities include numerous publications, and interior architectural designs.

### Judith Corona

BFA UC Irvine; MFA Cal St. Univ. Long Beach. Paintings and collages suggest amusing and sometimes disturbing psychological and/or philosophical connections. Professional activities include exhibitions and collections internationally, a Whitney Museum Fellowship Award, and extensive experience lecturing in Italy, France, and Spain.

### Meg Cranston

BA (Anthropology/Sociology) Kenyon Coll., MFA Cal Arts. Internationally recognized performance/installation artist, widely published, received prestigious awards and grants, and curated notable exhibitions. Recent solo shows: Rosamund Felsen Gallery, Santa Monica; Galerie Michael Kapinos, Berlin; and Venetia Kaparnekas Fine Art, N.Y.

### Jacci Den Hartog

Studied at Centro Cultural Costarricense Norteamericano, San Jose, Costa Rica; BA (Art) Linfield College, MFA (Sculpture) Claremont Graduate Univ. Sculpture and installation work reflects the fluidity, stability, grandiosity and expansiveness of nature, using manufactured materials.

### Bill Eckert

BA (Art) MFA San Diego St. Univ. Realist drawings and paintings incorporate a variety of media. Professional activities include consulting for Rupert Murdoch, Marvin Davis, Ted Fields and Dick Clark; working on the Green Acres estate, and managing projects for Intertec, a lighting research and development company.

### Barry Fahr

BFA Univ. of Hartford; MFA Otis. As a graphic artist and illustrator, also makes light installations and photorealist paintings of L.A. nightscapes. Has been a critic for *Artweek*, and a scenic artist for major feature films.

### William Fogg

BFA (Illustration), MFA (Painting) Art Center Coll. of Design. Academic activities include consulting for Art Center, Switzerland, and Anadolu University, Turkey. Figurative realist painter who has exhibited in over one hundred galleries and museums nationally and internationally.

### Gary Geraths

BFA (Drawing and Painting) Cal. St. Univ. Long Beach; MFA (Drawing and Painting) Claremont Graduate Univ. Drawings and paintings of the figure and landscape. Professional activities include international exhibitions; corporate experience with Disney, Mattel, and Sony; and experience as a courtroom artist.

### D.J. Hall

BFA U.S.C. Over a period of 30 years, her realist paintings have been included in numerous solo and group exhibitions nationally and internationally, as well as important publications such as *Contemporary Art in Southern California*, and *Masquerade*. Work also featured in numerous newspapers, periodicals, and catalogues

### Marjan Hormozi

Studied at Chelsea School of Art. London; BFA Univ. North London; MFA Univ. College (Slade School), London. Distinguished figurative artist who has exhibited nationally and internationally. Artist in Residence at North East London Polytechnic and the Cheltenham Fellowship, Cheltenham College of Art.

## Linda Hudson

BA Cal. St. Univ. Northridge; MFA Art Center Coll. of Design. National solo and national/international group exhibitions; extensive bibliography of articles and reviews; lectures and recent design projects involving space planning, lighting, furniture, and fixture design.

## Patricia Kovic

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

## Joyce Lightbody

Studied at Kalamazoo College, Univ. of Rhode Island; BFA UC Santa Barbara. As artist and composer, blends the poetics of language and meaning with aspects of notation systems, cartography, and illuminated manuscripts. International exhibitions, as well as significant grants, awards and honors.

## Chris Mounger

BA (English Literature) Rhodes Coll.; BFA (Photography) Memphis Coll. of Art; MFA (Sculpture) Claremont Graduate Univ. Creates digitally generated photographs. Professional activities include arts administration, curatorial experience, and national exhibitions.

## Patrick Nickell

BA Linfield Coll.; MFA Claremont Graduate Univ. Drawings and sculpture have been exhibited nationally and internationally. Professional activities include gallery experience as preparator.

## Jeffrey O'Connell

BA (Pictorial Arts); MFA (Painting) UCLA. Paintings, drawings, and collages fuse organized complexity with a sense of mystery and symbolic content. Professional activities include exhibitions regionally, various articles and reviews, as well as awards and honors.

## Kiki Sammarcelli

BFA and MFA, Otis. Uses a range of paint surfaces and textures to reveal a sense of humor. Professional activities include an extensive record of international exhibitions, numerous articles and reviews, public and private collections, and awards and honors.

## Michael Schrier

Certificate from Cleveland Inst. of Art; BFA (Fine Arts) and MFA (Painting and Ceramics) Otis. As an artist and designer, produces tapestry for large-scale architectural environments as well as designs for apparel through his studio, Syracuse Tapestries. Professional activities include extensive administrative experience, as well as national exhibitions.

## Rob Spruijt

BFA Otis; MS, and Ph.D. (Psychology), Univ. of Amsterdam. Extensive academic articles and publications. Realist still life paintings in oil on panel, and exhibits regionally.

## Jim Starrett

Studied Industrial Design and Painting at Pratt Institute, North Carolina State University, UCLA Extension, and Otis Continuing Education. His sculpture and painting reflect social and political concerns in a variety of media. Professional activities include multiple Whitney Museum Annuals, a solo show at the Whitney, numerous articles and reviews, and awards and honors.

## Chris Warner

BA Gonzaga Univ., Spokane, WA; MFA, Univ. of CO Boulder. Conveys a sense of place with the emotional atmosphere and resonance of the American landscape. Professional activities include national exhibitions, numerous articles and reviews, and curatorial experience.

## Rush White

Studied Painting and Sculpture at Skowhegan School; BA (Art) and MFA (Painting & Printmaking) UCLA. Drawings and paintings described as "cousins to the Surrealist automatic drawing." International exhibitions, and collaboration with Raymond Pittibone and German art critic Roberto Ohrt.

## DEPARTMENT GOALS

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

### Students in the Architecture/Landscape/Interiors Department will...

Acquire awareness of design history, design theory and its historical applications, and environmental, cultural, and social issues in relation to contemporary design.

Acquire competency in utilizing design theory and design methods/processes in design solutions.

Acquire competency in spatial organization/planning and three dimensional spatial development.

Acquire competency in fundamental structural considerations, construction systems and materials in relation to schematic design, and the selection and application of non-structural materials.

Acquire understanding of the designer's responsibility in the areas of health, safety and welfare of the public through governing laws and regulations.

Acquire competency in egress requirements and utilizing anthropometrical considerations in design solutions.

Acquire competency in visual presentation and analysis through diagrams, orthographic drawings (plans, sections, elevations, paraline drawings), renderings, presentation boards, and models - both physical and digital.

Acquire competency in the graphic conventions and organization of construction documents, i.e. "working drawings."

Acquire competency in the critical evaluation of design projects and their representation.

Acquire competency in verbal and written communication.

## DEGREE REQUIREMENTS

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

### ARCHITECTURE/LANDSCAPE/INTERIORS

sophomore year		fall	spring
ARLI250/252	Studio I/II	4.0	4.0
ARLI260/261	Technologies + Ecologies I/II	3.0	3.0
ARLI270	Digital Media I	2.0	....
ARLI271/272	Digital Media II-A, II-B	2.0	2.0
CRIT 201/202	History + Theory I/II	3.0	3.0
MATH 136	Math for Artists and Designers	3.0	....
MATH 246	Applied Trigonometry	....	3.0
ENGL 202	Sophomore English	....	3.0

**total credits per semester** 17.0 18.0

junior year		fall	spring
ARLI350/351	Studio III/IV	5.0	5.0
ARLI360/361	Technologies + Ecologies III/IV-A	3.0	2.0
ARLI370	Digital Media III	2.0	....
ILMS300	Integrated Learning Studio	....	2.0
CRIT 300/301	History + Theory III/IV	3.0	3.0
NSCI307	Natural Science	3.0	....
ENGL400 -or- LIBS410	Advanced Topics In English Liberal Studies Elective	....	3.0

**total credits per semester** 16.0 15.0

senior year		fall	spring
ARLI450/451	Studio V/VI	5.0	5.0
ARLI362	Technologies + Ecologies IV-B	2.0	....
ARLI460/462	Technologies + Ecologies V/VI Studio Electives	2.0 2.0	4.0 4.0
CRIT 401	History + Theory V	3.0	....
SSCI 210	Social Science	3.0	....
ILML400	Integrated Learning Lecture	....	3.0

**total credits per semester** 17.0 16.0

## COURSE DESCRIPTIONS

### Course Name

Course # Credits

#### Studio I: Scale/Structure/Circulation

ARLI250 4 credits

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

#### Studio II: Landscape/Furniture

ARLI252 4 credits

Design theory, process, and landscape technologies are applied to the problem of an urban park and the furnishing of its territory.

Prerequisites: ARLI250 Studio I, ARLI260 Technologies + Ecologies I.

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

ARLI260 3 credits

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

#### Technologies + Ecologies II: Interior Technology

ARLI261 3 credits

Materials, methods, detailing, fabrication, and documentation of casework and other non-structural custom components of the interior environment are studied.

Prerequisite: ARLI250 Studio I.

#### Digital Media I: Communicating Information

ARLI270 2 credits

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

#### Digital Media II-A: Digital Translations

ARLI271 2 credits

Computer-aided drafting (CAD) and image manipulation software are introduced and practiced through the production of presentation quality drawings of Studio I projects.

Co-requisite: concurrent enrollment in ARLI250 Studio I.

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

ARLI272 2 credits

Digital modeling, rendering, and fabrication techniques are introduced and practiced through the material development of studio projects.

Prerequisite: ARLI250 Studio I.

#### Studio III: Interior/Display/Exchange

ARLI350 5 credits

Design theory, process, and interior technologies are applied to the problem of exhibit design with an emphasis on environmental graphics.

Prerequisites: ARLI251 Studio II, ARLI270 Digital Media I, ARLI261 Technologies + Ecologies II.

#### Studio IV: Building/Landscape

ARLI351 5 credits

Design theory, process, building and landscape technologies are applied to the problem of new building construction integrated with landscape design.

Prerequisites: ARLI350 Studio III, ARLI260 Technologies + Ecologies I, ARLI360 Technologies + Ecologies III.

#### Technologies + Ecologies III: Building Technology

ARLI360 3 credits

The materials and methods of building construction are studied. Basic structural principles are presented through an introduction to forces and resultants in beams and columns.

Prerequisite: ARLI250 Studio I.

#### Technologies + Ecologies IV-A: Material Ecologies

ARLI361 2 credits

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

#### Technologies + Ecologies IV-B: Lighting Technology

ARLI362 2 credits

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

Prerequisite: ARLI250 Studio I.

## Digital Media III: Analysis and Diagramming

ARLI370 2 credits

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

Prerequisite: ARLI272 Digital Media II-B.

## Digital Media IV: Digital Animation And Fabrication

ARLI371 2 credits

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

Prerequisite: ARLI272 Digital Media II-B.

## AutoCAD

ARLI424 2 credits

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

Prerequisite: ARLI250 Studio I.

## Studio V: Private/Interior Architecture

ARLI450 5 credits

Design theory, process, building, and interior technologies are applied to the problem of a residential program sited within an existing building.

Prerequisite: ARLI351 Studio IV.

## Studio VI: Public/Urban Architecture

ARLI451 5 credits

Design theory, process, and building technologies are applied to the problem of new building construction and the display of information within an urban context.

Prerequisite: ARLI450 Studio V.

## Topics Studio

ARLI459 2 credits

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

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

## Technologies + Ecologies V: Detail Development

ARLI460 2 credits

An interior space with integrated custom components (casework, stairs, screens, etc.) of the Studio IV project is designed, detailed, and documented.

Prerequisite: ARLI351 Studio IV

## Technologies + Ecologies VI: Constructions

ARLI462 4 credits

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

Co-requisite: concurrent enrollment in ARLI451 Studio VI.

## Technologies + Ecologies VI-A: Construction/Installation

ARLI463 1 or 2 credits

Students participate in the collaborative construction and installation of the Architecture/Landscape/Interiors Senior Show. No homework, 3 contact hours per credit as scheduled by the Instructor.

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

## Presentation Techniques

ARLI465 2 credits

Comprehensive presentations of selected studio projects are designed and produced for display in the Senior Show exhibit.

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

## Diagramming Techniques

ARLI468 2 credits

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

Prerequisite: ARLI270 Digital Media I.

## Portfolio Development

ARLI490 2 credits

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



# ARCHITECTURE / LANDSCAPE / INTERIORS FACULTY

## Linda Pollari, Chair

MArch, Univ. of Illinois at Chicago; BFA (Art), Univ. of Wisconsin, Superior.  
Architect, Principal, PXS.

## Chava Danielson

MArch, Harvard GSD; BA (Comparative Literature), UC Berkeley.  
Architect, Principal, DSH.

## Todd Gannon

MArch, Ohio State University; BS (Architecture), Ohio State University.  
Architect. Series Editor, Source Books in Architecture.

## Eric Haas

MArch, Harvard GSD; BDes, Univ. of Florida.  
Architect, Principal, DSH.

## Dawn Hollingsworth

MBA Pepperdine Univ.; BFA, Univ. of Oklahoma.  
Managing Design Principal, Visual Terrain, Inc.

## Alice Kimm

MArch, Harvard GSD; BA (Economics), Cornell Univ.  
Architect, Principal, JohnFriedmanAliceKimm Architects, Inc..

## Greg Kochanowski

MArch, UCLA; BS (Architecture), Temple Univ.; Bachelor of Architectural Engineering, Wentworth Institute of Technology.  
Founder, STUFF.

## Richard Lundquist

Graduate Studies, Architectural Association, London; BA (Architecture), UC Berkeley.  
Architect, Principal, studio rcl.

## Olin McKenzie

MArch, UCLA; BArch, Univ. of Virginia.  
Designer, Principal, MOMIMOMI, LLC.

## Michael Nelms

MArch Southern California Inst of Architecture;  
BA (Architecture), Univ. of Florida.  
Designer, Principal, HyPe Arc.

## David Reddy

MArch, BA, Univ. of New Mexico.  
Architect, Principal, R&D Architects.

## Miguel San Miguel

MArch, UCLA; BEnvDes, Texas A & M, College of Architecture.  
Senior Associate, R&D Architects.

## DEPARTMENT GOALS

Communication Arts' three programs (Advertising Design, Graphic Design, and Illustration) prepare diverse students to communicate effectively to diverse audiences using a variety of media by creating and delivering images and texts that educate, entertain, persuade, inspire, and inform. Students learn to embrace a commitment to professionalism in all its expressions.

### Students in the Communication Arts Department will...

Understand fundamental theories, methodologies and tools of visual communication.

View themselves as cultural producers who value both the creation of images, products and environments, and their relation to clients and audiences.

Develop conceptual, technical and presentation skills linked to commercial applications and professional practices.

Build competence in a broad range of media and methods for delivering images and texts.

Develop collaboration skills and multidisciplinary methods of research, strategies, organization and analysis.

Embrace and value problem-defining and problem-solving skills and processes.

Demonstrate creativity and the power of effective communication through their work.

Adopt a lifelong sense of community responsibility

Successfully manage life-long careers in a changing and competitive workplace.

Embrace a commitment to professionalism.

# DEGREE REQUIREMENTS

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

## GRAPHIC DESIGN

sophomore year		fall	spring
COMD205/206	Communication Studio I/II	2.0	2.0
COMD216/217	Drawing + Painting I/II	3.0	3.0
COMD218/219	Typography I/II	2.0	2.0
COMD223/224	Digital Tools I/II	2.0	2.0
COMD220	Photography Workshop	2.0	....
COMD240	Video Workshop	....	2.0
AHCS220	Contemporary Art Survey	3.0	....
AHCS222	History of Graphic Design/Advertising/Illustration	....	3.0
*ENGL202	Sophomore English	3.0	....
*SSC210/211/220	Social Science	....	3.0

**total credits per semester** **17.0** **17.0**

junior year		fall	spring
COMD300/301	Communication Studio III/IV	3.0	3.0
COMD310/311	Typography III/IV	2.0	2.0
COMD384/385	Digital Applications I/II	2.0	2.0
ILUS345	Image Methodology	....	2.0
	Studio Electives	2.0	2.0
ILMS300	Integrated Learning Studio	2.0	....
AHCS310	Art History Elective	3.0	....
MATH336	Introduction to Symbolic Logic	3.0	....
NSCI307	Natural Science	....	3.0
ENGL400 -or-	Advanced Topics in English	....	3.0
LIBS410 -or-	Liberal Studies Elective		
AHCS310	Art History Elective		

**total credits per semester** **17.0** **17.0**

senior year		fall	spring
COMD400	Communication Studio V	2.0	....
COMD402	Typography V	2.0	....
COMD403	Special Topics	....	2.0
COMD440	Senior Project	....	3.0
COMD445	Professional Practice	....	2.0
COMD470 or 471	Sr. Digital Electives	2.0	2.0
	Studio Electives	4.0	4.0
* AHCS310	Senior Art History/Theory Elective	....	3.0
* ILML400	Integrated Learning Lecture	3.0	....
* LIBS404	Senior Project/Research Paper	2.0	....

**total credits per semester** **15.0** **16.0**

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

## DEGREE REQUIREMENTS

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

### LLUSTRATION

sophomore year		fall	spring
COMD205/206	Communication Studio I/II	2.0	2.0
COMD216/217	Drawing + Painting I/II	3.0	3.0
COMD218/219	Typography I/II	2.0	2.0
COMD223/224	Digital Tools I/II	2.0	2.0
COMD220	Photography Workshop	2.0	....
COMD240 -or- ILUS320	Video Workshop Drawing Intensive	....	2.0
AHCS220	Contemporary Art Survey	3.0	....
AHCS220	History of Graphic Design/Advertising/illustration	....	3.0
*ENGL202	Sophomore English	3.0	....
*SSCI120/121/220	Social Science	....	3.0
<b>total credits per semester</b>		<b>17.0</b>	<b>17.0</b>
junior year		fall	spring
ILUS300/301	Communication Studio III/IV	3.0	3.0
ILUS310/311	Drawing & Painting for Illustration	2.0	2.0
ILUS322/323	Digital Applications I/II	2.0	2.0
ILUS345	Image Methodology	....	2.0
	Studio Electives	2.0	2.0
ILMS300	Integrated Learning Studio	2.0	....
AHCS310	Art History Elective	3.0	....
MATH336	Introduction to Symbolic Logic	3.0	....
NSCI307	Natural Science	....	3.0
ENGL400 -or- LIBS410 -or- AHCS310	Advanced Topics in English Liberal Studies Elective Art History Elective	....	3.0
<b>total credits per semester</b>		<b>17.0</b>	<b>17.0</b>
senior year		fall	spring
ILUS400	Communication Studio V	2.0	....
ILUS402	Advanced Illustrative Applications	2.0	....
ILUS403	Special Topics	....	2.0
ILUS440	Senior Project	....	3.0
ILUS445	Professional Practice	....	2.0
COMD470 or 471	Sr. Digital Electives	2.0	2.0
	Studio Electives	4.0	4.0
* AHCS310	Art History Elective	....	3.0
* ILML400	Integrated Learning Lecture	3.0	....
* LIBS404	Senior Project/Research Paper	2.0	....
<b>total credits per semester</b>		<b>15.0</b>	<b>16.0</b>

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

# DEGREE REQUIREMENTS

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

<b>ADVERTISING DESIGN</b>			
<b>sophomore year</b>		<b>fall</b>	<b>spring</b>
COMD205/206	Communication Studio I/II	2.0	2.0
COMD216/217	Drawing & Painting I/II	3.0	3.0
COMD218/219	Typography I/II	2.0	2.0
COMD223/224	Digital Tools I/II	2.0	2.0
COMD220	Photography Workshop	2.0	....
COMD240	Video Workshop	....	2.0
AHCS220	Contemporary Art Survey	3.0	....
AHCS222	History of Graphic Design/Advertising/Illustration	....	3.0
*ENGL202	Sophomore English Requirement	3.0	....
*SSC210/211/220	Social Science	....	3.0
<b>total credits per semester</b>		<b>17.0</b>	<b>17.0</b>
<b>junior year</b>		<b>fall</b>	<b>spring</b>
ADVT300/301	Advertising and Art Direction I/II	3.0	3.0
ADVT310/311	Photographics I/II	2.0	2.0
COMD384/385	Digital Applications I/II	2.0	2.0
ILUS345	Image Methodology	....	2.0
ADVT350	Campaigns & Briefs	....	2.0
ADVT351	Copywriting	2.0	....
ILMS300	Integrated Learning Studio	2.0	....
AHCS310	Art History Elective	3.0	....
MATH336	Introduction to Symbolic Logic	3.0	....
NSCI304 or 307	Natural Science	....	3.0
ENGL400 -or- LIBS410 -or- AHCS310	Advanced Topics in English Liberal Studies Elective Art History Elective	....	3.0
<b>total credits per semester</b>		<b>17.0</b>	<b>17.0</b>
<b>senior year</b>		<b>fall</b>	<b>spring</b>
ADVT400	Advertising & Art Direction III	2.0	....
ADVT402	Strategies in Marketing & Research	2.0	....
ADVT403	Special Topics	....	2.0
ADVT440	Senior Project	....	3.0
ADVT445	Professional Practice	....	2.0
ADVT470/471	TV Production & Concepts I/II	2.0	2.0
	**Studio Electives	4.0	4.0
*AHCS310	Art History Elective	....	3.0
*ILML400	Integrated Learning Lecture	3.0	....
LIBS404	Senior Project/Research Paper	2.0	....
<b>total credits per semester</b>		<b>15.0</b>	<b>16.0</b>

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

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

## COURSE DESCRIPTIONS

### Course Name

Course # Credits

#### Advertising and Art Direction I

ADVT300 3 credits

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

Prerequisite: COMD205/206 comm. studio I/II and COMD240 video workshop.

#### Advertising and Art Direction II

ADVT301 3 credits

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

Prerequisite: ADVT300 advertising and art direction I

#### Photographics I/II

ADVT310/311 2 credits/2 credits

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

Prerequisite: COMD220 photography workshop or equivalent with department approval.

#### Campaigns and Briefs

ADVT350 2 credits

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

#### Copy Concepts in Advertising

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.

#### Advertising and Art Direction III

ADVT400 2 credits

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

Prerequisite: ADVT301

#### Strategies in Marketing and Research

ADVT402 2 credits

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

Prerequisite: COMD 205/206 Projects are ongoing and conclusions or findings are transferred from one semester to the next.

#### Special Topics

ADVT403 2 credits

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

#### Senior Project/Seminar

ADVT440 3 credits

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

#### Professional Practice: Advertising Internship

ADVT445 2 credits

This course places qualified upper-level students in positions in a variety of advertising companies in the greater Los Angeles area. Class discussions and assignments address interviews and portfolio development, and evaluate the students' valuable onsite experiences.

Prerequisite: COMD223/224 Digital Tools I/II

## \*AAF Case Study

ADVT450 2 credits

Students compete with other colleges in the American Advertising Federation's annual student competition. The client changes each year. Final presentations and awards for schools winning regionally take place at the annual national AAF convention. The class operates as an advertising agency with students functioning on various levels and in different capacities using the skill sets required to develop an effective and comprehensive advertising campaign for an actual client through AAF. This class provides excellent recruitment opportunities for students interested in advertising. Participation is determined by portfolio review and/or previous class experience, and may be taken for credit up to 2 times. This course is offered in the spring, only.

## On-Screen Production & Concepts I/II

ADVT470/471 2 credits/2 credits

Students work to create commercials using the fundamentals of advertising strategies, storyboarding design, sound design, art direction, and video.

## Communication Studio I/II

COMD205/206 2 credits/2 credits

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

## Drawing + Painting Studio

COMD216/217 3 credits/3 credits

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

## Typography I/II

COMD218/219 2 credits/2 credits

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

## Photography Workshop

COMD220 2 credits/2 credits

An introduction to photography and photographic image making as communication tools, this course offers class and lab assignments that address concept and problem solving, as students learn to operate a 35 mm camera, develop film, and print black and white photographs. The class format includes group and individual critiques, demonstrations, slide lectures, and field trips. This course is required for all majors in the communications arts department. Lab fee: \$30.00

Courses marked with an \* qualify as Advertising Design electives.

## Digital Tools I/II

COMD223/224 2 credits/2 credits

This course is a hands-on introduction to the computer as a means to create and produce effective visual communication solutions. Sequenced assignments integrate digital tools and techniques that are primarily Macintosh based. Two-dimensional text and image processing are incorporated with the creative process as students strengthen both their conceptual, technical, and problem solving skills.

## Video Workshop

COMD240 2 credits

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

Required for Graphic Design and Advertising Design majors.

## Communication Studio III/IV

COMD300/301 3 credits/3 credits

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

Prerequisite: COMD205/206

## Typography III/IV

COMD310/311 2 credits/2 credits

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

Prerequisite: COMD218/219.

## Production Technologies

COMD351 2 credits

This course familiarizes students with basic production techniques with an emphasis on print and graphic processes and electronic pre-press vocabulary and principles. Subjects studied include printing processes and preparation, paper specification and dummy assembly, and the place of production in design and advertising firms.

## Typographic Book Arts

COMD363 2 credits

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

Prerequisite: COMD218.

## Visual Language

COMD364 2 credits

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

## The Big Idea

COMD366 2 credits

A good idea communicates the message; a good idea solves the problem; and a good idea is a big idea and is timeless. Design with a good idea separates the best from the rest. Design without an idea is merely a style, a visual arrangement of type and images. In the first 10 weeks of this class students vigorously exercise their minds by using some of the classic techniques and approaches for formulating ideas, including: exaggeration, humor, juxtaposition, synthesis, scale, literal interpretation, and minimalism. The last 5 weeks are used to execute the chosen ideas and make them into cohesive portfolio pieces.

## Advertising I

COMD367 2 credits

This course explores advertising through projects that call for branding 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: COMD218

## Advertising II

COMD368 2 credits

The focus of this course is the application of advanced concept skills with an emphasis on campaign development, developing creative briefs, strategic thinking and design across platforms, from print to motion to market.

Prerequisite: COMD367.

## Praxis: Children’s Book Design

COMD370 2 credits

Students create an actual prototype book in this studio class. Students explore and study visual storytelling, original imagery, design and layout, typography, constructing a “dummy”, methods of binding, and creating a book cover in order to make this original prototype.

Co-requisite: Students must enroll in the associated

Courses marked with an \* qualify as Advertising Design electives.

liberal studies praxis course.

## The Illustrated Book

COMD372 2 credits

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

Prerequisite: COMD218.

## Environmental Graphics

COMD381 2 credits

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

Prerequisite: COMD218 .

## Digital Applications I/II

COMD384/385 2 credits/2 credits

Students further explore the synthesis of fundamental visual communication skills with digital tools and techniques. Students broaden and deepen their conceptual, technical and aesthetic proficiency while strengthening their problem-solving skills in sequenced assignments and critiques.

Prerequisite: COMD223/224.

## Communication Studio V

COMD400 2 credits

Students push their observational, conceptual, analytical and technical skills. Advanced assignments employ the transfer of print-based understandings to time-based media leading to the production of finished portfolio pieces. Prerequisite: COMD 301.

## Typography V

COMD402 2 credits

Advanced assignments challenge and refine the students understanding and appreciation for effective and aesthetic typography from print to motion graphics.

Prerequisite: COMD 311.

## Special Topics

COMD403 2 credits

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



## Information Design

COMD430 2 credits

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

Prerequisite: COMD218/219.

## Senior Project/Seminar

COMD440 3 credits

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

## Professional Practice

COMD445 2 credits

This course prepares students for the transition to the professional world. Discussion and class assignments address self-promotion, bidding and estimates, contractual agreements, taxes and billable expenses, client communication, portfolio preparation, business management, entrepreneurial and interpersonal skills, ethics, and professional codes.

## \*Identity And Systems Design

COMD452 2 credits

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

Prerequisite: COMD218/219.

## \*Packaging I

COMD454 2 credits

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

Prerequisite: COMD218/219.

## \*Packaging II

COMD455 2 credits

This course focuses on packaged branded products through investigations that are both practical and experimental. The exploration of paper engineering, color, and typographic applications continues with emphasis on both revitalizing existing brands and creating new brands, and their packaging applications and systems.

Prerequisite: COMD484.

## Visual Narrative And Sequence I

COMD469 2 credits

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

## \*Interaction Design

COMD470 2 credits

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

Prerequisite: COMD218/219, COMD469.

## \*Online Media Design

COMD470 2 credits

This course explores the concepts and structures of online communications, as an extended communications medium with applications for business, education, entertainment, and advertising. Discussion and individual and team assignments address navigational structures, systems, identity, audience, and intent in the design of website prototypes. Questions such as what happens to design as it changes media, and how we design for that, are explored. Prerequisite: COMD470, COMD469.

## Integrated Media I/II

COMD470/471 2 credits/2 credits

This study of the essential principles of conceptualizing an idea and developing it through a design process results in the integration of multiple media for the purpose of information design that can be informative, entertaining, and interactive. Lectures, class discussions and assignments explore effective visual communication strategies and the links between narrative, informative, and aesthetic experience and artifact.

Prerequisite for Integrated Media I: COMD218/219, COMD469, COMD240, or ILUS350.

Prerequisite for Integrated Media II: COMD470.

## Visual Narrative + Sequence II

COMD471 2 credits

This is an advanced exploration and analysis of story structure and narrative as a communication tool. Class assignments involve text, audio, and time-based sequences aggregated in a variety of media. Format includes in-class digital tutorials, research, and discussion of narrative structures, with an emphasis on teamwork and collaboration.

Prerequisite: COMD218/219, COMD223/224, COMD469, or ILUS350.

**Industry Internship**

COMD482 2 credits

This course places qualified upper-level students in structured positions in a variety of design, advertising, and new media companies in the greater Los Angeles area. Class discussions and assignments address interviews and portfolio development, and evaluate the students' valuable onsite experiences. This course is strongly recommended for junior level students.

Prerequisite: COMD223/224.

\***Design Issues:  
Research and Methodologies**

COMD486 2 credits

This interactive seminar poses problems that question the role of communication professionals in society, how to generate and organize information, and how to use it. Discussion and debate lead to visual projects that explore the designer's impact on communities, commerce, and the public mind. Students desiring an emphasis in design research may take this class up to 3 times for credit. Each semester focuses on different subject matter.

**Otis Magazine**

COMD490 2 credits

In this collaborative course, students are given practical experience with the aesthetic, editorial, and managerial skills needed for the production and distribution of a print publication. The annual student publication features content, including images, projects and text, created and commissioned by Otis graduate students.

Prerequisite: COMD218/219.

**Otis Design Group**

COMD498 4 credits

This course is a hands-on, in-house design studio, where students design and produce communication materials on a project basis for the college and for nonprofit clients in the local community. Professional practices are stressed, as students gain experience and assume responsibility for scheduling, budgeting, sourcing, client communication, and production supervision.

Prerequisite: COMD300. Admission to the course is by portfolio review, only. This course may be repeated for credit up to 3 times.

**Independent Study**

COMD999 1—6 credits

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

**Communication Studio III/IV**

ILUS300/301 3 credits/3 credits

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

Prerequisite: COMD205/206.

**Drawing and Painting for Illustration**

ILUS310/311 2 credits/2 credits

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

**Technique and Media**

ILUS317 2 credits

This course provides a focused experimentation in illustrative processes and methods, both analog and digital, including black and white alternatives, water based paint, printing, collage, and multimedia in order to familiarize the student with the expansive potential of a variety of illustrative design solutions, using 2-d and 3-d techniques. Prerequisite: COMD223/224.

**Drawing Intensive**

ILUS320 2 credits

This sophomore elective course is designed to enhance the students' drawing capabilities with a focus on space and objects in space. Emphasis is on developing a basic understanding of, and familiarity with, perspective as a means of organizing space and defining a point of view. Sophomores planning to major in illustration take either one semester of ILUS320 drawing intensive or COMD240 video workshop. This course may be repeated for credit up to 2 times.

**Digital Applications I/II**

ILUS322/323 2 credits/2 credits

Students further explore the synthesis of traditional illustration skills with digital tools and techniques. Students broaden and deepen their conceptual, technical and aesthetic proficiency while strengthening their problem-solving abilities in a range of sequenced assignments and critiques.

Prerequisite: COMD223/224

**Color Strategies**

ILUS340 2 credits

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

## Drawing and Content

ILUS341 2 credits

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

## Image Methodology

ILUS345 2 credits

This course investigates the strategies, methodologies, and art of image making for effective communication. Students explore the verbal-visual relationship in projects that experiment with multiple media, both analog and digital, including drawing, painting, photography, and collage, with particular applications in the advertising field.

## Animation I/II

ILUS350/351 2 credits/2 credits

A focused introduction to the methods and techniques of traditional animated production, this course includes an overview of the basic guidelines of animated filmmaking. Class exercises and assignments explore the application of drawing and design skills to the animation industry. The class also includes the screening of traditional and experimental animated films and videos to study a variety of 2-d and 3-d techniques.

Prerequisite: COMD469 or COMD372

## Communication Studio V

ILUS400 2 credits

Students refine their illustrative conceptual, aesthetic and technical skills in a variety of advanced assignments geared to developing portfolio pieces and fine-tuning their personal visual language.

Prerequisite: ILUS301

## Advanced Illustrative Applications

ILUS402 2 credits

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

## Special Topics

ILUS403 2 credits

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

## Senior Project/Seminar

ILUS440 3 credits

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

## Professional Practice

ILUS445 2 credits

This course prepares students for the transition to the professional world. Discussion and class assignments address self-promotion, bidding and estimates, contractual agreements, taxes and billable expenses, client communication, portfolio preparation, business management, entrepreneurial and interpersonal skills, ethics, and professional codes.

## Illustration Concepts: The Power of the Story

ILUS457 2 credits

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

Prerequisite: COMD205/206. This course may be repeated for credit up to 4 times.

## Otis Illustration Group

ILUS498 2 credits

This is a hands-on, in-house illustration group of students who produce illustrative communication materials on a project basis for the college and for nonprofit clients in the local community. Professional practices are stressed, as students gain experience and assume responsibility for scheduling, budgeting, sourcing, and client communication.

Prerequisite: COMD205/206. This course may be repeated for credit up to 2 times.

## Independent Study

ILUS999 1—6 credits

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

## COMMUNICATION ARTS FACULTY

**Ave Pildas, Chair**

BFA Univ. of Cincinnati School of Architecture, Art Academy of Cincinnati. Graduate Studies at Kunstgewerbeschule, Basel. Art director, graphic designer, photographer; several photography books published.

**Barbara Maloutas, Assistant Chair**

BFA Philadelphia Coll. of Art; MFA Creative Writing, Otis. Graduate Studies, Kunstgewerbeschule, Basel, Switzerland with Armin Hoffman and Wolfgang Weingart. Freelance designer and book designer.

**Sean Alatorre**

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

**Jim Auckland**

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

**Tony Bailey**

BA Otis. Illustrator, designer and flash animator. Award-winning Board Member of the L.A. Society of Illustrators. Designer, Autry Museum of Western Heritage.

**Guy Bennett**

BA, MA (English), PhD (French Literature) UCLA. Critic and translator. Publisher of Seeing Eye Books, a series of subscription chapbooks.

**Ian Brooks**

BA (Communications) S.F. St. Univ. Photographer for Harpers Bazaar, L'Uomo Vogue, Marshall Fields, Revlon, Elle, and New York Times Magazine.

**Rick Bursky**

BFA Art Center Coll. of Design; MFA (Creative Writing) Warren Wilson College. Award winning writer with an extensive list of publication credits. Senior Copywriter for DDB/LA. Previously with Asher & Partners, Basso & Associates, Evans/LA, and other advertising firms.

**Ricardo Callet-Bois**

Attended Art Center Coll. of Design and Universidad de Buenos Aires. Independent creative consultant for ad agencies and design firms. Clients include Fortune 100 companies.

**Charles Carpenter**

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

**Rebecca Chamlee,**

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

**Chris Chapin**

BEnvDes, Texas A&M; MS (Design/Photography), IIT. Principal & Creative Director, Parallax Design Group, which assists creative industries to reach a higher level of presence and visibility. Has exhibited photography in Chicago and New York.

**Ken Choi**

BFA (Illustration) Art Center Coll. of Design. Digital illustrator. Specializes in concept sketching, packaging illustration, product logos, and character licensing illustrations for Disney, Warner Bros., Landor, SBG, Playmates Toys, Knowledge Adventure, Corona Beer, DirecTV and Duty Free Shops.

**John Clark**

BA and BS (Environmental Design and Studies) Syracuse Univ.; further studies at Osaka Univ. of the Arts and Kunstgewerbeschule Basel, Switzerland. His award-winning interdisciplinary design studio, Looking, creates identity, print, three-dimensional spaces, and web projects. Author of Typographic Design.

**David Cooper**

BA (Political Science) University of Nevada, Reno; MA (Journalism/ Film and Television) USC. Principle in public relations, marketing and advertising firm for Clio Awards, Bolshoi Ballet, 3 Day Blinds, Del Webb Hotels, First Western Savings Assoc., DiTech Funding Corp., Ortho Mattress and Wailea Resort Co.

**John Coven**

BS Coll. of William and Mary; BFA School of Decorative Arts, Strasbourg, France. Writer and illustrator of comics, children's books, and feature films. His credits as storyboard artist include X-MEN, The Usual Suspects, America's Sweethearts, Double Jeopardy, and Reality Bites.

**Jennifer Egger**

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

## Hugo Espinoza

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

## Dan Frydman

BFA (Photography) R.I.T.; MFA Art Center Coll. of Design. Internet design, implementation for NBC/InterCast, MBC Interactive, The Agency Interactive Company, and Digital Ink.

## Laura Gruenther

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

## Leah Hoffmitz

AOCA Ontario Coll. of Art; graduate studies, Kunstgewerbeschule Basel, Switzerland. Owner/director of Letterform Design. Clients include Bavarian State Library, Munich; Nokia; Disney Consumer Products; The Getty Center; Sussman/Prejza; and Landor Assocs.

## Catherine Kanner,

BFA UC Santa Cruz. Illustrator and designer. Regular contributor to the Los Angeles Times, syndicated to more than 2,000 papers in the U.S. and worldwide. Award-winning illustration and design for trade books and book covers. Her clients include Bank of America, Microsoft, Edison Source, Warner Brothers, and Kraft Foods.

## Patricia Kovic

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

## Margaret Lee

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

## Mark LeRoy

BFA (Communication Design) Otis. Creative Director and co-owner of True Interactive, specialists in strategic and creative marketing. Clients include The Coca-Cola Company, The Coffee Bean & Tea Leaf, the SCORE Association, and the musical acts Eminem, Beck, and Stone Temple Pilots.

## Greg Lindy

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

## William Longhauser

BFA Univ. of Cincinnati; MFA (Design) Indiana Univ.; further study at Allegemeine Gewerbeschule, Basel, Switzerland. Principal of Longhauser Design. Professor at University of the Arts. Has lectured on graphic design extensively, received awards, featured in international publications and exhibitions.

## Nathan Ota

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

## Catherine Roman

BA Pitzer Coll., Claremont. Creative director of Romanson Design. Clients include Santa Monica Civic Light Opera, Venus Films, Caruso Affiliated Holding, Hill and Knowlton, Avalon Transportation, Mattel, and UCLA.

## Neil Sadler

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

## Raymond Sanchez

BFA Otis. Art director for Paramount Pictures, MGM, USA Films, Universal Interactive and 20th Century Fox.

## Roseline Seng

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

## Stephen Sidelinger

BFA (Design) Syracuse Univ.; MS (Design) IIT. Artist, designer, architectural colorist, textile artist, embroiderer, and book artist. Architectural colorist for Beverly Hills Civic Center, Univ. of Oregon Science Complex, Church of the Nativity, and Smithsonian South Quadrangle. One-of-a-kind, fine, hand bound books in major collections.

### **Koji Takei**

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

### **Debra Valencia**

BFA (Design) Philadelphia Coll. of Art. Founder, DeVa Communications. Creative director and designer of branding programs, printed materials, digital media and three-dimensional graphics. Partner with Sussman/Prejza & Co. for 12 years; creative director for various publishers and internet companies. Extensively featured in publications.

### **Amy Vangsgard**

BFA (Illustration) Art Center Coll. of Design. Freelance illustrator for AARP, Applause, Bayer, Dow Jones & Company, Los Angeles Times, Mattel, McGraw-Hill, Northrup Corporation, Simon & Schuster and Warner Brothers. As writer and illustrator, received seven certificates of merit from the L.A. Society of Illustrators.

### **Will Weston**

BFA CCA; MFA Claremont Grad Univ. Animation artist and illustrator. Clients include Walt Disney Feature Animation, Walt Disney Television Animation, Warner Brothers Television Animation, Klasky-Csupo, Inc., McDonalds Corporation, The Los Angeles and New York Times.

### **Clifford Yuguchi**

Attended Art Center Coll. of Design and UCLA. Principal of The Yuguchi Group. As art director and creative director in advertising and design, plans and implements corporate repositioning programs for major corporations in the U.S and abroad.

## DEPARTMENT GOALS

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

### Students in the Digital Media Department will...

Learn to succeed no matter what their initial skills are.

Understand people skills, design principles and process to enable them to take creative risks and to solve problems positively and in unique ways.

Build a strong foundation in all aspects of design and production for storytelling in motion.

Seek inspiration in fields outside of digital media such as poetry, science, music, astronomy, history, and dance,

Develop their professional commitment to their field, their work and themselves; prepare them to be members and leaders in their profession; teach them how to act both as individuals and as team members to support the whole.

Learn to continually challenge themselves and also laugh often and fully enjoy what they do.

Value continuous learning, experimentation, and both professional and personal growth. Engender an attitude of openness so that they seek new and unusual opportunities to learn and create.

## DEGREE REQUIREMENTS

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

<b>DIGITAL MEDIA</b>			
<b>sophomore year</b>		<b>fall</b>	<b>spring</b>
DGMD200/220	Media in Motion I/II	3.0	3.0
DGMD270	Basic 3D for Storytellers	....	2.0
DGMD250	Perspectives in New Technologies & Design	2.0	....
DGMD260	Studio Visits	....	2.0
+DGMD230 -or- +DGMD340	Drawing the Fantastic for Films and TV Type and Design Fundamentals	....	2.0
DGMD285	Concept Development and Creativity	2.0	....
	Studio Elective	2.0	2.0
AHCS310	Art History Elective	....	3.0
AHCS220	Contemporary Art History	3.0	....
*ENGL202	Sophomore English	3.0	....
LIBS217	Concepts & Issues in Media Arts	2.0	....
*SSCI210	Social Science	....	3.0
<b>total credits per semester</b>		<b>17.0</b>	<b>17.0</b>
<b>junior year</b>		<b>fall</b>	<b>spring</b>
DGMD300/301	Media in Motion III/IV	3.0	3.0
DGMD320	3D Modeling and Animation	3.0	....
DGMD325	Advanced 3D Animation	....	3.0
DGMD330/331	Visual Effects I/II	3.0	3.0
DGMD352	Perspectives in Entertainment & Technology	2.0	....
ILMS300	Integrated Learning Studio	....	2.0
* AHCS310	Art History Elective	3.0	....
* MATH136	Math for Artists and Designers	....	3.0
* NSCI307	Natural Science	3.0	....
* AHCS310 -or- * ENGL400 -or- * LIBS410	Art History Elective Advanced Topics In English Liberal Studies Elective	....	3.0
<b>total credits per semester</b>		<b>17.0</b>	<b>17.0</b>
<b>senior year</b>		<b>fall</b>	<b>spring</b>
DGMD402	Thesis Preparation	3.0	....
DGMD400	Senior Thesis	....	4.0
DGMD410/411	Business Seminar I/II	2.0	2.0
DGMD430	Practicum In Media Technologies	3.0	....
DGMD440	Advanced Tools & Techniques	....	3.0
DGMD450	Advanced Concept Development	2.0	....
	Studio Electives	2.0	4.0
*AHCS310	Art History Elective	....	3.0
ILML400	Integrated Learning Lecture	3.0	....
<b>total credits per semester</b>		<b>15.0</b>	<b>16.0</b>

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

+ It is suggested that students take Drawing Fantastic if they are interested in 3D or Visual Effects, or take Type and Design if they are interested in Motion Graphics.

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



# COURSE DESCRIPTIONS

## Course Name

Course # Credits

### Media in Motion I

DGMD200 3 credits

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

### Media in Motion II

DGMD220 3 credits

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

### Drawing the Fantastic for Films and Video

DGMD231 2 credits

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

### Digital Media Imaging/Painting

DGMD240 2 credits

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

### Perspectives in New Technologies and Design

DGMD250 2 credits

This course is a lecture series exploring all aspects of design, technology, and the nature of the industries utilizing digital media, as well as an introduction to the occupations involved.

### Studio Visits

DGMD260 2 credits

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

### Basic 3D for Storytellers

DGMD270 2 credits

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

### Concept Development and Creativity

DGMD285 2 credits

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

### Media In Motion III/IV

DGMD300/301 3 credits/3 credits

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

### Animation Topics

DGMD310 2 credits

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

### Concept Art for Video Games and Films

DGMD310 2 credits

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

### Narrative Topics

DGMD311 2 credits

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

### Comics Class

DGMD311 2 credits

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

## Creativity and Storytelling: Experiments with Digital Filmmaking

DGMD311 2 credits

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

## Drawing and Painting Topics

DGMD312 2 credits

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

### Earth, Wind and Fire

DGMD312 2 credits

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

### The Figure: Expression/ Impressions and Movement

DGMD312 2 credits

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

### Digital Art for Art's Sake

DGMD312 2 credits

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

### Special Effects Topics

DGMD313 2 credits

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

## Visual Effects: The Next Step

DGMD313 2 credits

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

## Film and Video Topics

DGMD315 2 credits

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

### Film And Video Lab for Digital Artists

DGMD315 2 credits

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

### Directing for Film and Video

DGMD315 2 credits

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

### Editing Films and Video

DGMD315 2 credits

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

### Visual and Special Effects in Hollywood

DGMD315 2 credits

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

### Advanced Tools Workshop

DGMD315 2 credits

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

## Broadcast Design Topics

DGMD316 2 credits

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

## Advanced Type Design for Motion Graphics

DGMD316 2 credits

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

## Broadcast Design Lab

DGMD316 2 credits

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

## Advanced Broadcast Design

DGMD316 2 credits

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

## Audio Topics

DGMD317 2 credits

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

## Sound and Music for Digital Artists

DGMD317 2 credits

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

## Game Design Topics

DGMD318 2 credits

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

## Game Industry: Production and Leadership

DGMD318 2 credits

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

## Game Development: Game Level Design

DGMD318 2 credits

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

## Game Animation

DGMD318 2 credits

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

## Game Animation: Advanced

DGMD318 2 credits

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

## Game Modeling

DGMD318 2 credits

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

## 3D Modeling and Animation

DGMD320 3 credits

Having learned the basics, students now explore methods that give life to the models they create or adapt from the College's extensive library. Animators and modelers learn about the uses and constraints applicable to 3D in films, televisions, and video games.

## 3D for Motion Graphics

DGMD323 2 credits

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

## Advanced 3D Animation: Character Animation

DGMD325 3 credits

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

## Advanced 3D Animation: 3D for Motion Graphics

DGMD325 3 credits

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

## Robots, Props and Environments

DGMD329 2 credits

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

## Visual Effects I/II

DGMD330/331 3 credits/3 credits

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

## Storytelling in 30 Seconds

DGMD333 2 credits

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

## Drawing Animals for Films, TV and Games

DGMD337 2 credits

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

## Type and Design Fundamentals

DGMD340 2 credits

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

## Color for Film, TV, and Games

DGMD342 2 credits

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

## Digital Matte Painting

DGMD343 2 credits

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

## Drawing for Feature Films

DGMD345 2 credits

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

## Advanced Motion Graphics Tools and Techniques Workshop

DGMD346 2 credits

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

## Storyboarding for Features, TV and Games

DGMD348 2 credits

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

## Basic Game Design I

DGMD349 2 credits

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

## Perspectives in Entertainment and New Technologies

DGMD350 3 credits

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

## Digital Design Principles

DGMD352 2 credits

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

## Motion Graphics For The Web

DGMD355

2 credits

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

## Advanced Motion Graphics for the Web

DGMD356

2 credits

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

## Basic Game Design II

DGMD359

2 credits

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

## Practical and Computer Generated Lighting

DGMD360

2 credits

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

## Digital Still Photography

DGMD361

2 credits

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

## Model Making for Film and Television

DGMD365

2 credits

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

## Screenwriting and Production I/II

DGMD366/396

2 credits/2 credits

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

## Sculpture for Digital Artists

DGMD367

2 credits

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

## Advanced Sculpture for Digital Artists

DGMD368

2 credits

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

Prerequisite: DGMD367 or equivalent experience.

## Acting for Animators

DGMD373

2 credits

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

## Digital Cinema

DGMD376

2 credits

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

## Professional Broadcast Design

DGMD380

2 credits

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

## Tricks of the Trade

DGMD385

2 credits

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

## Honors Projects

DGMD399

3 credits

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

## Senior Thesis

DGMD400 3 credits

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

## Thesis Preparaton

DGMD402 3 credits

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

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

DGMD410 2 credits

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

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

DGMD411 2 credits

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

## Industry Internship

DGMD425 2 credits

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

## Traditional Animation

DGMD428 3 credits

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

## Practicum in Media Technologies

DGMD430 3 credits

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

## Materials and Methods

DGMD437 2 credits

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

## Advanced Tools and Techniques

DGMD440 3 credits

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

## Visiting Artists Series

DGMD444 2 credits

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

## Advanced Concept Development

DGMD450 2 credits

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

## Independent Study

DGMD999 1—6 credits

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

## DIGITAL MEDIA FACULTY

### Harry Mott, Chair

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

### Art Durinski, Asst. Chair

MFA UCLA. Computer graphics, special effects, and animation. Clients include Sony Corp. Sega Enterprises, and IMAX Films.

### Marcie Begleiter

BFA Kirkland Coll; MFA Art Center Coll. of Design. Owner of Filmboards, Inc. Clients include Paramount, Tristar, NewLine, HBO, ABC and Lightspan Interactive.

### David Calicchio

BFA Otis. Photographer. Clients include Robinsons-May and Meier & Frank,

### Robert Coddington

Digital Animator, Electronic Arts, Los Angeles.

### Tracy Colby

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

### Danixa Diaz

BFA Florida International Univ. Executive Producer, 3 Ring Circus. Clients include MTV, Fox, DirecTV, Ogilvy, McCann Erikson, Zubi, Showtime, HBO, Universal, Sony, Paramount, and Y + R.

### Chris Do

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

### Keith Downey

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

### Jeff Eamer

Writer/Producer/Director. Clients include Jerry Bruckheimer Films, Buena Vista Films, Disney, Touchstone, and The Great American Film Co.

### Chris Eckhardt

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

### Bill Eckert

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

### Jennifer Egger

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

### Glen Eisner

AA San Joaquin Delta Coll. Freelance Sculptor for Film/TV. Clients include Disney Animation, Optic Nerve Studios, K.D. 151 Productions, Kevin Yagher Studios, and Cinovation. 1997 Emmy Award Nomination - "Babylon 5" Certificate for Emmy Contributions - "Buffy" - 1988 and "X-files" 1999, 2000 California Art Club - Gold Medal Exhibition (sculptor).

### Gary Geraths

BFA Cal St. Univ. Long Beach; MFA Claremont Grad. School. Clients include Disney and Mattel; sketch artist for the OJ Simpson criminal trial. Has exhibited internationally.

### Kate Johnson

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

### Steve Kazanjian

BS, USC. Creative Director at mOcean, Content Project Broadcast Design and Live action studio. BDA vice chairman.

### Jim Kealy

BFA Art Center Coll. of Design. Director/Designer. Clients include Hallmark Channel, Sony Entertainment Television, CBS, Celestial Pictures (China), Sky (UK), Kabel 1 (Germany) and Telecine (Brazil). Emmy for NBC Summer Olympic Games - Barcelona.

### Sanford Kennedy

BA (History), Cal St. Univ. Hayward; BS (Industrial Technology), BA (Art), Western Wash. St. Univ. Special effects designer/ animator. Author of books and articles on 3D.

### Patrick Kelly

BS (Engineering) Arizona St. Univ. Senior Producer/Game Developer, Activision. Clients include Electronic Arts, Sierra, and Vicarious Visions.

### Arno Kroner

MA Clermont Graduate School, France; MBA Univ of Kansas. Animator/Designer. Clients include Digital Domain, General Motors, Kovel/Fuller, Disney, Noevir, Why, Los Angeles County, Monge Clothing.

### John LePrevost

BFA Univ. of Arizona. Emmy awards for computer animation

### Tom Lesser

MFA, BFA San Francisco Art Institute. Visual Effects Supervisor/Art Director. Optical Supervisor for Empire Strikes Back, DragonSlayer and Poltergeist.

### Debra Magit

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

### Ed Marx

Film and sound editor. Films include Jeepers Creepers, Jeepers Creepers II, Swimming with Sharkd, Black Cloud.

### Kathleen Milnes

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

### Raul Moreno

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

### Rick Morris

Designer of titles, show opens, and commercials. Instructor and speaker at Art Center Coll. of Design, American Film Institute, as well as at numerous international conferences. His short films have been featured at festivals such as Resfest, Worldwide, Rotterdam, Lovebytes, and Oberhausen. Principal, Bangbangstudio.

### Jan Nagel

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

### Joddy Niccola

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

### Felicia Oh!

MFA (Art/New Genres) UCLA; BFA (Art) Cornish Coll. of the Arts. Designer; Artist; Teacher; Brazilian Jiu-Jitsu/Submission Grappler. Clients include The Animatrix DVD, Whatabout...Me?/LMNO Productions; Brentwood Entertainment; Anti-Gravity Design; Fox Family, DNA, Complete Post, Complete DVD

### Gus Stone

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

### Jill Taffet

BFA Cooper Union. Creative Director. Clients include E! Network, ESPN, Viacom, HBO, NBC, Warner Brothers.

### Richard "R.T." Taylor

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

### Anne White

BFA Drake Univ. Creative Director/Executive Producer TAG. Clients include Prince, Spielberg, DirecTV, Aveda, Best Buy, Warner Brothers, CBS, Canal +, TIVO, NDTV, Medtronic, MGA Entertainment, Disney, SC Johnson, and Sony.

### Michael Wright

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



## DEPARTMENT GOALS

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

### Students in the Fashion Design Department will...

Expand and perfect their artistic skills to support and enhance their future design careers.

Learn necessary technical skills related to clothing construction.

Develop a systematic, critical approach to problem solving at all levels of the design process.

Acquire extensive professional information regarding fashion design.

Demonstrate professionalism by meeting deadlines, effectively collaborating in teams, and working with professional designers.

View fashion design in a broader socio-economic, historical, and environmental context.

Successfully articulate design ideas verbally, visually, and digitally.

## DEGREE REQUIREMENTS

## FASHION DESIGN

sophomore year		fall	spring
FSHD200/201	Sophomore Studio I/II	3.0	3.0
FSHD210/211	Fashion Illustration/Intro to Design	3.0	4.0
FSHD220/221	Pattern Drafting I/II	2.0	2.0
FSHD225	Sophomore Digital Design I	....	1.0
FSHD230/231	Model Drawing I/II	2.0	2.0
AHCS310	Art History Elective	....	3.0
AHCS220	Contemporary Art History	3.0	....
ENGL202	Sophomore English	3.0	....
NSCI311	Textile Science I	....	2.0
<b>total credits per semester</b>		<b>16.0</b>	<b>17.0</b>
junior year		fall	spring
FSHD300/301	Junior Studio I/II	5.0	5.0
FSHD320/321	Visual Communication I/II	1.0	1.0
FSHD330/331	Model Drawing III/IV	1.0	1.0
FSHD360/361	Fashion Design I/II	3.0	2.0
ILMS300	Integrated Learning Studio	....	2.0
AHCS370/371	History of Costume I/II	2.0	3.0
*ENGL400 -or- *LIBS410	Advanced Topics in English Liberal Studies Elective	3.0	....
*MATH1136	Math for Artist & Designers	....	3.0
NSCI312	Textile Science II	2.0	....
<b>total credits per semester</b>		<b>17.0</b>	<b>17.0</b>
senior year		fall	spring
FSHD400/401	Senior Studio I/II	6.0	6.0
FSHD412/413	Senior Illustration I/II	1.0	1.0
FSHD424 -or- FSHD426	Senior Digital Design Digital Portfolio	....	1.0
FSHD430	Model Drawing V	1.0	....
FSHD460	Fashion Design III	3.0	....
FSHD470	Marketing	....	1.0
FSHD375	Apparel Manufacturing Practices	1.0	....
FSHD475	Portfolio Development	....	2.0
*ILML400	Integrated Learning Lecture	....	3.0
*AHCS310	Art History Elective	....	3.0
SSCI210	Social Science	3.0	....
<b>total credits per semester</b>		<b>15.0</b>	<b>17.0</b>

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

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

## COURSE DESCRIPTIONS

### Course Name

Course # Credits

#### Sophomore Studio

FSHD200/201 2 credits/2 credits

Students develop patterns by draping muslin on dress forms and learn basic garment construction and finishing. Students learn to create and interpret three-dimensional design ideas.

#### Fashion Illustration/Introduction to Design

FSHD210/211 3 credits/4 credits

Students learn to create a variety of figures to develop professional designer sketches of their ideas and develop skill in drawing technical flats. The second semester explores advanced rendering and presentation techniques as well as a separate design component taught by professionals in the field.

#### Pattern Drafting I/II

FSHD220/221 2 credits/2 credits

Using current garment industry techniques and procedures, students create paper patterns from blocks, body measurements and specifications. Patterns are transferred to fabric, and draped on the dress form to check fit and appearance. Corrections are made and garments and patterns with individual style and variations are completed.

#### Sophomore Digital Design

FSHD225 1 credit

This course introduces students to basic computer terminology and practices, using the Macintosh computer and related digital devices: scanners, printers, Wacom tablets and internet usage. Students utilize Adobe Photoshop and Illustrator to create repeat patterns, figures, flats and dynamic storyboards.

#### Model Drawing

FSHD230/231 2 credits/2 credits

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

#### Junior Studio I/II

FSHD300/301 5 credits/5 credits

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

Prerequisite: FSHD200/201 Sophomore Studio I/II.

#### Visual Communication I/II

FSHD320/321 1 credit/1 credit

Students develop skills to communicate design concepts through effective illustrations and digital images. Class work is integrated with student mentor projects in Junior Design class.

#### Model Drawing III/IV

FSHD330/331 1 credit/1 credit

This course is a further exploration of the fashion figure with focus on improved gesture, line quality, and accurate observation of clothing proportion and shape. This course is available to non-majors with Department Chair approval. Prerequisite: FSHD230/231 Model Drawing I/II.

#### Fashion Design I/II

FSHD360/361 3 credits/2 credits

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

Prerequisite: FSHD210 Fashion Illustration and FSHD211 Introduction to Design.

#### Apparel Manufacturing Practices

FSHD375 1 credit

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

#### Senior Studio I/II

FSHD400/401 6 credits/6 credits

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

Prerequisite: FSHD300/301 Junior Studio I/II.

#### Senior Illustration I/II

FSHD412/413 1 credit/1 credit

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

Prerequisite: FSHD320/321 Visual Communication I/II

#### Senior Digital Design

FSHD424 1 credit

In this advanced course, students create a group of technical flats in Adobe Illustrator, which evolve into a digital collection for their portfolios. Topics include flats, line sheets, fabric samples, repeat patterns, experimental croquis techniques, type, and layout.

Prerequisite: FSHD320/321 Visual Communication I/II

## Digital Portfolio

FSHD426 1 credit

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

Prerequisite: FSHD320/321 Visual Communication I/II.

## Model Drawing V

FSHD430 1 credit

This is an advanced drawing course in which students can develop a personal style through exploration of professional techniques and a variety of media. The second semester focuses on issues that pertain to portfolio development. This course is available to non-majors with Fashion Department Chair approval.

Prerequisite: FSHD330/331 Model Drawing III/IV.

## Fashion Design III

FSHD460 3 credits

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

Prerequisite: FSHD360/361 Fashion Design I/II.

## Marketing

FSHD470 1 credit

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

## Portfolio Development

FSHD475 2 credits

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

Prerequisites: FSHD460 Fashion Design III and FSHD412 Senior Illustration I.

**Note:** 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.

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

## FASHION DESIGN FACULTY

### Rosemary Brantley, Chair

BFA Parsons School of Design. Student Designer of the Year at Parsons. Founding Chair, Otis Fashion Design Department, 1980. Freelance designer, Staples Inc.

### MariBeth Baloga, Assistant Academic Chair

MFA Indiana Univ. Lecturer, Brooks College, FIDM, UCLA Extension. Chair, Textile Design Department, FIDM. Exhibiting fine artist.

### Jill Higashi-Zelenik, Assistant Design Chair

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

### Susan Baker

AA Degree (Fashion Design), LA Trade Tech. L.A. fashion industry since 1969, all phases of commercial manufacturing.

### Aiko Beall

Design instructor to Jaques Tiffeau and Jean-Louis. Since 1992, assists costume designers at ABC daytime TV.

### John Bernards

El Camino City College. President, O.P., (Ocean Pacific) and Offshore Sportswear, President and CEO, M.A.G.I.C.

### Eddie Bledsoe

BFA UCLA; BS Woodbury Univ.; MFA USC. Designed costumes for films such as Batman Forever, Alive, The General's Daughter, and others.

### Stuart Berman

MBA (Business Communications). President, CEO of Bregman & Associates, a California resident buying office and apparel consulting firm. Vice President of the Fashion Industries Guild. Formerly a Senior Vice President, General Merchandise manager, speechwriter for a state assemblyman, and a marketing consultant. Community College Teaching Credential.

### Amy Bond

BFA (Fashion Design) Stephens College. Certified Private Postsecondary Instructor, CA BPPUE. Instructor, Brooks College, AIU, and AICDC. Bridal career with Eva Forsyth/Arnold Scassi, Tomasina, and St. Pucchi. Owner/Designer, Amy Bond Couture.

### Anne M. Bray

BFA (Fashion Design) Otis. Fine Artist represented by The Artists' Gallery, Santa Monica.

### Gus DeGuzman

BFA (Visual Communication) University of Santo Tomas, Philippines; studies Continuing Ed. Otis/Parsons. Freelance illustrator in the fashion, advertising, and entertainment industries. California Apparel News Group, Tadashi.

### Jackie Doyle

BFA Art Center Coll. of Design. Neiman Marcus advertising department for Valentino, Chanel, Rudi Gernreich. Awards from the N.Y. Art Directors Club.

### Jane Engelman

BFA (Design) University of Iowa; BFA (Fashion Design) Otis. Teaching Credential in Art, Univ. of Iowa. Perry Ellis Thimble, Otis Fashion Dept Resource Coordinator.

### Kathryn Hagen

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

### Linda Holler

AAS, F.I.T. Designer for Nancy Johnson, Travilla, Rose Marie Reid, Jill Richards. Owner and Designer, Art Foundry Design Group. Designer of shoes, graphics, clothing, and costumes.

### Julie Hollinger

AA, FIDM. Owner, Hollinger Jones. Designer for Robes of California. Employed in sportswear for 20 years.

### Morrison Jackson

MFA (Theatre Design) USC; BFA (Theatre Design) Stephens Coll.; BA (Fashion Design). Assistant Designer and Patternmaker for sportswear; Costume Technician, Manager of 20th Century Costume Rental Company; Costume Designer Cutter/Draper and Tailor's Assistant for feature films, television series/movies and theatre.

### Karolyn Kiisel

UCLA, UC Berkeley (Theatrical Costume Design). Clothing and costume designer for film, television and theater. Designer of intimate Apparel and children's wear. Design and manufacturer of contemporary dresses for Jacaranda.

### Lada Kirich

BFA Otis. Director Assistant, Adelphia Media Services and Ukranime Film.

### Gail Knierim

Dipl. (Art) Royal Melbourne Inst. of Tech. Head designer for Australian fashion house; private couture clientele.

### Sumi Lee

BFA Otis. Full-time designer in L.A. and Seoul. Designer and illustrator for costume and jewelry design.

**Amanda B. Linder**

BS (Fashion Design) Syracuse Univ. Flat pattern drafting/draping, technical drawing, illustration, clothing reproduction with complete sewing/construction/alterations and fitting. Costume Production Assistant for feature films, television and theatre.

**Michell Lucas**

BFA Otis/Parsons. Designer and illustrator for Mattel, Savannah, Esprit, Debra McGuire, Contempo. Owner and designer for Rouge, Butterfly (young designer dresses and sportswear).

**Evelyn McInerney**

AA F.I.T. Vocational Education instructor at UCLA. Extensive experience as a junior dress and sportswear designer in NY and LA. Designed and manufactured her own line.

**Sarah Nichols**

Designer and pattern maker for Casadei. Patternmaker for Katyone Adeli. Design Engineer for Isabel Toledo.

**Jeffrey O'Connell**

BA (Pictorial Arts) and MFA (Painting) UCLA. Creates paintings, drawings, and collages that fuse organized complexity with a sense of mystery and symbolic content.

**Deborah Patterson**

BFA, Cal St Univ. Fullerton. Freelance graphic designer.

**Aaron Paule**

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

**Sandy Potter**

BA (English Literature) Cal St Univ. Long Beach. More than 30 years experience in retail. Buyer, Merchandise Manager, Store Manager, Store VP, SVP, General Merchandise Manager for all apparel, accessories, and kids. Co-owner of Directives West, consultants covering California apparel and accessories markets for world-wide retail.

**Mitra Rajabi**

BFA Otis; studied L.A. Trade Tech Coll., LACC (Fashion Design, Fine Arts). Designer of the Year. Designer/illustrator for La Belle, Euphoric, Jackie Sleight, Dr. Baby, Ceduxion. Founded Peacock, Inc. menswear store. Thirty years experience in draping and patternmaking for apparel manufacturers.

**Karen Regoli-Arthur**

A.F.A. (Fashion Design) Otis. Custom designer and creator of unique, one-of-a-kind wedding gowns and other garments. Fashion courses at various private and public colleges.

**Diane Sisko**

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

**Terri Slater**

BA (Fashion Design) Mary Mount Coll., Milwaukee. U.S. and European industry experience in garment design, pattern making and production. Trained in French couture method.

**Francis Spitta**

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

**Pat Stiles**

Pratt Institute (Fine Art/Illustration); Parsons (Fashion Illustration). Fashion Illustrator and graphic designer for film and advertising.

**Robert Valerio**

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

**Jacqueline Wickser**

Extensive experience in NY and LA garment industry, technical pattern design. Freelance consultant for Katyone Adeli and Max Studio.

**Avi Wildenberg**

BFA (Fashion Design) Otis; Cal. St. Univ. Long Beach. Assistant fashion designer in N.Y. and L.A. (hand and computer).

**Deborah Young**

BFA, MFA (Textile Design), Graduate Teaching Associate, Cal St Univ. Long Beach. Instructor, FIDM. Exhibiting fine artist.

**Tony Young**

BFA (Fashion Design) Otis; (Art History) Middlebury College). Clothing design for BCBG, Leon Max, Mattel.

**Susan Zarate**

BA Cal. St. Univ. Fullerton. Costume illustrator for Al, Amistad, Batman and Robin, To Wong Foo, Anchorman, Spiderman II. Fashion illustrator for Absolut, Versace for Vogue Magazine, Prada commercial.

**Tuula Zivin**

AA Brooks Coll. Extensive industry experience as Head Patternmaker with major contemporary designers and manufacturers.

## DEPARTMENT GOALS

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

### Students in the Fine Arts Department will...

Acquire an understanding of professional practices that prepare them for a variety of future endeavors as a practicing artist, including graduate school, employment, and teaching.

Develop the artistic autonomy necessary to identify and focus their practices, continue to learn, and act upon their ideas over the length of their careers.

Learn discipline specific skills in photography, painting, sculpture/new genres, drawing, video, and emerging technologies.

Be conversant with interdisciplinary concepts and approaches as expressed within the total critical enterprise of contemporary art.

Learn to think critically and apply contemporary cultural theory to art production.

Be able to articulate how context, history, and contemporary art practice affects their own work and its audience.

Formulate for themselves the relationship between work, ethics, and community and public life.

## DEGREE REQUIREMENTS

## PAINTING

sophomore year		fall	spring
PNTG204/214	Painting I/II	3.0	3.0
SCNG204	Sculpture/New Genres I	3.0	....
PHOT204	Photography I	3.0	....
*NMDA215	Art and Technology Practices	2.0	....
	Studio Electives	....	5.0
AHCS245	Postmodern Theory & Art Production	....	3.0
AHCS220	Contemporary Art Survey	3.0	....
*ENGL202	Sophomore English	3.0	....
*SSCI210	Social Science	....	3.0
*MATH136	Math for Artists and Designers	....	3.0
<b>total credits per semester</b>		<b>17.0</b>	<b>17.0</b>
junior year		fall	spring
PNTG314/315	Painting III/IV	3.0	2.0
FINA345/346	Seminar in Contemporary Cultural Production I/II	3.0	3.0
	Studio Electives	4.0	3.0
ILMS300	Integrated Learning Studio	2.0	....
FINA352	Junior Studio	....	5.0
FINA385	Interdisciplinary Critique	....	2.0
*AHCS310	Art History Elective	3.0	....
*NSCI307	Natural Science	3.0	....
*ENGL400 -or- AHCS310 -or- LIBS410	Advanced Topics in English Art History Elective Liberal Studies Elective	....	3.0
<b>total credits per semester</b>		<b>18.0</b>	<b>18.0</b>
senior year		fall	spring
FINA470/471	Senior Studio I/II	5.0	5.0
	Studio Electives	4.0	4.0
FINA442	Senior Review	....	2.0
*AHCS310	Art History Elective	3.0	....
LIBS452	Senior Thesis	3.0	....
*ILML400	Integrated Learning Lecture	....	3.0
<b>total credits per semester</b>		<b>15.0</b>	<b>14.0</b>

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



## DEGREE REQUIREMENTS

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

### PHOTOGRAPHY

sophomore year		fall	spring
PHOT204/214	Photography I/II	3.0	3.0
PNTG204	Painting I	3.0	....
SCNG204	Sculpture/New Genres I	3.0	....
PHOT230	Lighting Studio I	....	3.0
NMDA215	Art and Technology Practices	2.0	....
	Studio Electives	....	2.0
AHCS245	Postmodern Theory & Art Production	....	3.0
AHCS220	Contemporary Art Survey	3.0	....
*ENGL202	Sophomore English	3.0	....
*SSCI210	Social Science	....	3.0
*MATH136	Math for Artists and Designers	....	3.0
<b>total credits per semester</b>		<b>17.0</b>	<b>17.0</b>

junior year		fall	spring
PHOT314/315	Photography III/IV	3.0	2.0
FINA345/346	Seminar in Contemporary Cultural Production I/II	3.0	3.0
	Studio Electives	4.0	3.0
ILMS300	Integrated Learning Studio	2.0	....
FINA352	Junior Studio	....	5.0
FINA385	Interdisciplinary Critique	....	2.0
*AHCS321	History of Photography	3.0	....
*NSCI307	Natural Science	3.0	....
ENGL400 -or- LIBS410	Advanced Topics in English Liberal Studies Elective	....	3.0
<b>total credits per semester</b>		<b>18.0</b>	<b>18.0</b>

senior year		fall	spring
FINA470/471	Senior Studio I/II	5.0	5.0
	Studio Electives	4.0	4.0
FINA442	Senior Review	....	2.0
*AHCS310	Art History Elective	3.0	....
LIBS452	Senior Thesis	3.0	....
*ILML400	Integrated Learning Lecture	....	3.0
<b>total credits per semester</b>		<b>15.0</b>	<b>14.0</b>

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

## DEGREE REQUIREMENTS

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

### SCULPTURE/NEW GENRES

sophomore year		fall	spring
SCNG204/214	Sculpture/New Genres I/II	3.0	3.0
PNTG204	Painting I	3.0	....
PHOT204	Photography I	3.0	....
NMDA215	* Art and Technology Practices	2.0	....
	Studio Electives	....	5.0
AHCS245	Postmodern Theory & Art Production	....	3.0
AHCS220	Contemporary Art Survey	3.0	....
* ENGL202	Sophomore English	3.0	....
* SSCI210	Social Science	....	3.0
* MATH136	Math for Artists and Designers	....	3.0
<b>total credits per semester</b>		<b>17.0</b>	<b>17.0</b>
junior year		fall	spring
SCNG314/315	Sculpture/New Genres III/IV	3.0	2.0
FINA345/346	Seminar in Contemporary Cultural Production I/II	3.0	3.0
	Studio Electives	4.0	3.0
ILMS300	Integrated Learning Studio	2.0	....
FINA352	Junior Studio	....	5.0
FINA385	Interdisciplinary Critique	....	2.0
AHCS310	Art History Elective	3.0	....
* NSCI307	Natural Science	3.0	....
* ENGL400 -or-	Advanced Topics in English	....	3.0
AHCS310 -or-	Art History Elective		
LIBS410	Liberal Studies Elective		
<b>total credits per semester</b>		<b>18.0</b>	<b>18.0</b>
senior year		fall	spring
FINA470/471	Senior Studio I/II	5.0	5.0
	Studio Electives	4.0	4.0
FINA442	Senior Review	....	2.0
* AHCS310	Art History Elective	3.0	....
LIBS452	Senior Thesis	3.0	....
* ILML400	Integrated Learning Lecture	....	3.0
<b>total credits per semester</b>		<b>15.0</b>	<b>14.0</b>

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

## COURSE DESCRIPTIONS

### Course Name

Course # Credits

#### Introduction to Experimental Drawing

DRWG204 3 credits

This course is designed to help students expand their drawing skills aesthetically and conceptually 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 culturally, personally, and aesthetically. They experiment with new materials, techniques and skills to explore the content of drawing.

#### Experimental Drawing Projects

DRWG205 2 credits

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

#### Printmaking/Monoprint I

DRWG267 3 credits

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

#### Introduction to Screenprinting

DRWG268 3 credits

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

#### Printmaking Projects:

DRWG367 3 credits

This course offers the opportunity to work on a more advanced, concentrated basis, specifically through an introduction to the use of photobased imaging in artmaking. Topics include: photolithography, photopolymer plates, and sandblast resist imaging for both printing matrices, and as components for 2D and 3D objects. Also included are monoprint, lithography, relief, or intaglio, depending on each individual's interests.

#### Blue Space/White Box

FINA305 2 credits

This course is designed to deepen students' understanding of the intellectual and practical tasks of curating contemporary art, particularly in the complex social and cultural situations of arts institutions. Students curate and mount shows for the Bolsky Gallery from proposals submitted by students and faculty, as well as group shows generated by the class. Students learn the aspects of curatorial and exhibition design and installation.

#### Visiting Artist Workshops

FINA325 2 credits

This course acquaints students with the complexity and diversity of activities in the Fine Arts. Led by prominent guest artists, this course extends the multiplicity of viewpoints prevalent in contemporary aesthetics. Visiting Artist Workshops vary in content each term. See the Fine Arts Department for specific course descriptions.

#### Visiting Artist Workshop: Writing for Artists

FINA325 2 credits

This class is primarily a writing workshop. Students are required to dive headfirst into the great medium - discipline of story writing and text production. Readings are drawn from that potent blur between fiction and nonfiction.

#### Advanced Visiting Artist Workshop

FINA326 2 credits

This upper division course acquaints students with the complexity and diversity of activities in the Fine Arts by inviting prominent artists to the campus who extend the multiplicity of viewpoints prevalent in contemporary aesthetics. Advanced Visiting Artist Workshops vary in content each term. See the Fine Arts Department for specific course descriptions.

#### Seminar in Contemporary Cultural Production I

FINA345 3 credits

Students investigate the significant social and artistic issues that exist in Post Modern culture, including Feminism, issues of gender and race, Post-Structuralism, Semiotics, authorship, and the concept of the "other." Through lectures, slides, films, papers, and discussions, students take the more detached perspective of viewer or reader.

## Seminar in Contemporary Cultural Production II

FINA346 3 credits

Students integrate the history and theories of Postmodernism introduced in the past term, to the art produced in the latter part of the 20th century, synthesizing the theoretical with the historical within the context of the present day social construct. The goals of this course are to be able to express ideas both verbally and textually, to clarify, distill and elaborate, to elicit discourse, and to incite thought.

## Junior Studio

FINA352 5 credits

In this intense studio experience, students are provided exposure to all media and methods conducive to making the transition from classroom assignments to the development of each artist's studio practice. Integrating all Fine Arts majors, this production-oriented 9-hour studio class engages in interactive discussions and dialogue with a cross-disciplinary team of faculty mentors (from Painting, Sculpture/New Genres, and Photography). This course is offered in spring only.

## Fine Art Praxis

FINA370 2 credits

Fine Art Praxis allows the student to access a cohesive body of information connected with simultaneous components of art history and/or theory, which complement and illuminate one another. 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. Praxis courses vary in content each term.

Co-requisite: AHCS366 Liberal Studies Praxis.

## Interdisciplinary Critique

FINA385 2 credits

This rigorous companion course (opposite the predominately production oriented Junior Studio) provides the critical dialog of peers, helping students to develop an increased critical vocabulary for responding to media outside of their practice. Team-taught by artists and critics from the Fine Arts programs, this course considers work of all kinds and acquaints students with the contemporary notion of critique as it currently informs artistic practice.

## Directed Internship

FINA390 2 credits

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

## Teaching Internship: ACT

FINA391 2 credits

This course places qualified students who are interested in art education, in a choice of structured internship positions in the Los Angeles public school system, kindergarten through 12th grade. Students gain field experience by observing and assisting art teachers in the classroom. Required for students in ACT Program.

Interview with ACT Director required.

## Advanced Topics Studio: Contemporary Performance

FINA406 2 credits

The course focuses on the variety of ways contemporary artists use performance as a medium in their work. Through a series of studio projects students have the opportunity to develop their interest in performance and gain the experience of performing in both group and individual works. In addition to the studio component of the class, the course includes a series of special lectures designed to give the students a background in the history of performance and those artists involved in the medium, which serve to inform and strengthen the student's own work.

## Advanced Topics Studio: Live Art

FINA406 2 credits

Live Art: Make the "i" short and it's a verb. Make the "i" long and it's an adjective. Live Art can also be seen as an oxymoron: can a representation be "live" or is art immediately an abstraction? Exploring social action, political and cultural intervention, public practices, and private bodies students look at artists of the past and present, read, discuss, write, make, and most of all, live art.

## Advanced Topics Seminar and Studio

FINA415

3 credits

This course allows the student access to a cohesive body of information connected with simultaneous components of subject and object making. A six-hour seminar/studio explores the historical and contemporary models and contexts of artistic practice. See Fine Arts Department for additional course descriptions.

## Senior Review

FINA442

2 credits

Working with a team of critics, advisors and mentors from senior studio in the spring term, this course is the combined completion/presentation of the senior thesis and the artwork produced in senior studio. The thesis is a significant, substantial document which demonstrates the student's ability to think critically and theoretically about their work and is the culmination and final synthesis of the senior exhibition. Spring only.

## Projects

FINA460

4 credits

Students challenge their ambition and concentrate on larger ideas outside the scope of a studio class. Counting as two elective courses, each student works on a self-directed independent project in consultation with faculty.

## Senior Studio I

FINA470

5 credits

In individual studios, each student works with a group of mentors to develop a body of work based upon an intensive exploration of thematic content, materials, and techniques. Critical dialogue and a support system within the peer group help each individual to focus on their own vocabulary, development, and the achievement of a clearer understanding of content and problem-solving in relation to their chosen materials and form. This course is offered in fall, only.

## Senior Studio II

FINA471

5 credits

The final semester of Senior Studio is the resolution of a cohesive body of work, which culminates in the senior exhibition. Students continue independent studio practice, discussions, and critiques with mentors and peers, as well as studio visits with visiting artists. This course addresses issues that prepare students for life in art after graduation, including art production, the social responsibility of the artist, and career and employment opportunities. This course is offered in spring, only.

## Introduction to Video

NMDA210

2 credits

This course offers an introduction to working with moving images as an art form. After instruction in basic digital video production and editing techniques, students complete several short projects. Students study techniques including planning, lighting, camera work, editing, and mixing sound using digital video media.

## Art and Technology Practices

NMDA215

2 credits

In this course, students examine the work of a variety of artists who use digital and new media in their work. The course covers a range of digital subjects, including basic 2D tools for manipulating images (Photoshop), creating 3D objects (Rhino), and simple vector animations (Flash). This course emphasizes the interdisciplinary nature of technology as a tool among others in the artist's toolbox. Required for all majors in the Fine Arts Department.

## Super-8 Filmmaking

NMDA315

2 credits

This course is an introduction to experimental film history and theory through the student production of super-8mm films. Technical instruction in production planning, cinematography, film editing, and sound recording are applied as well as some coverage of claymation, stop-motion, and cel animation film techniques. This course is offered in spring, only.

## Video Projects

NMDA320

2 credits

This is an intermediate level course covering the technical and aesthetic aspects of digital video as an art form. Students become familiar with the cutting edge discussions in contemporary video art, as well as receive instruction in advanced digital post-production techniques and sound technology. This course may be repeated for credit.

## Photography I

PHOT204

3 credits

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

## Photography II

PHOT214

3 credits

Photography II examines the role of photographs in the creation of public signs and symbols as well as the function of representational images within private vocabularies. Projects explore semiotics, linguistics, jokes, dreams, and the unconscious. Students use a variety of experimental photographic and computer-generated manipulations.

## Photography Studio Practices

PHOT215

2 credits

An intensive workshop with an outstanding professional photographer, this course offers hands-on experience in advanced techniques. 4x5 and medium formats, tungsten and strobe lighting, and in-depth exploration of genres such as photo illustration, still life, and portraiture are included.

**Lighting Studio I:**

PHOT230 3 credits

This course introduces students to basic studio skills in lighting and electronic flash applications. Students develop a critical understanding of how imagery functions within a commercial context and the relationship between fine art and commercial work. Shooting assignments include still life, portraiture, and photo illustration projects.

This course is required for Photography majors.

**Photography III**

PHOT314 3 credits

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

**Photography IV**

PHOT315 2 credits

This is an advanced photography seminar/workshop in which students investigate specific concepts, processes and visual strategies as presented through lectures, discussions and readings. Students acquire the tools to address the complexity of their own interests. This course is offered in spring, only.

**Color Photography**

PHOT330 2 credits

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

**Photo Genres: Mural Printing**

PHOT335 2 credits

This course explores the fundamental theoretical and technical aspects of printing large photographs. Work is executed in black and white, and color. Technical issues surrounding mounting and display are covered.

**Photo Genres:  
The Digital Photograph**

PHOT335 2 credits

Continuing where Art and Technology Practices ends, this class will further examine the potentials of digital tools in the making of photographic images. Students will learn how images are represented digitally, and how digital images are created, manipulated, and displayed (both electronically and via translation back into material form). Emphasis is placed on developing skills in creating digital photographic imagery for creative, cultural expression and the social, ethical implications of digitally created images. Technical instructions will be supplemented by investigations in significant photographic works made through digital processes.

**Painting I**

PNTG204 3 credits

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

**Extended Techniques for Painting**

PNTG205 2 credits

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

**Painting II**

PNTG214 3 credits

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

**Painting Genres**

PNTG306 2 credits

The genres courses provide students with the opportunity to explore a variety of topics within the context of painting, targeting specific conceptual, aesthetic and material approaches in depth, offering theoretical and vernacular driven investigations.

**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. Investigations such as representation/abstraction, movement/stillness, and structure/idea provide an opportunity for students to engage in non-traditional approaches, including installation. This course may be taken as an alternative to PNTG314 Painting III, and is offered in fall, only.

**Painting III**

PNTG314 3 credits

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

## Painting IV

PNTG315 2 credits

This is an advanced painting seminar/workshop where students investigate specific concepts, processes, and visual strategies as presented through lectures, discussions, and readings. Students acquire the tools to address the complexity of their own interests. This course is offered in spring, only.

## Sculpture and New Genres I

SCNG204 3 credits

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

## Sculpture/New Genres II

SCNG214 3 credits

This course expands on concepts and skills in 3-dimensional media from Sculpture/New Genres I, and is designed to assist the student in the development and realization of art projects in the context of contemporary art. Students are exposed to contemporary practices through lectures, reading discussions, interviews with artists, critiques, and especially by exploring these topics in their own work. Skills include more mold making techniques, rubbers, digital cutting machinery, and new technologies. This course is offered in spring, only.

## Extended Techniques for Sculpture/ New Genres: Interactivity/Robotics

SCNG215 2 credits

In this class students are exposed to some basic concepts and techniques for developing interactive objects using “Lego Mindstorms Robotics.” From the outset, this course considers how a basic tool set can be used for artistic purposes. By the end of the class students gain the skills to extend simple interactive Lego tools to make more complex and sublime interactive works using sensors, lights, and motors. A companion workshop, “Basic Electronics for Artists,” provides all students with core knowledge necessary to accomplish simple electronic art projects.

## Super Skills Workshop

SCNG225 2 credits

Super Skills is a series of six-hour workshops devoted to three particular skills of special value for contemporary art making and other applications. These include sewing basics, casting, and rapid prototyping. The six-hour format will allow for extended hands-on practice beyond the “demo” format. Artists using these skills in their own art practice teach all workshops.

## Super Skills for Teachers

SCNG226 5 credits

Super Skills is a series of workshops devoted to skills of special value for teachers of art making in grades K—12. These include ceramics, craft practices, jewelry, weaving, and basket-making. The course will allow for extended hands-on practice beyond the “demo” format. Artists using these skills in their own art practice teach all workshops.

Required for participants in the ACT Program.

## Metalcasting

SCNG305 2 credits

This class guides students through some of the basic concepts and processes involved with casting bronze, including rubber mold making, direct wax working, spruing and venting, the ceramic shell method of investment, and basic foundry procedures. Finishing the casting engages many metal shop procedures, such as plasma cutting, grinding, sanding and finishing, welding, and patination. This course is offered in spring, only. Lab fee.

## Sculpture Genres: Major Mold-Making

SCNG306 2 credits

This class is an intensive, hands-on course in the skills and concepts of mold making. Students cover life-casting, waste molds, and multiple use flexible and rigid molds. The basic skills offered in this class allow students to make multiples of objects in many different materials, from stone to resin to gelatin. Students may work on traditional mold-making or personal projects that apply mold-making techniques. Additionally, the various applications of mold making are addressed, in particular techniques for figurative sculpture and prosthetic makeup. Technical and theoretical readings are required for this class. This course is offered in fall, only. Lab fee.

## Sound Art

SCNG307 2 credits

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

## Intermedia

SCNG307 2 credits

Students explore emerging spaces of art making and cultural discussion using new technologies of interactivity (CDROM and web works), global discourse (Internet websites and communities), technical and mixed improvisation (DJ-ing).

### **Sculpture/New Genres III:**

SCNG314                      3 credits

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

### **Sculpture/New Genres IV**

SCNG315                      2 credits

This is an advanced sculpture and new genres seminar/workshop where students investigate specific concepts, processes and visual strategies as presented through lectures, readings and discussions. Students acquire the tools necessary to address and realize the complexity of their own interests in their work. This course is offered in spring, only.



## FINE ARTS FACULTY

### Suzanne Lacy, Chair

MFA Cal Arts. Internationally exhibited artist, known for contributions in feminist, performance, public art. Co-founder Visual Public Arts Institute at CSU Monterey, author Mapping the Terrain: New Genre Public Art.

### Jerri Allyn, Director ACT Program

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

### Steve Appleton

BFA UC Santa Cruz; MFA USC. Exhibited at Santa Monica Museum of Art, Santa Monica; Armory Center for the Arts, Pasadena; and USC Atelier, Santa Monica. Public commissions At L.A. Metro Green Line and Sunset and Vine, Hollywood. Collaborations include Feldskulpture 95, Denmark. Recipient, City of Los Angeles Grant.

### Susan Barnett

MFA Cal Arts. Exhibited at American Academy, Rome; Christine Koenig and Beidermeyer Festival for Digital Culture, Vienna. Grants include Durfee ARC, Long Beach Museum of Art Video, Panavision Young Filmmakers (with MOISTURE collective) LEF Foundation, and Beall Center for the Arts. Web-based project, Banff Centre for the Arts.

### Patterson Beckwith

BFA Cooper Union. Exhibited Hammer Museum; Deitch Projects, Pat Hearn, Andrew Kreps, N.Y.; Transmission Gallery, Glasgow;; and Grazer Kunstverein, Austria; Exhibited with collaborative Art Club 2000. Editorial photography in Artforum, Art and Text, Jane, Index, Made in USA, and Vice. Represented by American Fine Arts, N.Y.

### Linda Burnham

BFA and MFA Cal Arts. Painter. Solo exhibitions at Christopher Grimes Gallery, Santa Monica; Jessica Fredericks Gallery, N.Y.; Finesilver Gallery, San Antonio; Gwenda Jay Gallery, Chicago; and Jan Baum Gallery, L.A.

### Matthew Brown

MFA Claremont Graduate University, CA; MA, BA California State University. Selected exhibitions, both solo and group, include: Michael Kohn Gallery, Los Angeles; Huntington Beach Art Center; Carrie Secrist Gallery, Chicago; "The Unfair," Cologne, Germany.

### Carole Caroompas

BA Cal. St. Univ, Fullerton; MFA USC. Retrospective exhibition at Otis Gallery. Shown at Mark Moore Gallery, Santa Monica; P.P.O.W., N.Y.; Sue Spaid Fine Art, L.A.; Armand Hammer Museum; Corcoran Gallery of Art.

### Meg Cranston

BA Kenyon Coll.; MFA Cal Arts; Post-Graduate Studies, Jan van Eyck Akademie, Netherlands. Exhibited in the Venice Biennale; Museum of Contemporary Art, L.A.; Carnegie Museum of Art, Pittsburgh; Rosamund Felsen Gallery, Santa Monica; Boesky and Callery Gallery, N.Y. Guggenheim Fellowship.

### Robert Dansby

BA Rutgers Univ.; MFA USC. Work is in the collections of the Getty Center for the History of Art and the Humanities, Grunewald Center for the Graphic Arts, Hammer Museum.

### Abdalali Dahrouch

MFA Pratt Institute; BA SUNY Cortland. Studio Fellow Whitney Independent Study Program, Cultural Exchange Station, and the Metamedia Center for the Arts, Czech Republic. Individual and group exhibitions in Los Angeles, Berkeley, New York, Spain, Jordan, and the Czech Republic.

### Dana Duff, Director Sculpture/New Genres Program

BFA Cranbrook; MFA Cal Arts. Solo shows at Max Protech Gallery, N.Y.; Richard Kuhlenschmidt Gallery, L.A.; Milford Gallery, N.Y.; as well as at the New Museum of Contemporary Art and Whitney Museum, N.Y.

### Diane Gamboa

California Community Foundation Visual Arts Fellow. Exhibitions and performances at LACMA, MOCA, Santa Monica Museum of Art, UCLA Fowler Museum, Laguna Art Museum, and others. Internationally exhibited in Taiwan and Australia.

### Scott Greiger, Director Painting Program

BFA Chouinard Art School. Shown at Margo Leavin Gallery, L.A.; Patricia Faure Gallery, Santa Monica; Santa Barbara Contemporary Arts Forum; Armory Center for the Arts, Pasadena.

### Bruce Hainley

BA Coll. of William & Mary; Ph.D. Yale Univ. Critic. Contributing editor, Artforum; contributor to Frieze, The Nation, The Village Voice.

**Jacci den Hartog**

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

**Michele Jaquis**

BFA Hartford Art School; MFA RISD. Combines installation, video, performance, conceptual art and digital imagery to examine the complexities within personal relationships. Solo exhibitions at The Office, Huntington Beach; Gallery 825; and The Hatch Gallery, L.A. Video curator.

**Larry Johnson, Director Photography Program**

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

**Soo Kim**

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

**Laura Kuo**

PhD (History of Consciousness) UC Santa Cruz; BA UC Davis. Critical Studies Fellow, Whitney Museum Independent Study Program; Bolin Predoctoral Fellow, Williams Coll.; Institute of American Cultures Postdoctoral Fellow, UCLA. Publications in *Third Text*, *Estrago*, and *X-tra*; reviews in art catalogues and magazines.

**Terry Myers**

CUNY Graduate Center, course work in PhD program in art history, BA DePauw Univ. Extensively published with wide scope of artistic analysis, curatorial projects. Juror and lecturer

**Eduardo Navas**

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

**Hans Ulrich Obrist****2005 Critic in Residence**

Curator, critic, writer and lecturer. Founder of the Museum Robert Walser. Curator for contemporary art at the Musée d'Art Moderne de la Ville de Paris, he has curated numerous exhibitions throughout Europe.

**Arthur Ou**

BFA Parsons School of Design; MFA Yale Univ. Exhibited at Taipei Fine Arts Museum; The project, Los Angeles, Marc Foxx Gallery, L.A.; Richard Levy Gallery, Albuquerque, Derek Eller Gallery, N.Y. Ricco/Maresca Gallery, N.Y.

**Shazia Sikander****2005 Jennifer Howard Coleman Distinguished Lecturer and Artist in Residence**

BFA National College of Arts, Lahore; MFA RISD. Exhibited at Whitney Museum of American Art, Hirschhorn Museum, MOMA, and ARC/Musée D'art Moderne de la Ville de Paris.

**Alex Slade**

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

**Ann Summa**

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

**Holly Tempo**

BA Pitzer Coll.; MFA Claremont Grad School. Shown in L.A. at Miller/Durazo Fine Art, Andrew Shire, POST, Kohn Turner, Self-Help Graphics, the Huntington Beach Art Center, the LACMA'S Leo S. Bing Center, and L.A.C.E., as well as internationally in France, Great Britain, and Panama.

**Melissa Thorne**

MFA Cal Arts; BFA Carnegie Mellon Univ. Exhibited internationally at Museum of Fine Arts, Houston, TX; LA Municipal Gallery at Barnsdale; Galerie Rolf Ricke, Koln, Germany; Leslie, Cohan and Brown, NY.

**Marcia Tucker**

MA Institute of Fine Arts, NYU; BA Connecticut College. Curator, Critic, Writer, and Lecturer. Founder of the New Museum of Contemporary Art; Curator of Painting, Whitney Museum of American Art, 1969-1977. Performed as stand-up comic, Mabel McNeil, 1997-2001. Taught, lectured, and published widely in U.S. and abroad.

**Benjamin Weissman**

BFA Cal Arts. Shown at Christopher Grimes, Santa Monica; Kunsthalle, Vienna; and the Berkeley Art Museum. Publications have appeared in *Artforum*, *Frieze*, *Art Issues*, *Spin*, and the *L.A. Times*. Author of *Dear Dead Person*.

## **ACT: ARTISTS, COMMUNITY AND TEACHING PROGRAM**

The ACT Program will provide Fine Arts students with: 1) a well-rounded education in the studio art major of their choice; 2) a broad foundation in arts and education practice and theory; 3) an overview of the ways students can use their skills and knowledge in art, teaching, mentoring others, or working in partnerships; and 4) a direct path to the Single Subject Credential in Art requirement offered by the state of California. The ACT Program underscores research in the Art Education field that proves the importance of the arts to learning in general. It gives students a broader perspective on teaching art as social practice and the ways that practice interfaces with one's work as an artist, in various communities nationally and internationally.

Reflecting trends in the Art World over the last forty years, the ACT: Artists, Community and Teaching Program will introduce students to new career opportunities in the fine arts.

Along with the possibility of selling artwork through commercial representation, ACT graduates will additionally increase their job prospects in the following arenas:

Professional Artist and Classroom Teacher in Kindergarten through Twelfth-grade Public or Private Schools

Youth Center, After School, Recreation, Community or Artist-in-the-School Art Programs

Detention Centers and Prisons

Hospitals, Critical Care Homes or Mental Health Institutions

Museum Educator in Art, Science and History Museums

Public Artwork Commissions through City and State Art Councils

Grant and Foundation funded Artist

Art Therapy Programs in Shelters and Trauma Centers

Curriculum Development or Arts Administration

College-level Fine Art or Art Education Professor

Artist working in collaboration with Scientists, Environmentalists, Historians, or Anthropologists, etc

## DEGREE REQUIREMENTS

## PAINTING: ACT PROGRAM

sophomore year		fall	spring
PNTG204/214	Painting I/II	3.0	3.0
SCNG204	Sculpture/New Genres I	3.0	....
PHOT204	Photography I	3.0	....
NMDA215	Art and Technology Practices	2.0	....
DRWG267	Printmaking/Monoprint I	....	3.0
	Studio Elective	....	2.0
AHCS245	Postmodern Theory & Art Production	....	3.0
AHCS220	Contemporary Art Survey	3.0	....
ENGL202	Sophomore English	3.0	....
SSCI212	Teaching for Learning I	....	3.0
MATH136	Math for Artists and Designers	....	3.0
<b>total credits per semester</b>		<b>17.0</b>	<b>17.0</b>
junior year		fall	spring
PNTG314/315	Painting III/IV	3.0	2.0
FINA345/346	Seminar in Contemporary Cultural Production I/II	3.0	3.0
FINA391	Teaching Internship	2.0	....
	Studio Electives	2.0	3.0
ILMS300	Integrated Learning Studio	2.0	....
FINA352	Junior Studio	....	5.0
FINA385	Interdisciplinary Critique	....	2.0
AHCS310	Art History Elective	3.0	....
NSCI307	Natural Science	3.0	....
LIBS412	Teaching for Learning II	....	3.0
<b>total credits per semester</b>		<b>18.0</b>	<b>18.0</b>
senior year		fall	spring
FINA470/471	Senior Studio I/II	5.0	5.0
	Studio Electives	....	3.0
FINA442	Senior Review	....	2.0
SCNG226	Super Skills for Teachers	5.0	....
AHCS312	Aesthetics	3.0	....
LIBS452	Senior Thesis	3.0	....
ILML400	Integrated Learning Lecture	....	3.0
<b>total credits per semester</b>		<b>16.0</b>	<b>13.0</b>

# DEGREE REQUIREMENTS

## PHOTOGRAPHY: ACT PROGRAM

sophomore year		fall	spring
PHOT204/214	Photography I/II	3.0	3.0
PNTG204	Painting I	3.0	....
SCNG204	Sculpture/New Genres I	3.0	....
PHOT230	Lighting Studio I	....	3.0
NMDA215	Art and Technology Practices	2.0	....
DRWG267	Printmaking/Monoprint I	....	3.0
AHCS245	Postmodern Theory & Art Production	....	3.0
AHCS220	Contemporary Art Survey	3.0	....
ENGL202	Sophomore English	3.0	....
SSCI212	Teaching for Learning I	....	3.0
MATH136	Math for Artists and Designers	....	3.0

**total credits per semester** **17.0** **18.0**

junior year		fall	spring
PHOT314/315	Photography III/IV	3.0	2.0
FINA345/346	Seminar in Contemporary Cultural Production I/II	3.0	3.0
FINA391	Teaching Internship	2.0	....
	Studio Electives	2.0	2.0
ILMS300	Integrated Learning Studio	2.0	....
FINA352	Junior Studio	....	5.0
FINA385	Interdisciplinary Critique	....	2.0
AHCS312	History of Photography	3.0	....
NSCI307	Natural Science	3.0	....
LIBS412	Teaching for Learning II	....	3.0

**total credits per semester** **18.0** **17.0**

senior year		fall	spring
FINA470/471	Senior Studio I/II	5.0	5.0
	Studio Electives	....	3.0
FINA442	Senior Review	....	2.0
SCNG226	Super Skills for Teachers	5.0	....
AHCS312	Aesthetics	3.0	....
LIBS452	Senior Thesis	3.0	....
ILML400	Integrated Learning Lecture	....	3.0

**total credits per semester** **16.0** **13.0**

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

## DEGREE REQUIREMENTS

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

### SCULPTURE/NEW GENRES: ACT PROGRAM

sophomore year		fall	spring
SCNG204/214	Sculpture/New Genres I/II	3.0	3.0
PNTG204	Painting I	3.0	....
PHOT204	Photography I	3.0	....
NMDA215	Art and Technology Practices	2.0	....
DRWG267	Printmaking/Monoprint I	....	3.0
	Studio Electives	....	2.0
AHCS245	Postmodern THeory & Art Production	....	3.0
AHCS220	Contemporary Art Survey	3.0	....
ENGL202	Sophomore English	3.0	....
SSCI212	Teaching for Learning I	....	3.0
MATH136	Math for Artists and Designers	....	3.0
<b>total credits per semester</b>		<b>17.0</b>	<b>17.0</b>
junior year		fall	spring
SCNG314/315	Sculpture/New Genres III/IV	3.0	2.0
FINA345/346	Seminar in Contemporary Cultural Production I/II	3.0	3.0
FINA391	Teaching Internship	2.0	....
	Studio Electives	2.0	3.0
ILMS300	Integrated Learning Studio	2.0	....
FINA352	Junior Studio	....	5.0
FINA385	Interdisciplinary Critique	....	2.0
LIBS412	Teaching for Learning II	....	3.0
NSCI307	Natural Science	3.0	....
AHCS310	Art History Elective	3.0	....
<b>total credits per semester</b>		<b>18.0</b>	<b>18.0</b>
senior year		fall	spring
FINA470/471	Senior Studio I/II	5.0	5.0
SCNG226	Super Skills for Teachers	5.0	....
	Studio Electives	....	3.0
FINA442	Senior Review	....	2.0
AHCS312	Aesthetics	3.0	....
LIBS452	Senior Thesis	3.0	....
ILML400	Integrated Learning Lecture	....	3.0
<b>total credits per semester</b>		<b>16.0</b>	<b>13.0</b>

# INTEGRATED LEARNING PROGRAM

Integrated Learning is a unique and defining feature of the Otis College curriculum. The intention of this initiative is to provide all BFA students with a series of collaborative educational experiences that extend beyond the boundaries of their own major and integrate disciplinary skills and knowledge, whenever possible within a public context. The Integrated Learning courses are woven strategically through the entire undergraduate curriculum for all students.

The Integrated Learning curriculum is structured as follows:

- A 2-credit introductory Studio course taken within the Foundation year
- A 2-credit elective Studio course taken ideally within the Junior year
- A 3-credit Liberal Arts elective course taken in the Senior year

Simply put, the goal of Integrated Learning is to enhance the creativity of all Otis students through collaborative, interdisciplinary educational experiences in the public sphere. In developing this interdisciplinary initiative, the faculty was guided by the vision of leading educational theorists. For example:

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

(Ken Robinson, *Out of Their Minds: Learning to Be Creative*, Oxford Capstone Publishing, Ltd., 2002, pp. 167-188).

A diverse and broadly representative committee of faculty, staff and administration has carefully developed this program of study over a period of more than three years. The Integrated Learning Planning Committee will continue to provide watchful oversight and assessment of this initiative as it develops, aided by a Program Coordinator working under the guidance of the Provost.

Beginning in Spring of 2006, the Foundation program will offer all first year students an introductory studio course, "Connections" (ILMS100), that will merge Integrated Learning objectives and techniques with the study of color and design. That initial course will then be followed in the Junior year by a 2-credit studio elective (ILMS300) involving students from all majors. In the Senior year, the Integrated Learning sequence will culminate in a 3-credit Liberal Arts elective (ILML400) again open to students from all majors.

Integrated Learning Objectives:

Through collaborative class projects students will learn to:

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

## COURSE DESCRIPTIONS

### Course Name

Course # Credits

#### Connections

ILMS100 2 credits

An introduction to contextually-based studio problem solving. Fundamentals of art and design are transferred and/or applied to problems that engage the larger community, trans-disciplinary practice, research, and collaboration.

#### Integrated Learning Studio

ILMS300 2 credits

An upper-division interdisciplinary studio designed to offer students from all majors a collaborative problem-solving investigation of special themes that extend beyond their own major and integrate disciplinary skills and knowledge within a public context.

#### Integrated Learning Liberal Arts Elective

ILML400 3 credits

An upper-division interdisciplinary seminar course affording students a synergistic investigation of special themes. The integrative methodology promotes the ability to work collaboratively and synthesize diverse perspectives using the skills of creative and critical thinking, articulate expression, and information literacy.



## **DEPARTMENT GOALS**

The Interactive Product Design Department (iPD) prepares diverse students for rewarding careers in the field of product design with an emphasis on conceptual thinking, product design skills, and the application of interactive technologies and professional qualities that can be applied across various consumer product industries.

**Students in the Interactive Product Design Department will...**

Employ creative problem solving at all levels of the design process.

Adopt the product design and development process in the execution of design ideas.

Acquire computer proficiency in the use of graphic and 3-D programs for product design.

Demonstrate a basic understanding of the application of interactive technologies and materials to product design.

Use presentation skills to communicate product ideas in a professional manner.

Acquire a basic understanding of engineering, mechanical, and model making principles in order to communicate product ideas to professionals in these fields.

## DEGREE REQUIREMENTS

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

### INTERACTIVE PRODUCT DESIGN DESIGN

sophomore year		fall	spring
IPRD200/201	Design Studio I/II	3.0	4.0
IPRD220/221	Interactive Technology I/II	2.0	2.0
IPRD240/241	Forms & Structures I/II	2.0	2.0
IPRD250/251	Drawing I/II	2.0	2.0
IPRD270/271	Creative CAD I/II	2.0	2.0
ENGL202	Sophomore English	3.0	....
AHCS220	Contemporary Art Survey	3.0	....
AHCS225	Product Design History	....	3.0
<b>total credits per semester</b>		<b>17.0</b>	<b>15.0</b>
junior year		fall	spring
IPRD300/301	Design Studio III/IV	4.0	3.0
IPRD320/321	Interactive Technology III/IV	2.0	2.0
IPRD370/371	Creative CAD III/IV	2.0	2.0
IPRD385	Methods & Materials I	2.0	....
ILMS300	Integrated Learning Studio	....	2.0
AHCS310	Art History Elective	....	3.0
ENGL400 -or- LIBS410	Advanced Topics in English Liberal Studies Elective	3.0	....
NSCI309	Anatomy & Ergonomics	....	3.0
SSCI210	Social Science	....	3.0
MATH136	Math for Artist & Designers	3.0	....
<b>total credits per semester</b>		<b>16.0</b>	<b>18.0</b>
senior year		fall	spring
IPRD400/401	Design Studio V/VI	4.0	5.0
IPRD420/421	Interactive Technology V/VI	2.0	2.0
IPRD485	Methods & Materials II	2.0	....
IPRD430/431	Professional Practice I/II	2.0	2.0
IPRD450	Portfolio Development	....	2.0
IPRD440	Internship Studio Elective	2.0 2.0	.... ....
ILML400	Integrated Learning Lecture	3.0	....
AHCS310	Art History Elective	....	3.0
LIBS235	Macroeconomics	....	2.0
<b>total credits per semester</b>		<b>17.0</b>	<b>16.0</b>

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

# COURSE DESCRIPTIONS

## Course Name

Course # Credits

### Design Studio I/II

IPRD200/201 3 credits/4 credits

These introductory courses focus on the theory and methods of the design process with a special emphasis on creative idea development. Students explore design as a means of addressing social, economic, and marketplace needs. Students learn basic fabrication and explore the integration of aesthetics and technology in product design, including fashion accessories, furniture, home and office products, medical devices, sports equipment, consumer electronics, entertainment products, and transportation.

### Interactive Technology I/II

IPRD220/221 2 credits/2 credits

Increasingly, embedded digital technologies are used to enhance product performance. These courses explore those technologies and their applications as a means by which to heighten interaction between users and products. Students do not invent technologies; they instead learn how to apply them. Emphasis is placed on the role of technology in increasing product functionality and market value.

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

### Forms and Structures I/II

IPRD240/241 2 credits/2 credits

These courses focus on the principles and elements of three-dimensional design as they relate to form and structure in industrial design. Through a series of projects, students develop the ability to successfully solve a series of specific design problems.

### Drawing I/II

IPRD250/251 2 credits/2 credits

Students develop hand-drawing skills as a means by which to engage in the process of ideation and communication. Rapid and more methodical drawing techniques are learned, including sketching and rendering to emphasize shape, perspective, dimensionality, and surface characteristics.

### Creative CAD I/II

IPRD270/271 2 credits/2 credits

Computer-aided design is explored as a primary means by which to translate visual ideas into various types of technical drawings. Techniques include wire frame models, orthogonal projection, pictorials, auxiliary views, tolerances, and applying textural surfaces. These are primarily laboratory courses in which students use multiple digital design software packages across computer platforms with an emphasis on CAD packages.

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

### Design Studio III/IV

IPRD300/301 4 credits/3 credits

This two-semester course sequence focuses on ideation, creativity, and problem solving in the design process. Students explore design ideas, create concept drawings, and develop working prototype models. Emphasis is placed on the integration of aesthetics, functionality, and technology. In addition, consideration is given to emerging consumer trends, products, and product applications.

### Interactive Technology III/IV

IPRD320/321 2 credits/2 credits

Students continue to explore the use of embedded digital technologies to maximize the functional value of products. Creative applications of technologies related to sound, motion, optics, and video are examples of the possibilities for heightened interaction between users and products.

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

### Creative CAD III/IV

IPRD370/371 2 credits/2 credits

These courses are advanced computer lab courses intended to build upon principles introduced in CAD I/II. They explore advanced software applications to address industry standards in the industrial design process and presentation. Content focuses on the advanced use of computer program output information used as a means of computer-aided rapid prototyping machine and model building.

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

### Methods and Materials I

IPRD385 2 credits

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

### Design Studio V/VI

IPRD400/401 4 credits/5 credits

Students explore unique solutions to industry-ready product ideas. Students utilize conceptual, technical, and aesthetic skills to develop product prototypes that respond to demographic patterns and anticipate market needs. In addition, students explore a range of issues related to preparation for professional practice.

### Interactive Technology V/VI

IPRD420/421 2 credits/2 credits

This two-semester sequence continues to explore technology applications in product design. Students are encouraged to envision innovative technology applications used in unique and creative ways.

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

## Professional Practice I/II

IPRD430/431 2 credits/2 credits

These courses prepare students for the transition to the professional world. Discussion and class assignments address self-promotion, bidding and estimates, contractual agreements, taxes and billable expenses, client communications, business management, entrepreneurial and interpersonal skills, ethics, and professional codes.

## Internship

IPRD440 2 credits

This class is the follow-up to the summer internship in which students participate with a product design company. The summer internship places qualified senior students in structured positions in a variety of product design companies in the Los Angeles area.

## Portfolio Development

IPRD450 2 credits

Emphasis is placed on a full range of strategies and skills required to organize accumulated work into a market-ready professional portfolio.

## Methods and Materials II

IPRD485 2 credits

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

# INTERACTIVE PRODUCT DESIGN FACULTY

## Steve McAdam, Chair

MFA (Film and Design) Cal Arts. Award winning product designer and filmmaker. Former Director of Product Design for the Activities Design Group at Mattel Toys. Vice President of Creative Services for the Leo Group International with clients including Hallmark, Disney, Nickelodeon, Wham-O, Penguin-Putnam, Simon & Schuster, Zondervan, and McDonalds.

## Jason Burton

BFA Otis; studied at Palomar College (Illustration and Graphic Design) and SCIARC. Professional activities include numerous publications and interior architectural designs.

## James Foster, Jr.

BFA (Fine Arts, Industrial Design) Cincinnati School for Creative Arts (Theatre and Graphic Arts). Freelance product designer for various industries.

## Dan Garr

BA (International Relations) UC Davis. President of Hot Buttered Elves, Inc. Clients include Disney, Warner Brothers, Hit Entertainment, Draemworks, and Marvel. Special effects model maker, sculptor, and physical effectician on Forever Young, Heart and Souls, Leprechaun, and Titanic. Invented and patented Wallables.

## Danny Garcia

BFA (Toy Design) Otis. Professional activities include toy designer for MGA Entertainment and inventor of various consumer products for children.

## Lisa Krohn

MFA (Industrial Design) Cranbrook Academy. Awarded Grand Prize in the Forma Finlandia competition, Fulbright Award, NEA Design Arts Grant, Brooklyn Museum Young Designer's Award, Chrysler Award for Innovation in Design, Rome Prize in Design Arts. Founder of Krohn Design with clients including Herman Miller, Walt Disney Imagineering, and Alessi

## Yuri Kusina

BS (Industrial Design) Pratt Institute. Award winning designer. President of Ayacom Inc., specializing in retail environmental design, graphics, and displays. Founder and creator of NewsValet.com, an online design news service. Recipient of the Display Industry Award for Revlon.

## Christine McAdam

Award winning product designer. Vice President, New Product Development for the Leo Group. Former Group Director of the Barbie Design Division at Mattel Toys. Founder of Indigo Design. She holds numerous patents in the toy, gift, and packaging industries. Works have appeared in LA Times Magazine and various LA galleries.

## John Ohran

BFA (Fine Arts) Brigham Young Univ.; studied at UCLA Graduate School of Architecture. Designer at General Motors specializing in digital sculpting. Designer and product engineer at Metropolis Design, and Smith in sport optics and medical products.

## Danny Pestonji

BS (Product/Industrial Design) Art Center. Two-time winner of the "Toy of the Year" award. Senior product designer at MGA Entertainment and former freelance art director at Equity Marketing, working with licensing partners Disney, Jim Henson, Warner Bros., Sesame Street, Nickelodeon, and McDonald's Happy Meal Toys. Designed product for Mattel preschool toys, adult and children's games.

## Ron Pierce

BS (Industrial Design, Graphic Design) Kent State Univ. Principal, Access International, an executive management consultancy for major corporations; Principal, Hauser Inc, an award winning international product development consultancy; Director of Marketing and Product Development at Kartel USA, developing home furnishings; Instructor, Art Center, where he received "Most Valuable Teacher" award. Frequently published in L.A. Times and New York Times.

## Drew Plakos

MBA Univ. of St. Thomas, MN; BA (Industrial Arts) CSULA. VP New Product Development, Strotzman International. Concepting, developing, designing, and manufacturing premiums, toys, children's articles, housewares, and leisure products. Previously employed by Mattel, Lakeside Games, Schaper and Thermos.

## Stephen Thompson

BA (Industrial Design), BFA (Photography) Univ. of Washington. Proprietor of an independent design firm, designing and manufacturing for a wide range of industries, including interior and environmental design, and product design. His work has been showcased in numerous publications and galleries.

## Barry Brian Werger

PhD candidate, USC Graduate School of Engineering (Computer Science - Artificial Intelligence); MA (Computer Science) Brandeis Univ; BA Cornell Univ. College of Arts and Sciences. Researcher in autonomous robotics in Telerobotics Research and Applications Group, NASA Jet Propulsion Laboratory; Principal, Ullanta Performance Robots. Publications include books, magazine and newspaper articles, television, and film on robotic technology and artificial intelligence.

## INTERDISCIPLINARY CONCENTRATION

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

### Students in the Interdisciplinary Concentration will...

Expand their understanding of the interdisciplinary nature of professional art and design practice.

Increase their exposure to a broad range of knowledge, skills, and experiences.

Be enabled to choose an increased number of elective courses based on personal interest and specific educational goals.

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

## Participating Departments

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

## Eligibility and Enrollment Requirements

The following are eligibility requirements for the Interdisciplinary Concentration:

Students must have a cumulative and semester grade point average of 3.0 or higher.

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

Students who are accepted into the Interdisciplinary Concentration may take one elective course during the initial semester in which they are registered for the program. The remaining elective classes are then taken in subsequent semesters in accordance with departmental guidelines.

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

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

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

## The Application Process

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

## Transfer Students

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

## Opting Out of the Program

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

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

## DEPARTMENT GOALS

The department of Liberal Arts and Sciences at Otis College of Art and Design provides diverse students of art and design with an intellectually stimulating environment that cultivates the habits of mind and critical tools for students to become informed, creative, well-rounded artists and designers.

In their Liberal Arts and Sciences courses, students will...

Pursue excellence in reading, writing, and speaking.

Hone critical thinking skills in defining and solving problems.

Develop the ability to locate, evaluate, and critically use library and electronic resources for research.

Use multidisciplinary methods of thought and inquiry fostering integrative thinking through the ability to transfer knowledge from one setting to another.

Investigate visual culture, its historical origins, and its influence on cultural, intellectual, and artistic structures.

Value multicultural perspectives and respect for the diversity of ideas.

Learn qualitative analysis through fieldwork.

Expand quantitative skills.

Demonstrate creativity in analysis, reflection, and synthesis.

Develop interdisciplinary connections between the liberal arts and sciences and studio.

Successfully transition into and out of the Otis community.

Value community responsibility and lifelong learning.



## COURSE DESCRIPTIONS

### Course Name

Course # Credits

#### foundation liberal studies

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

#### the foundation year initiative

Offered as a part of ENGL104 Critical Analysis and Semiotics, the Foundation Year Initiative (FYI) helps diverse art and design students successfully transition into the Otis community. As a result of modules offered as a part of their regular coursework, students better understand how to conduct business with the college, self-management, stress and financial management, issues of academic integrity and professionalism.

#### the honors component

The Liberal Arts and Sciences department offers an honors sequence in the foundation year for students who qualify by their intake score and English Placement evaluation. Those who complete the sequence are not required to take ENGL104 Critical Analysis and Semiotics. To replace these units, after completion of ENGL 202 Introduction to Literature, they may take any upper division elective including ENGL400 Advanced Topics in English, and LIBS410 Senior Liberal Studies Elective. They may take AHCS310 Art History/Theory Elective, with the permission of the instructor.

#### ENGL106H and ENGL202H

Honors English is a two semester course of study including semiotic theory, rhetorical concepts of non-fiction, and exploration of critical theories in their application to literature.

#### AHCS120H and AHCS121H

The honors art history sequence offers a more challenging approach toward the material covered by the regular survey classes. The course affords more depth both in content and in theoretical strategies.

#### SSCH30H

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

### ART HISTORY COURSES

#### Introduction To Visual Culture

AHCS120 3 credits

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

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

#### Modern Art History

AHCS121 3 credits

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

#### Contemporary Art Survey

AHCS220 3 credits

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

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

AHCS222 3 credits

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

#### Product Design History

AHCS225 3 credits

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

#### History of Toys

AHCS236 3 credits

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

**Postmodern Theory & Art Production**

AHCS245 3 credits

This course investigates postmodern critical theories and their relationship to contemporary art practices. There is an emphasis on the role of the artist who investigates the world and the modes of interpretation for those who are engaged in art discourse.

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

**Art History and Theory Electives**

AHCS310 3 credits

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

**The City**

AHCS310 3 credits

This course analyzes how city environments shape peoples' experience and how this experience is represented in art and popular culture. The course explores the cultural images and historical myths of the city as presented in various works of art, aspects of architecture and design, and theories of urban culture from the mid-19th century to the present day.

**Art and Technology**

AHCS310 3 credits

This course investigates the ways that technical advances have influenced social ideas about art in both fine art and popular culture. The course focuses on the advance of the printing press, photography, and the computer, and the ways in which they have informed and influenced our ideas on art and art making.

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

AHCS310 3 credits

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

**Asian Film: New Chinese Cinema**

AHCS310 3 credits

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

**California Dreaming**

AHCS310 3 credits

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

**Chaos and Order:  
Perspectives in Contemporary Art**

AHCS310 3 credits

In the past few decades the scientific conception of "Chaos theory" challenged the traditional view of order and disorder. "Chaos theory" suggests not only a new understanding of complexity and organization in the natural domain but in culture as well. In this course students examine how cultural production in art and cinema has shifted, both in its aesthetics and function, bringing forth a new conception of chaos, order, and complexity.

**Ancient Art**

AHCS310 3 credits

This course offers an overview of the main socio-historical and aesthetic constructs underlying three prominent ancient world cultures: Egypt, Greece, and Rome. These two strains of social history and artistic production - the ancient eastern and the Greco-Roman - form the basis of our most basic ideas of government, social hierarchy, state sponsorship of art, and private patronage of art. The course addresses these topics using well-known monuments and less familiar provincial artifacts to evaluate the role of the artist and the function of art in each culture.

**Afro-Caribbean Art**

AHCS310 3 credits

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

**Modernism in Mexico**

AHCS310 3 credits

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

**History of American Film I:  
1900 – 1950**

AHCS310 3 credits

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

**History of American Film II:  
1950 – 2002**

AHCS310 3 credits

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

## History of Design

AHCS310 3 credits

This course deals with the most important developments in the history of design including, architecture, interior, furniture, decorative arts, industrial, product, costume, textile, graphic design, and digital. This class is intended to provide the background needed for understanding the rich heritage of historical design in the arts. An understanding of the development of design as influenced by political, religious, technological, climatic, and geographic factors is as important as learning the definitions and style recognition

## Asian Art History

AHCS310 3 credits

This course is an introduction to the arts of India, Indonesia, China, Korea, and Japan. It includes the development of Buddhist art in India and its transmission to East and Southeast Asia. It also examines Hindu and Islamic art, and addresses the beliefs about death as expressed in the funerary monuments and ritual burial goods in Asia. The class examines art monuments and artifacts, and relates these to their social and religious contexts.

## Art and Art Criticism

AHCS310 3 credits

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

## Folk Art

AHCS310 3 credits

This course explores the various concepts and biases regarding art forms often deemed to be utilitarian items or "crafts". Theoretical perspectives surrounding folk art and folk artists are discussed. Artistic motivations, meanings, and cultural/behavioral viewpoints are emphasized.

## History of Animation

AHCS310 3 credits

This course analyzes the evolution of animation from its historical paradigmatic influences to its current forms. Included animation artists are Emile Kohl, Winsor McKay, Oskar Fischinger, the Fleischer brothers, Norman McLaren, Katsuhiko Otomo, Hayao Miyazaki, among others. Special attention is paid to the social context and theory of animation's development.

## Film and Film Theory

AHCS310 3 credits

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

## Art in the Field of Cultural Production

AHCS310 3 credits

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

## The Culture of Museums

AHCS310 3 credits

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

## Visual Culture and the Western Frontier

AHCS310 3 credits

From mid-19th century paintings of Lake Tahoe to contemporary cowboy films like Shanghai Knights, the American west has been continually reinvented in both fine art and visual culture. This class looks at the variety of representations that have engaged in constructing and mythologizing the west. Students visit the Gene Autry Museum of Western Heritage.

## Artists' Books as Idea and Form

AHCS310 3 credits

This course acquaints students with the genre of book art as it emerged in the context of Conceptual Art in the 1960's. The focus of study is the Otis Library's rare collection of artists' books, and the Otis lab press. Field trips are planned to other major book art collections, presses, and local artist's studios. Students critically evaluate the artists' books, gain object experience, and write a proposal to produce their own book art.

## Metropolis as Crucible

AHCS310 3 credits

This course examines the shifting boundaries and contested spaces of the human experience in cities as a result of immigration and urbanization from the mid-19th century to the present. Students address the central issues through painting, photography, and film. An in-depth case study is made of the Los Angeles community of Boyle Heights. Students work with the Central Library's historical photographic collections.

## The Aesthetics and Politics of Space

AHCS310 3 credits

This course explores the role of space in structuring our experience and our understanding of the contemporary world. The course concentrates on theories that address space as a socially produced phenomenon and considers the ways in which space is utilized in various cultural practices, including art, architecture, and urban design.

**Motion Picture Costume Design**

AHCS310 3 credits

Motion pictures were the most important means by which the styles of the 20th century were sold to the world in the years prior to 1970. This course provides a contextualized overview of the current industry, its historical traditions, and the most influential costume designers of the 20th century.

**Heroes and Enemies: Representation of War**

AHCS310 3 credits

This course examines the semiotics of war with images in various media. Painting, photography, film, video, computer, monuments, and cemeteries have dramatically different effects on public perception of war. All media have been exploited for the image of war from portraits of Napoleon to the films of the Viet Nam War.

**Islamic Art**

AHCS310 3 credits

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

**Special Topics**

AHCS310 3 credits

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

**Special Topics in Antiquity**

AHCS310

**Special Topics in The Renaissance**

AHCS310

**Special Topics in Early Modern Europe**

AHCS310

**Special Topics in Contemporary Art**

AHCS310

**Special Topics in Modern Art**

AHCS310

**Special Topics in Asian And Pacific Art**

AHCS310

**Special Topics in American Art**

AHCS310

**Special Topics in African Art**

AHCS310

**Special Topics in Design**

AHCS310

**Aesthetics**

AHCS312 3 credits

From the ancient Greeks to the present, philosophers have debated the meaning and purpose of art. This course provides a framework for contextualizing contemporary aesthetic issues within a historical background of great aesthetic philosophies of the past.

Required for participants in the ACT Program.

**History of Photography**

AHCS321 3 credits

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

**Liberal Studies Praxis**

AHCS366 3 credits

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

**20th Century Costume**

AHCS370 2 credits

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

**Ancient and Ethnic Costume History**

AHCS371 3 credits

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

**THEORY AND CRITICAL STUDIES COURSES****History + Theory I: Renaissance to Modern**

CRIT201 3 credits

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

## History + Theory II: Contemporary Theories in Architecture

CRIT202 3 credits

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

Prerequisite: CRIT 201 History + Theory I.

Required for Architecture/Landscape/Interiors majors.

## History + Theory III: Corporate and Consumer Environments

CRIT300 3 credits

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

Prerequisite: CRIT 202 History + Theory II.

Required for Architecture/Landscape/Interiors majors.

## History + Theory IV: Landscape Theory and Practice

CRIT301 3 credits

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

Prerequisite: CRIT 202 History + Theory II.

Required for Architecture/Landscape/Interiors majors.

## History + Theory V: After Urbanism

CRIT401 3 credits

The emergence of the metropolis in the 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. Traditional European models, contemporary American cityscapes, mutated forms of urbanism in Asia, Africa, and elsewhere are diagrammed through techniques of urban mapping from figure-ground to datascares.

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

## ENGLISH COURSES

### English for Non-Native Speakers

ENGL020 3 credits

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

### Developmental English I

ENGL050 3 credits

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

Prerequisite: Successful completion of ENGL020 English for Non-Native Speakers or placement through the English Placement Exam

### Developmental English II

ENGL060 3 credits

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

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

### Critical Analysis and Semiotics

ENGL104 2 credits

This class focuses on the skills of critical reading and writing while exploring the semiotics of popular culture to gain an understanding that we live in a world of signs where interpretation, meaning, and reality inhere not in the signs themselves, but in relationships. Includes a common midterm and final exam along with a research project. A minimum grade of "C" (2.0) is required to pass this course.

Prerequisite: Successful completion of ENGL060 Developmental English II or placement through the English Placement Exam.

## Composition and Critical Thought

ENGL106 3 credits

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

## Sophomore English

ENGL202 3 credits

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

### Introduction to Creative Writing

ENGL202 3 credits

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

### Speech

ENGL202 3 credits

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

### Introduction to the Short Story

ENGL202 3 credits

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

### Film as Literature

ENGL202 3 credits

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

## Interpretation of Fairy Tales

ENGL202 3 credits

Fairy tale characters (dragons, elves, stepmothers, princes, swan-maidens) are archetypal images present at the deepest level of our psyches. They have endured because they portray a vivid psychological reality through which we can gain an understanding of ourselves. This course analyzes selected fairy tales from many points of view, with an emphasis on Jungian interpretation, as well as explore both the nature and value of violence in fairy tales.

## African American Narratives

ENGL202 3 credits

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

## Advanced Topics in English

ENGL400 3 credits

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

### Advanced Composition

ENGL400 3 credits

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

### Mythology and the Movies

ENGL400 3 credits

This course examines popular films in terms set by Joseph Campbell to demonstrate why mythology has such wide appeal. Classics like High Noon, The African Queen, Jason and the Argonauts, Ordinary People, and Star Wars are analyzed based on Christopher Vogler's application of Campbell's theories to filmmaking.

### Creative Nonfiction

ENGL400 3 credits

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

## Voices Of America: Studies in Multi-Cultural Literature

ENGL400 3 credits

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

## Science Fiction Literature, Film, and Theory

ENGL400 3 credits

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

## Creative Writing

ENGL400 3 credits

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

## Children’s Literature

ENGL400 3 credits

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

## Detective Fiction

ENGL400 3 credits

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

## Harlem Renaissance

ENGL400 3 credits

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

## California Beat

ENGL400 3 credits

This course profiles the West Coast writers, artists, musicians, and filmmakers whose work was caught up in the bohemian vogue, later known as the Beat Generation. Thriving from the early 1950’s to mid-1960’s in such counter-culture enclaves as San Francisco’s North Beach and L.A.’s Venice West, these men and women defined a commitment to art making that was both exemplary and romantic. This is a team taught class.

## Film Noir

ENGL400 3 credits

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

## The Graphic Novel

ENGL400 3 credits

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

## Los Angeles Literature

ENGL400 3 credits

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

## The Art of Fact

ENGL400 3 credits

An examination of the genre most often called “literary” or “creative” non-fiction, in which expository writing is composed using fictional conceits such as development of character, setting, and scene, use of metaphor, and careful construction of point of view. Readings are grouped thematically, with subjects including Murder and Mayhem, Profiles and Personalities, and Location, Location, Location.

## The Screenplay

ENGL400 3 credits

In this course students learn the methodology of screenplays. The topics covered include, structure, plot, character, conflict, crisis, climax, exposition, and dialogue. The class applies this knowledge by viewing successful and unsuccessful films and analyzing which specific elements of the screenplay contributed to the films’ successes or failures.

## The Narrative

ENGL400 3 credits

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

## Literature and Discontinuity

ENGL400 3 credits

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

## Special Topics in Advanced Topics in English

ENGL400 3 credits

See Liberal Studies Department for offerings.

### LIBERAL STUDIES COURSES

#### Concepts and Issues in Media Arts

LIBS217 2 credits

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

#### Macroeconomics

LIBS235 2 credits

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

#### Communication Arts

##### Senior Thesis/Research Paper

LIBS404 2 credits

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

#### Senior Liberal Studies Elective

LIBS410 3 credits

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

#### Mass Media and Society

LIBS410 3 credits

How do notions of mass and popular culture figure for us in a culture where media shapes even the most intimate of our relations? How are social spaces and the boundaries of communities shaped through representation? The developments of mass media have altered the way that people visualize information. This course looks at the problems and issues concerning the structuring role of media in society.

#### Legends, Fairy Tales, and Storytelling

LIBS410 3 credits

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

#### Witchcraft In Religion And Society

LIBS410 3 credits

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

#### Anthropology of Religion

LIBS410 3 credits

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

#### World Music

LIBS410 3 credits

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

#### Afro-Caribbean Ritual Art

LIBS410 3 credits

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

#### Science Fiction in Literature, Film, and Culture

LIBS410 3 credits

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



## Fashion and the Avant-Garde

LIBS410 3 credits

Fashion and clothing have gained increasing theoretical relevance as powerful indicators of cultural patterns and change. Dress communicates attitudes about class, gender, sexual, and social identities. Understanding these concepts is useful, not only to design students, but also to fine artists and those in creative disciplines. This class identifies and analyzes revolutionary forces that have generated extreme modes of dress and body decoration.

## Contemporary Music Issues

LIBS410 3 credits

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

## Latin American Folklore

LIBS410 3 credits

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

## African Folklore

LIBS410 3 credits

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

## Modern Spiritual Cultures

LIBS410 3 credits

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

## Special Topics in the Senior Elective

LIBS410 3 credits

See Liberal Studies Department for offerings.

## Teaching for Learning II

LIBS412 3 credits

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

## Senior Thesis

LIBS452 2 credits

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

## Business Practices

LIBS454 2 credits

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

## MATHEMATICS COURSES

### Math For Artists and Designers

MATH136 3 credits

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

### Applied Trigonometry

MATH246 3 credits

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

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

### Symbolic Logic

MATH336 3 credits

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

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

## NATURAL SCIENCE COURSES

### Natural Science Requirement

NSCI307 3 credits

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

### The Brain and its Functions

NSCI307 3 credits

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

### The Psychology Of Seeing

NSCI307 3 credits

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

### Phantoms in the Brain

NSCI307 3 credits

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

### Who’s That Face: The Neurology of Face Perception

NSCI307 3 credits

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

### Juvenile Anatomy and Ergonomics

NSCI308 3 credits

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

### Anatomy and Ergonomics: Human Factors

NSCI309 3 credits

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

### Textile Science I

NSCI311 2 credits

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

### Textile Science II

NSCI312 2 credits

Students rework fabrics through surface treatments. Fabric finishes, dye processes, and printing techniques are explored. Students gain practical experience in immersion dyeing, fabric painting, and resist techniques. Required for Fashion Design majors.

## SOCIAL SCIENCE COURSES

### Cultural Studies

SSCI130 2 credits

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

### Social Science

SSCI210 3 credits

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

### Myth and the Art Of Living

SSCI210 3 credits

This course explores the conscious use of language as a vehicle for self-understanding, the cultivation of compassion, and individual and collective healing. The mythic role of the Muse is examined as a source of inspiration in this process. Writing assignments are integrated with visual forms of expression.

## Psychology

SSCI210 3 credits

Explores the relationship between our personal and cultural worlds, and the way society impacts and shapes the self. How does one develop from infancy to adulthood, acquire language and personality, and learn reality? The course also examines current research on the brain and human behavior.

## Cultural Space

SSCI210 3 credits

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

## Cultural Anthropology

SSCI210 3 credits

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

## The Origins of African American Music

SSCI210 3 credits

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

## Food and Popular Culture

SSCI210 3 credits

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

## Science Fiction in Literature, Film, and Culture

SSCI210 3 credits

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

## Urban Studies

SSCI210 3 credits

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

## Video Game History and Culture

SSCI210 3 credits

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

## The Creative Process

SSCI210 3 credits

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

## Child Psychology

SSCI211 3 credits

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

Required for Toy Design majors.

## Teaching for Learning I

SSCI212 3 credits

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

Required for participants in the ACT Program.

## LIBERAL ARTS AND SCIENCES FACULTY

**Debra Ballard, Chair**

BA (English) Univ. of Maryland; MA (English) Cal St Univ. Northridge. Publication editor, educator with extensive curriculum design experience; published articles on education, portfolio use, and conference presentations.

**Parme Giuntini, Director, Art History**

BA (History) MA, PhD (Art History) UCLA. Field of specialization 17th-19th-century art, with a focus on the construction of modern domestic ideology and museology.

**Rosanna Albertini**

ABD (Philosophy). As scholar, writer and curator, Albertini has taught at the University of Pisa, USC, and UCLA. She organized the Annenberg Dialogues at USC, and has written six books and hundreds of essays and articles.

**Miranda Banks**

PhD candidate, UCLA Film and Television. Author, *Journal of Popular Film and Television*; BFI's *Teen TV* anthology.

**Guy Bennett**

BA, MA, PhD. (French Literature) UCLA. Extensive publications in poetry, reviews, criticism, and translation. Knight in the Order of the French Academic Palms.

**Adam Berg**

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

**Pam Blackwell**

BA (Art History); MA (Art History and Studio Art) UC Riverside. Getty Visiting Scholar Program. Artist/Photographer. Photographs exhibited and published widely.

**Jill Bonart**

BA Cornell Univ.; MFA (Creative Writing) American Univ.

**Carol Branch**

BA (English and German) UCLA; MA, PhD (Folklore and Mythology) UCLA. Specialization in African American performance art. Contributed to a teacher's curriculum guide published by the Afro-American Museum.

**David Bremer**

BA (English) Wittenberg Univ.; MDiv (Religion, Myth and Popular Culture) Harvard Univ. Directs special programs in faculty development. Led Otis Creative Renewal program for Mattel. Special interests in creativity, storytelling, and spirituality.

**Joann Byce**

BA (Studio Art); MA (Art History) UC Davis; PhD (Art History) UCLA. Active in the College Art Assn., Session co-chair in 2003 for "Making Art Make History: The Art Gallery as Institution"

**Jennifer Caveza**

BA Penn St Univ.; MFA Emerson Coll. Toy industry experience with Mattel, Fisher-Price, Hasbro, Disney, and Grey Advertising. Associate member of the Society of Children's Book Writers and Illustrators.

**Scarlet Cheng**

MA (Television-Film Studies) Univ. of Md.; BA American Univ. Writer on film and the visual arts for Los Angeles Times, ArtNews, and Far Eastern Economic Review. Programmed the first Chinese film series in the history of the Smithsonian Institution.

**David Chierichetti**

BA (History), MFA (Motion Picture History) UCLA. Author of several books including *Hollywood Costume Design* and *Hollywood Director: The Career of Mitchell Leisen*, and *Edith Head: The Life and Times of Hollywood's Celebrated Costume Designer*.

**Abdelali Dahrouch**

BA (Studio Art, Art History) SUNY Cortland.; MFA (Painting, Video, Art Criticism) Pratt Institute. Artist and writer who specializes in contemporary art and theory, especially transnationalism.

**Cletus Dagleish-Schommer**

BA (Art History & Studio Art), Princeton Univ.; MFA (Interdisciplinary Studio) UCLA. Artist, teacher, and writer who specializes in contemporary art and theory. Director of the Art-Talk-Art program for the Foundation for Art Resources and editor.

**Allison Dalton**

BA (Literature) UC Santa Cruz; MFA (Fiction Writing) Columbia Univ. AWP Intro Journals Award for Short Fiction. Published author of fiction and poetry.

**Andrew Davis**

MA (Folklore and Mythology) UCLA; PhD (Performance Studies) NYU. Specialization in popular performance and theatre history. In addition to teaching and writing, produces storytelling events through L.A. Recreation and Parks Department.

**Marlena Donohue**

BA (Psychology) UCLA; MA (Art History) USC. Currently ABD. Art critic for several newspapers and magazines, including *Sculpture Magazine*, *The Los Angeles Times*, *Artweek*, and *London Art Newspaper*.

## Ysamur Flores-Pena

MA and PhD, (Folklore and Mythology) UCLA; BA, MA (Education) Catholic Univ. of Puerto Rico. Extensive publications including *Fit for a Queen: Analysis of a Consecration Outfit in the Cult of Yemaya*. Has presented papers at the Fowler Museum and the St. Louis Museum.

## Shelley Glickstein

BA (Religion) Rutgers Univ.; PhD (Mythology) Union Inst. & Univ. Creator of "Mythic Mentor Series" workshops; writer and producer of fashion shows including "Holomua: Hawaiian History Through Fashion"; performed in Hawai'i for twenty years. Author of "Princess Ka'iulani" archived at the Bishop Museum.

## Marsha Hopkins

BFA (Painting) MFA (Writing), Otis; Published in *Otis Review*.

## Heather Joseph-Witham

BA (Political Science), MA, PhD (Folklore and Mythology) UCLA. Author of many articles including "Ironic Bodies and Tattooed Jews," "The Magical Harry Potter," as well as "Star Trek Fans and Costume Art." Current President, Calif. Folklore Society.

## Laura J. Kuo

PhD (History of Consciousness), UC Santa Cruz; BA (Art History/Women's Studies), UC Davis. Concentrates on transnational feminist art and cultural production in relation to activism.

## Joyce Lightbody

BFA UC Santa Barbara. One-person and group exhibitions include "Ear Ink," "Earsight: Visual Scores and Musical Images," and "Visual/Musical Permutations." Recordings and publications include "Bell Play- songs for the Carillon," "A Few More Songs" and "Joyce Lightbody's Dictionary of the American Language."

## Sue Maberry

BA (Art/Women's Studies) Pitzer Coll.; MLS San Jose St. Univ. Created *Otis' Information Literacy Curriculum*.

## Nico Maestu

MA and C.Phil./ABD (Film Studies) UCLA; BFA (Fine Arts) Otis. Specializes in documentary and experimental film, French and US film history, film theory, narrative studies, and literary theory. Dissertation on Chris Marker.

## Mikhail Morozov

BS and MA (Math and Physics) Univ. of Tiraspol. Received the National Champion in Competition for Teaching Methods and the Award of Teaching Excellence from the Univ of Tiraspol. Produced two training manuals on algebra.

## Toby Oshiro

BA (Religious Studies) Occidental College; MFA (Writing) Otis.

## Andrew Plakos

BA (Industrial Arts) Cal State Univ. LA; MBA Univ. of Saint Thomas, St. Paul, MN. V.P. of Engineering and Preliminary Design at Strotzman International; extensive design and production experience.

## Terry Saunders

BA, MA, PhD (Folklore and Mythology) UCLA. Co-edited the *UCLA Folklore and Mythology Studies Journal*, and published several articles including "Santeria in Los Angeles" and "The Myth of Wrestling"

## Michael Schreyach

BA, MA (Art History) UT Austin; PhD (Art History) UC Berkeley. Specializes in modern art. Dissertation on Jackson Pollock.

## David Simonowitz

BA Art UC San Diego; PhD, MA (Islamic Studies) UCLA.. Dissertation on architecture and doctrines of two Muslim communities in diaspora. Specialization in Islamic calligraphy, architecture, and illuminated manuscripts.

## Rob Sprujit

PhD (Psychology and Epidemiology) Amsterdam Univ.; BFA Otis. Psychosocial and oncological research in Europe. Teaching experience in research statistics, methodology, and psychology.

## Kerri Steinberg

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

## Joan Takayama-Ogawa

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

## Frauke von der Horst

PhD (Art History), UCLA; MA (German Literature) Cal St Univ. Long Beach; BS (Pedagogy/Mathematics) Hamburg Univ. Specializes in critical theory, museology, and modernism. Has lectured extensively on museology both in the U.S. and Germany, and has curated exhibitions at Illinois State Museum, and Long Beach Museum of Art.

**Nathan Westbrook**

MA (Philosophy) UC Riverside; BA (Philosophy, with French minor) Brigham Young Univ. Interests include philosophy of mind, cognitive science, free will and moral responsibility, epistemology, logic, and philosophy of science. Has taught philosophy and psychology courses at UCR and UCI.

**Jean Willette**

PhD (Art History), UC Santa Barbara; MA (Art History) Cal St Univ. Long Beach; BA (Fine Arts) Cal St Univ. L.A. Specializes in modern and contemporary art, and critical theory with a particular emphasis on photography. Extensive publication record in both professional journals and exhibition catalogues.

**Michael Wright**

BA (European History) and BFA (Painting and Drawing) Univ. of Washington. Widely exhibited digital artist.

## DEPARTMENT GOALS

The Toy Design Department prepares diverse students through a high-quality curriculum, taught by experienced faculty, to develop the marketable skills necessary for professional success as a designer in the toy industry or related fields.

### Students in the Toy Design Department will...

Develop their individual expression and an entrepreneurial attitude, which results in unique, creative, innovative concepts and designs.

Gain industry knowledge by learning the key areas of design and different categories recognized within the industry.

Learn the necessary technical design skills used in the industry, including concepting, drawing, model-making, and computer skills.

Develop their professionalism by practicing strong work ethics, as well as effective communication and presentation skills.

Build mentoring relationships with guidance by professionals through corporate sponsorships, industry critiques, and internship programs.

Learn to design with intent by understanding a designer's role as it relates to marketing and engineering.

## DEGREE REQUIREMENTS

## TOY DESIGN

sophomore year		fall	spring
TOYD200/201	Toy Design I/II	3.0	3.0
TOYD220/221	Drawing I/II	2.0	2.0
TOYD230/231	Technical Illustration I/II	2.0	2.0
TOYD240/241	Model Making I/II	2.0	2.0
TOYD250/251	Methods & Materials of Production I/II	2.0	2.0
TOYD261	Conceptual Problem Solving & Brainstorming	....	2.0
SSCI211	Child Psychology	3.0	....
ENGL202	Sophomore English	3.0	....
MATH246	Applied Trigonometry	....	3.0
<b>total credits per semester</b>		<b>17.0</b>	<b>16.0</b>
junior year		fall	spring
TOYD300/301	Toy Design III/IV	3.0	4.0
TOYD320/321	Drawing III/IV	2.0	2.0
TOYD330/331	Technical Illustration III/IV	2.0	2.0
TOYD340	Model Making III	2.0	....
TOYD350	Technical Problem Solving	2.0	....
TOYD455	Portfolio Development	....	2.0
ILMS300	Integrated Learning Studio	2.0	....
ENGL400 -or- LIBS410	Advanced Topics in English Liberal Studies Elective	....	3.0
AHCS236	History of Toys	....	3.0
AHCS220	Contemporary Art Survey	3.0	....
<b>total credits per semester</b>		<b>16.0</b>	<b>16.0</b>
senior year		fall	spring
TOYD400/401	Toy Design V/VI	4.0	4.0
* TOYD415	Internship	2.0	....
TOYD420/421	Drawing V/VI	2.0	2.0
TOYD425	Games and Game Theory	2.0	....
TOYD430	Package Design	....	2.0
TOYD450	Toy Industry Practices	2.0	....
LIBS454	Business Practices	....	2.0
NSCI308	Juvenile Anatomy and Ergonomics	3.0	....
ILML400	Integrated Learning Lecture	....	3.0
AHCS310	Art History Elective	3.0	3.0
<b>total credits per semester</b>		<b>18.0</b>	<b>16.0</b>

\* Note: TOYD415, Internship class: Though the coursework portion of this class is offered during the fall semester, students are encouraged to participate in an industry internship during the summer between junior and senior years.



# COURSE DESCRIPTIONS

## Course Name

Course # Credits

### Toy Design I

TOYD200 3 credits

The first semester of the design course focuses on designing within the Plush category. These toys include products such as teddy bears and original characters that are made of foam, fabrics, and other soft materials. Emphasis is on the technical skills of sewing and pattern making as a means of constructing prototypes, as well as on an understanding of materials used within the category. Critiques by visiting toy industry professionals are included.

### Toy Design II

TOYD201 3 credits

In this second semester studio course, students focus on the Infant and Preschool categories, designing and prototyping toys for children from birth to five years of age. Critiques by visiting toy industry professionals are included.

### Drawing I

TOYD220 2 credits

The purpose of this class is for students to become fully articulate in a new drawing language called Visual Communication. To communicate effectively, a designer needs to have at their disposal a broad range of drawing tools with perspective being the foundation. Students spend the semester becoming familiar with the principals of perspective and more importantly, they learn the useful particulars and shortcuts pertaining to sketching.

### Drawing II

TOYD221 2 credits

This second semester course is an introduction to the theory and practice of sketching, drawing, and rendering techniques as applied to toy product. Focus is on rapid vis sketching as well as marker rendering, which enable the designer to convey information about surface characteristics such as color, texture and material.

### Technical Illustration I

TOYD230 2 credits

This second semester course is dedicated to giving form to objects via lighting. Every week a specific staging is set up in class with the specific goal of learning how light gives form to shape. Students learn exactly, from a scientific standpoint, how light and environment affect objects. As a result, they are capable of assessing how all forms, real or conceived, would translate to paper. Students render "perfect" illustrations of staged life in charcoal.

### Technical Illustration II

TOYD231 2 credits

This class examines the computer as a means to construct and render an idea via 3D modeling, and then to output that information for computer aided rapid prototyping. It introduces Computer Aided Design (CAD) programs as toy design tools. Students start with a 3D modeling program that emphasizes the 3D construction and surface rendering of ideas and output to the rapid prototyping machine.

### Model Making I

TOYD240 2 credits

This course teaches the basics of sculpting licensed characters from 2-D turnaround drawings. Students then learn to make molds of the sculpted figures, to cast them in resin, and then to paint the cast figures.

### Model Making II

TOYD241 2 credits

This course introduces students to plastic fabrication and prototyping concepts through the use of various machines, including vacuum forming, milling, and the lathe.

### Methods and Materials of Production I

TOYD250 2 credits

Materials used for manufacturing within the industry are important because they determine the durability and safety of toys, toy use by consumers, and the methods and costs of production. Each of these issues must be considered in order to successfully design and market a toy. This course focuses on different manufacturing processes as well as the understanding and use of materials used in toy design.

### Methods and Materials of Production II

TOYD251 2 credits

This second semester course explores more advanced manufacturing processes and materials. Discussion focuses on the fundamentals of plastic components and on design, exploring the possibilities and limitations associated with plastic toy components.

### Conceptual Problem Solving and Brainstorming

TOYD261 2 credits

Brainstorming is an essential part of the toy design process; therefore, this class emphasizes creativity through brainstorming techniques. Additional focus is on cobbling up quick toy ideas, given a specific design category.

### Toy Design III

TOYD300 3 credits

This course focuses on executing the toy design process within the Action Figure category. Students design an action figure line complete with characters, accessories, vehicles, and a play set. Critiques by visiting toy industry professionals are included.

### Toy Design IV

TOYD301 4 credits

This course focuses on executing the toy design process within the Vehicles category. Emphasis is placed on creating new concepts and executing the concepts from sketches and renderings to finished prototype models.

Critiques by visiting toy industry professionals are included.

### Drawing III

TOYD320 2 credits

Students focus on the full understanding of material indication in monochromatic values. Topics covered include concept sketching, composition, layout, perspective drawing, using sketching as a design tool, and

understanding and rendering reflective forms.

Sketches and renderings are executed in pencil, pen, chalk, marker and gouache.

### Drawing IV

TOYD321 2 credits

This course introduces the computer as a digital tool, building upon sketching and rendering techniques learned in previous drawing classes.

### Technical Illustration III

TOYD330 2 credits

A more advanced version of Technical Illustration II, this course continues the use of the rapid prototyping program used in the construction of prototyping models. Students gain a solid base in the use of 3D modeling programs for production of 3-dimensional objects, as well as for rendering and animation. This course combines instruction on the computer with guidance in the standard requirements for the production of 3D models.

### Technical Illustration IV

TOYD331 2 credits

This is an advanced computer lab course that allows students to apply their knowledge from prior 3D modeling classes. Content focuses on the advanced use of computer programs to output models for on-going projects. Students practice complete application of acquired learning to improve toy design projects for use in their portfolios.

### Model Making III

TOYD340 2 credits

This course focuses on advanced model making skills and techniques involving the lathe and milling machine with an emphasis on the issues and problems related to the projects developed in Toy Design III. Also included is an emphasis on advanced sculpting, molding, casting techniques, and building articulated armatures for action figures.

### Technical Problem Solving

TOYD350 2 credits

This course introduces students to engineering theory and methods, covering subjects such as physics (forces and rotary motion), mechanics (power, specialty triggering devices and fluid dynamics), electricity (switches, electromagnets, and motors), and electronics (basic component connection). The objective is for students to solve problems involving mechanisms; therefore, rapid prototyping is encouraged without regard to aesthetics.

### Portfolio Development

TOYD455 2 credits

This course concentrates on the organization and presentation of the student's portfolio. Additional attention is given to interviewing skills and techniques.

### Toy Design V

TOYD400 4 credits

This course is a corporate sponsored studio. A major toy company mentors students throughout the semester as they execute the toy design process in a Girls' toy category. This could include such areas as large dolls, small dolls or play sets.

### Toy Design VI

TOYD401 4 credits

This course is a corporate sponsored studio. A major toy company mentors students throughout the semester as they execute the toy design process in an open category. Students also design and prepare their Senior Show, to be held at the end of the semester.

### Internship

TOYD415 2 credits

This class is the follow-up to the summer internship that the students participated in with a toy company. A formal presentation of the students' job duties and company profiles are required.

### Drawing V

TOYD420 2 credits

Understanding of form and material indication from the previous semester is now executed in full color. The course starts with the application of color to backgrounds and other simple elements used in concept sketching. By the end of the course, students are rendering at photo-realistic levels using the computer as a digital tool. Students learn how to render a toy of their own design in full color at a professional level.

## Drawing VI

TOYD421 2 credits

This is an advanced computer lab course that allows students to apply their knowledge from prior drawing classes to on-going projects in an effort to build their portfolios.

## Games and Game Theory

TOYD425 2 credits

This course focuses on game theory from a behavioral science perspective, and applies that perspective to an understanding of a variety of games. The course includes a historical and cross-cultural emphasis. Students create an original game.

## Package Design

TOYD430 2 credits

Package design focuses on creating three-dimensional solutions to solve a variety of packaging and retail problems. In addition to marketing issues, package design addresses a variety of storage and safety concerns. The students address these issues as well as the graphic treatment of the package.

## Toy Industry Practices

TOYD450 2 credits

This course provides an introduction to marketing and product management within the toy industry. Discussion focuses on the four guiding principals of brand management: product, packaging, placement, and promotion. Various topics include consumer behavior, market research, product design, pricing, retail sales, merchandising, advertising, and promotions.

## Business Practices

TOYD451 2 credits

The first half of this course provides an introduction to economics, finance, and marketing. The second half provides an introduction to organizational theory, management, and business law. Critiques by visiting toy design professionals are included.

## TOY DESIGN FACULTY

### Martin Caveza, Chair

BS (Industrial Design) Arizona St. Univ. Award winning toy designer. Product inventor for toy and pet industries. Former Senior Design Manager of Mattel's Activity Design Group. Developed projects for Nickelodeon, McDonald's, Disney, See 'n Say and Hot Wheels.

### Jennifer Caveza, Asst. Chair

BA (Advertising/English) Penn St. Univ.; MFA (Creative Writing) Emerson Coll. Product inventor, marketing consultant and freelance writer. Marketing and advertising for Mattel, Price-Hasbro, Disney, and Grey Advertising. She is now an educator, product inventor, marketing consultant, and freelance writer.

### Angela Alcerro

MA in progress (Media Arts and Design) Antioch Univ.; BA (Spanish Literature/Art History) UCLA; (Graphic Design) Art Center College of Design. Senior Computer Imaging Artist for the digital FX department at Mattel, Inc, specializing in 2D and 3D digital illustration. Product lines include Barbie, My Scene, Shorties, Winx, Cali Girl, Polly Pocket, Batman, Megaman, and Yu-Gi-Oh.

### Jason Burton

BFA (Environmental Design) Otis; studied Architecture at SCIARC and Palomar Coll. Professional activities include numerous publications and interior architectural design.

### Charles Carpenter

BFA (Illustration) Otis. Art Director, Designer, Illustrator. Clients include Disney, Disney Home Video, Universal Studios, Fox, and Ibanez + Tama Drums.

### Dan Garr

BA (International Relations) UC Davis. President of Hot Buttered Elves, Inc. Clients include Disney, Warner Bros., Hit Entertainment, Dreamworks, and Marvel. Special effects model maker, sculptor, and physical effectician on "Forever Young", "Heart and Souls", "Leprechaun", and "Titanic". Invented and patented Wallables.

### Jeannie Hardie

BA (English Literature) Oral Roberts Univ. MA (Writing and Film) Regent Univ., VA. Design Manager for Mattel Licensed Games Group. Current products include Yu-Gi-Oh, Harry Potter, Batman, Looney Tunes, Justice League, and Sponge Bob. European Openheimer Award for Games Design twice in the last three years.

### Peter Helenek

BFA (Toy Design) FIT; AAS (Illustration) FIT. Senior Design Manager at Mattel Inc., specializing in Small Dolls and other girls' properties.

### Arron Mack

WEBB; BS (Industrial Design) Long Beach St. Univ. Games Designer at Mattel. Experience at Toy Invention House and in the fields of movie and television production. Expert in rapid prototyping.

### Eric Ostendorff

BS (Mechanical Engineering) Virginia Polytechnic Institute. Hot Wheels Designer at Mattel. Specializes in electro-mechanical engineering and prototype design.

### Rosie O'Neill

MBA (Marketing/Strategy) UCLA Anderson School of Management; BA (Communication Studies) UCLA. Associate Brand Manager, Barbie Marketing, Mattel, Inc. Produced award-winning brand strategy and communications plans for Razor USA, GotMilk?, Childrens Hospital Los Angeles, Nature Made, Best Buy, and 3M.

### Danny Pestonji

BS (Product/Industrial Design) Art Center Coll. of Design. Freelance Art Director for licensing partners Disney, Jim Henson, Warner Bros., Sesame Street, Nickelodeon. McDonald's Happy Meal Toys, Mattel's preschool toys, adult and children games "Toy of the Year" Award twice.

### Drew Plakos

BA (Industrial Arts) Cal St. L.A.; MBA Univ. of St. Thomas, Minnesota. Vice President of New Product Development, Strottmann International. Concepting, developing, designing and manufacturing premiums, toys, children's articles, housewares, and leisure products for Mattel, Lakeside Games, Schaper and Thermos.

### Jeff Poznick

BS (Product/Industrial Design) Art Center Coll. of Design. Senior Staff Designer for Mattel Toys. 24 years experience in Hot Wheels, boys toys, male action. activities, infant/pre-school, and Barbie accessories departments.

### Robert Radi

BA (Industrial Design) Inst. of the Professional Arts, Riva del Garda, Italy; BS, Univ. of Berkley, Michigan. Product designer for Apex Digital, Avery Dennison, Boeing,, Daimler Chrysler, Lufthansa, PlastiColor, Dermanew, Aroma Housewares. Good Design 2002™ Award, Chicago Athenaeum: Museum of Architecture and Design.

### Norene Roxbury

AA (Fashion Design) FIDM. Freelance designer specializing in toy design, 3D prototyping, children and misses apparel, pattern making and illustrated presentations. Former creative manager at Applause for licensed brands Children's Television Workshop, Warner Bros., Disney, Hanna Barbera, and Paramount.

## **Deborah Ryan**

BS (Design) Univ. of Cincinnati, College of Design, Architecture and Art. 20 years experience in the design and development of toys, licensed products, apparel, collector and fashion dolls, feature plush, novelties, and gifts. Manager and art director for Kenner, Mattel, Applause, Aurora, and Disney. Received the Doty Award from Doll Reader Magazine.

## **Dave Schultze**

BA (Architecture) Univ. of Oklahoma; MS (Industrial Design) Art Center Coll. of Design. Independent designer for clients including Microsoft, Mattel, LEGO, and Applause.

## **Lisa Strick**

BA (Psychology), Boston Univ.; MBA (Marketing and International Business) N.Y. Univ. Attended International Management Program, ESADE, Barcelona. Certified in Osborn-Parnes Creative Problem Solving Process. Marketing consultant in strategic planning, idea generation, positioning, concept creation and product development.

## **Alton Takeyasu**

BS (Transportation Design) Art Center Coll. of Design. Senior Director, Mattel Entertainment Design. Responsible for all action figure and licensed entertainment-based properties and internally developed intellectual properties. Former staff designer at Kenner Toys.

## **David Teubner**

BS (Industrial Design) Cal St. Univ. Long Beach. Animator for educational films. Graphic designer and illustrator in advertising and marketing. Political cartoonist with a syndicated cartoon strip. Videographer for industrial and educational films. Screenwriter, designer of sets and props for motion pictures.

## **Mark Trageser**

BFA (Industrial Design), Cleveland Inst. of Art. Senior Product Designer at Mattel, designing for Nickelodeon, X Team, and Advanced Concepts Group.

## **April Wilson**

AA (Fashion Design) LA Trade Tech. Freelance designer specializing in toy design, 3D prototyping, pattern making, and illustrated presentations. Former HEad Designer at Cal Toys working on licensed brands Warner Brothers, Disney, Hanna Barbera, and Paramount.

## **Paul Winter**

BA (Journalism and Advertising) San Diego St. Univ. Creative Director and Staff Copywriter at Mattel. Product lines include Games, Barbie, Hot Wheels, Disney, and Nickelodeon.

## DEPARTMENT GOALS

The Graduate Studies in Fine Arts Department encourages young artists to think critically and challenge existing modes of expression.

### Students in Graduate Studies, Fine Arts will...

Develop and demand the high level of self-criticism needed for consistent development and growth in their work and practices.

Learn from a variety of diverse experiences and resources representing a wide range of disciplines and points of view.

Develop a working knowledge of and relationship to art history, criticism, and theory.

Develop the communication skills needed to clearly and effectively express themselves.

Develop the technical and theoretical resources and confidence to realize their professional ambitions.

Develop the self-reliance and self-motivation needed to sustain a professional career.

Develop a sense of competition and camaraderie.

## DEGREE REQUIREMENTS

### GRADUATE STUDIES: FINE ARTS

first year		fall	spring
LIBS650/651	Critical Theory and Practice I/II	3.0	3.0
GRAD620/621	Graduate Studio I/II	4.0	4.0
AHCS575	Special Topics	2.0	2.0
	*Electives	6.0	6.0
<b>total credits per semester</b>		<b>15.0</b>	<b>15.0</b>

second year		fall	spring
GRAD720/721	Graduate Studio II/IV	4.0	4.0
LIBS774/775	Thesis I/II	3.0	3.0
AHCS575	Special Topics	2.0	2.0
GRAD774	Professional Practice	1.0	...
GRAD775	Exhibition Preparation	...	1.0
	*Electives	5.0	5.0
<b>total credits per semester</b>		<b>15.0</b>	<b>15.0</b>

\*Electives may be taken from the offerings of the Fine Arts, Liberal Arts and Sciences and other departments with departmental approval, in addition to Independent Studies and the Graduate Interdisciplinary Critique (GRAD610/611/710/711).

## COURSE DESCRIPTIONS

### Course Name

Course # Credits

#### Graduate Interdisciplinary Critique

GRAD610/611/710/711 3 credits

In this two-year course sequence, 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

This two-year course sequence focuses on each individual student's practice. Graduate Studio is specifically directed towards aesthetic and technical issues arising out of each student's work, with each student meeting with a number of individual instructors on an independent basis, as they have work or issues prepared for discussion.

This course is required of all students.

#### Critical Thought I

GRAD651 2 credits

This course, one of a number of "personality driven" courses offered in the Graduate Fine Arts Program, builds on the discussions from the Interdisciplinary Criticism courses, elevating the conversation to a more specific, in-depth level. From the political, sociological, or psychological point of view, the students and instructor will deconstruct the conversation and dialogue around the work produced by the students and presented in their weekly group critique, further discussing the ramifications of language and intent on given works of art. Presentations are required.

#### Critical Thought II

GRAD652 2 credits

In concert with guest lectures, the instructor of this course contextualizes visiting artists through readings and slide presentations. Guest lecturers are often times seen out of context by students. This class helps to bring an awareness of other artists whose practices preceded, or who are working in parallel practices to, those we have invited to speak about their work. This class prepares students to question, in an informed and intelligent way, the visitors, as well as to understand a bigger context in which to see their own work and the work of their colleagues and teachers. Presentations are required.

#### Professional Practice

GRAD774 1 credit

This is a seminar course in which the intricacies, idiosyncrasies, and responsibilities of the professional artist are discussed and deconstructed.

#### Exhibition Preparation

GRAD775 1 credit

In conjunction with the Director of Exhibitions and the Graduate Studies faculty, each student is provided an opportunity in their final year to work on the organization, planning and installation of the Graduate Exhibition. The course focuses on exhibition psychology, design, and documentation. Additionally, this course discusses the professional practices needed for well-planned entry into the professional art world.

#### Special Topics

AHCS575 2 credits

These art history courses spotlight a different subject and instructor each semester. Each instructor offers his or her own expertise on topics relating to contemporary issues involved in an artistic practice.

#### Critical Theory and Practice I/II

LIBS650/651 3 credits/3 credits

This year-long joint offering with the Graduate Program in Writing, is required for both first year Fine Arts and Writing students. The course is an in-depth examination of a critical or theoretical text, focusing on contemporary issues in the verbal and visual arts, and how the text and the issues raised ultimately relate to the students' own work.

#### Thesis

LIBS774/775

This course is designed to encourage and train students to write about their own work. In this course they will begin to develop the requisite critical writing skills which will serve them in the future when applying for grants, writing personal statements and press releases, as well as for the additional literary demands of an artist's career.



## GRADUATE FINE ARTS FACULTY

### Roy Dowell, Chair

MFA, BFA Cal Arts. Exhibited nationally and internationally. Work included in major museum collections. Represented by Margo Leavin Gallery, L.A.

### Annetta Kapon. Asst. Chair

BA Aristotle Univ. of Thessaloniki; BFA Otis. Exhibits nationally and internationally, and received the Pollock-Krasner Foundation Grant, City of Los Angeles Grant, and California Community Foundation Grant.

### Judie Bamber

BFA Cal Arts. Exhibits nationally and internationally and has had several one-person and group exhibitions.

### Carole Caroompas

MFA USC; BA Cal State Univ. Fullerton. Honors include a Guggenheim Fellowship, two NEA painting grants, the Adolph and Esther Gottlieb Foundation Grant, and two City of Los Angeles Grants.

### Dana Duff

MFA Cal Arts; BFA Cranbrook. Solo exhibitions at Max Protetch Gallery, N.Y., and Lemon Sky, L.A., and has participated in many group exhibitions in venues such as the Whitney Museum and Holly Solomon Gallery, N.Y.

### Scott Greiger

BFA Chinouard Art School. Exhibited at Patricia Faure Gallery and Margo Leavin Gallery, L.A., as well as at the Santa Barbara Contemporary Arts Forum and the Armory Center for the Arts, Pasadena.

### Linda Hudson

MFA Art Center Coll. of Design; BA Cal St Univ., Northridge. Exhibitions at Thomas Solomon Gallery, L.A., and S. Bitter-Larkin Gallery, N.Y., as well as installations at the Whitney Museum of American Art and the Equitable Center, N.Y., Santa Monica Museum, and Santa Barbara Contemporary Arts Forum.

### Larry Johnson

MFA, BFA Cal Arts. One-person shows at the Morris and Helen Belkin Gallery, Vancouver, as well as at Daniel Bucholz Gallery, N.Y.; Margo Leavin Gallery, L.A.; Rudiger Schottle, Paris; and Patrick de Brok, Bruges.

### John Knight

MFA UC Irvine. Produced projects for galleries, museums, and the public sphere. Work shown at L.A.'s MOCA.

### Jon Leaver

MA, Courtauld Institute, University of London; BA, University of Bristol, UK. Currently completing doctoral dissertation. Research interests include 19th century French art and criticism, and 20th century art and critical theory.

### Renée Petropoulos

MFA, and BA UCLA. Exhibited nationally and internationally and is represented by Rosamund Felsen Gallery. She has completed numerous public site commissions and has exhibited at the San Francisco Jewish Museum, Blaffer Museum, Occidental College Weingart Gallery, and Gallerie Krinzinger, Vienna. In 2004, she received a City of Los Angeles (COLA) Grant.

## DEPARTMENT GOALS

The Graduate Creative Writing Program guides the developing talents of advanced students in the complex practice of writing as a verbal art.

### Students in Graduate Studies: Creative Writing will...

Produce the most compelling work of fiction, poetry, or creative non-fiction at this stage of their career.

Make their way in a profession that involves teaching or other institutional affiliations.

Locate their own writing and that of their contemporaries within an international arena of 20th century world literatures.

Focus on practical critical issues within the student's work vital to his or her practice.

Demystify their perception of the professional world of writing and literature.

## DEGREE REQUIREMENTS

### GRADUATE STUDIES: WRITING

<b>first year</b>		<b>fall</b>	<b>spring</b>
LIBS652/653	Advanced Critical Theory & Practice I/II	3.0	3.0
WRIT600/601	Fiction Workshop/Poetry Workshop I/II	4.0	4.0
WRIT620/621	Writing as Critical Practice I/II	3.0	3.0
WRIT640	Special Topics in Literary Study	3.0	3.0
<b>total credits per semester</b>		<b>13.0</b>	<b>13.0</b>

<b>second year</b>		<b>fall</b>	<b>spring</b>
WRIT700/701	Fiction/Poetry Workshop III/IV	4.0	4.0
WRIT720/721	Writing as Critical Practice I/II	3.0	3.0
WRIT750	Literary Seminar	6.0	3.0
WRIT780	Writer's Tutorial	....	3.0
<b>total credits per semester</b>		<b>13.0</b>	<b>13.0</b>

<b>third year</b>		<b>fall</b>	<b>spring</b>
WRIT790	Thesis	4.0	....
<b>total credits per semester</b>		<b>4.0</b>	<b>....</b>

## COURSE DESCRIPTIONS

### Course Name

Course # Credits

#### Advanced Critical Theory and Practice I/II

LIBS652/653 3 credits/3 credits

This course is a year-long, joint offering with the Graduate Program in Fine Arts. An in-depth examination of a critical or theoretical text, this pair of courses focuses on contemporary issues in the verbal and visual arts, and how the text and the issues raised ultimately relate to the students' own work.

#### Fiction/Poetry Workshop I/II/III/IV

WRIT600/601/700/701 4 credits/4 credits

This is a two-year course sequence in the student's area of emphasis, i.e. fiction, or poetry, with a different fiction writer or poet each semester. Also, as part of the course, the student meets with the program director, as well as other graduate faculty during the semester.

#### Writing as Critical Practice I/II/III/IV

WRIT620/621/720/721 3 credits/3 credits

In this two-year course sequence, both fiction writers and poets discuss practical critical issues by focusing on a literary historical or genre issue, such as the epic tradition, the quotidian, writing as social sign, the contemporary literary scene, etc. Topics and instructors will rotate on a semester basis.

#### Special Topics in Literary Studies: History of Translations

WRIT640 3 credits

This course is a study of literary translation and its radical impact on English-language poetry and fiction. Poetry or fiction translation is an option for the critical essay in this course. Students, in either case, acquire first-hand knowledge of literary traditions outside that of Anglo-American literature.

#### Special Topics in Literary Studies: History/Practice of the Book

WRIT640 3 credits

This course is an examination of the material history and theory of the "book" and its continuing problematic issues of reception, in which all students construct a small book that embodies the personal and public concerns implicit in their own writing.

#### Literary Seminar

WRIT750 3 credits

This course addresses selected topics of literary interest, focusing on practices and theories of fiction writers and poets from various international traditions of literature (e.g. "City as Fiction/Fiction of the City" or "History and Fiction").

#### Writer's Tutorial

WRIT780 3 credits

Second year students meet once a week with the director and other instructors to discuss work and issues of particular importance to completion of their theses.

#### Thesis

WRIT790 4 credits

A publishable, book-length work of fiction, poetry or creative non-fiction is supervised by the department chair or faculty. Completed work will be submitted to a faculty committee of the student's choosing for final approval.

## MFA WRITING FACULTY

### Paul Vangelisti

MA USC; BA Univ. of San Francisco. Author of twenty books of poetry. Translator, journalist, and former cultural affairs director at KPFK radio. NEA Translator Fellow, and NEA Poetry Fellow.

### Beatrice Mousli-Bennett

PhD Univ. of Paris-IV Sorbonne. 1998 winner of the Grand Prix de la Biographie de l'Académie Française for her book on Valéry Larbaud. She is currently the Director of the Francophone Resource Center at USC.

### Guy Bennett

PhD, BA (French) UCLA. Author of four books of poetry, most recently *Drive to Cluster* (2003), and a noted translator from French. Knight in the Order of the French Academic Palms.

### Frank Chin

BA UC Santa Barbara. Fiction writer, major force in Asian American literature.

### Peter Gadol

AB Harvard College. Author of five novels, *Coyote* (1990), *The Mystery Roast* (1993), *Closer to the Sun* (1996), *The Long Rain* (1997), and *Light at Dusk* (2000). His work has been translated into several languages.

### Lewis MacAdams

MFA Univ. of Iowa; BA Princeton Univ. Poet and journalist engaged in current Los Angeles scene through a strong interest in social and environmental issues.

### Douglas Messerli

PhD, MA Univ. of Maryland; BA Univ. of WI. Writer of fiction, poetry, and drama, as well as editor of Sun & Moon Press, one of the country's foremost publishers of new writing. Chevalier in the Order of the French Academic Palms.

### Dennis Phillips

BFA Cal Arts. Former director of the Beyond Baroque Literary Center, Venice. His poetry forces the reevaluation of contemporary genres and aesthetics.

### Leslie Scalapino

BA UC Berkeley. Poet and novelist whose publications over more than 20 years have put her in the forefront of today's most exciting and innovative writing.

### Denise Spampinato

MFA (Writing), Cal Arts; BFA (Painting), Art Center Coll. of Design. Curator of museum shows in the U.S. and Europe, and editor of a forthcoming selection of Austrian artist, Gunter Brus' writings.

### Benjamin Weissman

BFA Cal Arts. Writer and visual artist. Author of two collections of short fiction. Has had solo shows of his art in the U.S. and abroad. Hosts "New American Writing Series" at UCLA Hammer Museum.

### Mary Woronov

Actress in such cult classics as "Chelsea Girls," "Eating Raoul," and "The Living End," she is the author of four books of fiction, and *Swimming Underground*, a memoir of her time in the Warhol Factory.

## Academic Majors

Otis undergraduate students complete an academic major in one of the following departments:

- Architecture/Landscape/Interiors
- Communication Arts (Graphic Design, Illustration, or Advertising Design)
- Digital Media
- Fashion Design
- Fine Arts (Sculpture/New Genres, Photography, or Painting)
- Interactive Product Design
- Toy Design
- Graduate Studies (Writing or Fine Arts)

Undergraduate Students must declare their major during the second semester of their Foundation (first) year. To assist in this process, "Foundation Forward," a two half-day symposium introduces students to each of the degree programs. Students also visit each department to meet the chairperson, faculty members, and current students, and to see examples of their work.

Note: Admission to Foundation does not guarantee admission to a particular major; therefore, students should declare a first- and second-choice major.

## Attendance Policy

Students are expected to attend all class sessions and course-related activities. Absence from class is a serious matter, and substantially impacts grading as follows:

Three absences (two during the summer semester) within a given class, equivalent to 20% of the semester course meeting hours, constitute an automatic failure for the class. Three tardies are equal to one absence. Faculty will inform their department when a student has missed two sessions (one session for the summer semester), and the department will notify students that a third absence (a second for summer semester) will constitute a failing grade for the class.

In exceptional circumstances, the Department Chair, at his/her discretion, may approve emergency absences for medical or other legitimate reasons. Students must provide medical documentation, make up the assigned work and/or meet additional attendance requirements. Students must inform their Department Chair immediately if they expect to be absent for a lengthy period, and should be prepared to substantiate these absences. Absences of a short duration (i.e., one or two days) must be discussed with the individual instructors whose classes will be missed. Absence due to observance of religious holidays must be pre-approved by the Department Chair at least one week in advance.

Attendance requirements of individual instructors may be stricter than those defined above. Instructors will notify students of their attendance requirements on the first day of class. Students must be present for all regularly scheduled examinations, and submit completed assignments when they are due unless excused in advance. If students fail to take examinations or to submit work on time without a legitimate excuse, they should expect to receive reduced grades or lose credit for the work not completed. Any charges for makeup work, when it involves additional instruction time by the faculty or use of facilities, will be assessed to the student.

## Grading System

The grading system used for the BFA degree is: A, A-, B+, B, B-, C+, C, C-, D, F, I (Incomplete), W (Withdrawal Without Penalty), and UW (Unofficial Withdrawal, which counts as "F" when factored in the GPA, or Grade Point Average). The numerical values of the BFA grades are 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 (0.0), and UW (0.0). W grades have no effect on the GPA. The grading system used for the MFA degree is: P (pass), F (Fail), I, W, and UW. A grade of P (Pass) is given for the equivalent of 3.0 work or better.

Otis is on a semester system. Semester and cumulative GPA's are computed at the end of each semester by multiplying the number of credits earned in each course by the numerical values associated with those grades. This figure is then divided by the total number of credits completed, including failed courses, if any. The semester and/or cumulative GPA is used in determining probationary status, requirements for graduation, qualification for the Dean's List, and all matters concerning academic status. Credits transferred from another college are not included in the cumulative GPA at Otis.

Each Otis faculty member has the authority to determine the grades that each student will receive for work done under his or her instruction. Depending on the content of the class, grades include the following elements: attendance, participation, concept, technical facility, execution, papers, examinations, and individual progress. Faculty members customarily discuss their grading practices with students during the first class session.

The Office of Registration and Records mails grade reports to students at the end of each semester. If there is an outstanding balance on a student's account, grades will be held until the account is paid in full.

## Dean's List

BFA students carrying a load of 12 credits or more and with a grade point average of 3.5 or above will be placed on the Dean's List for that semester. This distinction is noted on students' transcripts, and becomes a permanent part of the academic record. There is no Dean's List for the MFA program, as students are graded Pass/Fail.

## Probation and Academic Dismissal

Undergraduate students must maintain a minimum semester and cumulative grade point average of 2.0. If a student fails to meet the minimum requirement, the student will be put on probationary status for the period of one semester. If at the end of that semester the student is unable to meet the minimum requirement of 2.0 in either the semester or cumulative grade point average, he or she will be dismissed from further study at the College. The College also reserves the right to dismiss a student after one semester, if the College feels that the student does not meet the minimum standards for academic and collegiate success.

## Due Process

In the event a student has an issue or concern that is not otherwise addressed or provided for in the Student Handbook, Academic Catalogue, or Otis' other rules, regulations or procedures, the student may inform the Dean of Students of the issue or concern. Otis' subsequent determination and resolution of the issue or concern shall be final.

## Full Time Enrollment

Students register for between 12 and 18 credits per semester. Exceptions require special approval.

**Taking Fewer Than 12 Credits:** Students enrolled at Otis must understand that the College does not permit part time schedules except in cases that are required by law (Americans with Disabilities Act) or in special circumstances (documented illness, death in the family, etc.) Students who believe there is a special circumstance must receive permission from their studio and liberal studies advisors. After receiving advisor approval, students must have their part time schedule approved by the Vice President for Enrollment Management.

International students are not permitted to enroll in fewer than 12 credits except during their final semester, if they have fewer than 12 credits remaining to complete their degrees. Any international student considering a part time schedule must receive advisement from the Designated School Official in the Office of Registration and Records as well as approval from their studio department, liberal studies, and the Vice President for Enrollment Management.

Students on financial aid, including loans, seeking approval for a part time schedule must receive advisement from a financial aid counselor to determine the effect of a part time schedule upon their aid packages. Many forms of financial aid require full time attendance on the part of awarded students. Students who take fewer than 12 credits will be charged the per credit tuition rate for each credit taken. See the tuition and fees schedule.

**Taking More Than 18 Credits:** Students who wish to register for more than 18 credits must submit a request form to their department chairs for approval prior to registering for the additional credits. The request form must also be approved by the Bursar. This request form is available from the Office of Registration and Records. Students who take more than 18 credits will be charged the per credit tuition rate for each credit taken above 18. See the tuition and fees schedule for per credit tuition charges.

## Graduation Requirements

In order to graduate from Otis, a final degree check must be performed to determine that all degree requirements have been completed. Students anticipating graduation must fill out a Petition to Graduate available in the Office of Registration and Records. All graduating students must have their accounts current with the Bursar. 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 the following semester to graduated students, after verification of successful completion of degree requirements, and after all accounts have been cleared. Students must keep the Registration staff informed of their current contact information to ensure that diplomas are mailed to the correct address.

## Commencement

Commencement takes place once a year at the end of the spring semester. In order to participate in the Commencement Ceremony, students must have a minimum cumulative Grade Point Average of 2.0 at the end of the previous fall semester, as well as a minimum Grade Point Average of 2.0 in the major. The Registration Office must confirm that official transcripts for all transfer credits have been received, and that the student has no more than the maximum of six (6) credits to complete following Commencement.

## Participation in Commencement

In order to participate in the commencement ceremony a student must complete all degree requirements by the end of the spring term. An exception may be made for students missing no more than 6 credits toward the completion of their degree requirements. Students who wish to be considered for inclusion in the commencement ceremony, but who are missing no more than 6 (six) credits toward the completion of their degrees must petition through an application to the registrar. On this application the student must state that the missing credits can and will be completed before the end of the fall semester immediately following the commencement ceremony. The student must state how and where the course work will be completed. This application will be treated as a contract, with signatures from the student as well as the chairs of Liberal Arts & Sciences and/or the major studio departments. Only students with approved plans will be allowed to participate in the commencement ceremony. For information about taking remaining requirements at a college other than Otis, please see transfer credits, below.

## Transfer Credit

The College places significant limitations on credits taken at other institutions; this is especially true during the junior and senior years. The Department Chair and the Office of Registration and Records must approve all credits transferred. Transfer credits from any institution attended before enrollment at Otis will be determined by review of official transcripts by both the Admissions Office and the Department Chair. All final official college transcripts must be received before the date of registration. Any questions or disputes about transfer of credits must be resolved within one year of entering Otis.

A current student who wishes to take a class at another college must submit a course approval form signed by the Department Chair. Courses taken at other institutions must be similar in contact hours, content, purpose and standards to Otis courses. The student must receive a "C" or better for the transfer credit to be accepted. Transfer credit will be accepted only from regionally accredited institutions in the U. S. or from international colleges of comparable status.

## Residency Requirement

Otis has a minimum undergraduate residency requirement for graduation of 62 credits; therefore, undergraduate students may transfer in a maximum of 68 credits from other institutions. The Graduate Studies Department allows a maximum of 15 transfer credits for Fine Arts majors and a maximum of 12 transfer credits for Writing majors.



## Adding, Dropping Or Withdrawing From Courses

Students may add, drop or withdraw from a course by:

- 1) Consulting the academic calendar for add, drop and withdrawal deadlines.
- 2) Completing an Add/Drop or Withdrawal Form, available in the Registration Office.
- 3) Having the department chair sign the form for studio courses. If the course is a studio elective in a different department, the form must be signed by both the student's major department and the department offering the course. For Liberal Arts and Sciences courses, students must have the form signed by an academic advisor in the Liberal Arts & Sciences department.
- 4) Returning the form with all required signatures to the Office of Registration and Records.

Those attending school on an F-1 (student) visa may not take less than 12 credits. International students should consult the Designated School Official prior to dropping below 12 credits. Students receiving financial aid may have their awards adjusted downward if they drop below 12 credits. Such students should seek advice from the Financial Aid Office before dropping to part time status.

Important: Students enrolled as part time (less than 12 credits) who wish to increase their total number of credits must see the Bursar prior to returning the Add/Drop Form to the Office of Registration and Records. Students who are adding a course that will make their total number of credits greater than 18 must see the Bursar prior to returning the form to the Office of Registration and Records.

### Wait Lists

Wait lists for closed classes are established at the discretion of the department. Students who wish to register for a class that is full may ask the departmental assistant to add their names to the wait list. If space becomes available, the department will contact the student. An Add/Drop Form must be completed and submitted before a student may attend the new class.

### Limited Non-Degree Seeking Status

Through special approval of the Department Chair and the Senior Staff, students may petition for limited, non-degree seeking status at undergraduate or graduate levels. Students fill out a Petition for Non-Degree Status, which is reviewed by the College. With the approval of the appropriate Department Chair(s) and Senior Staff, and having satisfied any prerequisites, a student may be admitted on a limited, non-degree seeking basis, on a space-available basis. Participation may be contingent upon review of any material or documents deemed necessary by the College. Enrollment with this status is limited to two semesters, for a total of nine credit hours at either the MFA or BFA level, or combination thereof. Students are responsible for the same per-hour tuition rate and fees as matriculated students. Students enrolled with this status are not eligible for financial aid, tuition remission, or any other form of tuition discount.

### Completion of Foundation Studio Courses

Students must complete any missing foundation studio courses before they may begin their junior level studio courses. The missing requirements may be taken during the fall, spring or summer semesters at Otis, or with the Foundation Chair's approval, may be completed off campus at an accredited community college or university. In some cases, students may be permitted to substitute a different studio course for selected missing foundation work. The Foundation Chair must approve any such course substitution prior to enrollment in the course.

### Graduation Rate

Information regarding the Otis student graduation rate is available in the Office of Registration and Records.

## Mobility (Exchange) Program

The Mobility Program allows students to spend one semester in their junior year at another participating art/design college. Students pay regular Otis tuition and fees to attend any AICAD College (see below) or another participating college, on a space-available basis. Credit for mobility study varies by department (see transfer credit, page 108). The program offers personal enrichment through study in a new context with different faculty. For more information or an application, see the Office of Registration and Records.

### AICAD (Association of Independent Colleges of Art and Design) Colleges

Art Academy of Cincinnati; Cincinnati, Ohio  
Art Institute of Boston; Boston, Massachusetts  
Atlanta College of Art; Atlanta, Georgia  
California College of the Arts; Oakland, California  
Cleveland Institute of Art; Cleveland, Ohio  
College for Creative Studies; Detroit, Michigan  
Columbus College of Art and Design; Columbus, Ohio  
Cooper Union School of Art; New York, New York  
Corcoran School of Art; Washington, DC  
Kansas City Art Institute; Kansas City, Missouri  
Laguna College of Art and Design; Laguna Beach, California  
Lyme Academy College of Fine Arts; Old Lyme, Massachusetts  
Maryland Institute College of Art; Baltimore, Maryland  
Maine College of Art, Portland, Maine  
Maryland Institute College of Art, Baltimore, Maryland  
Massachusetts College of Art; Boston, Massachusetts  
Memphis College of Art, Memphis, Tennessee  
Milwaukee Institute of Art and Design; Milwaukee, Wisconsin  
Minneapolis College of Art and Design; Minneapolis, Minnesota  
Montserrat College of Art; Beverly, Massachusetts  
Moore College of Art and Design; Philadelphia, Pennsylvania  
Oregon College of Art and Craft; Portland, Oregon  
Pacific Northwest College of Art; Portland, Oregon  
Parsons School of Design; New York, New York  
Pennsylvania Academy of the Fine Arts; Philadelphia, Pennsylvania  
Pratt Institute; Brooklyn, New York  
Rhode Island School of Design; Providence, Rhode Island  
Ringling School of Art and Design; Sarasota, Florida  
San Francisco Art Institute; San Francisco, California  
School of the Art Institute of Chicago; Chicago, Illinois  
School of the Museum of Fine Arts; Boston, Massachusetts  
University of the Arts; Philadelphia, Pennsylvania

### International AICAD Affiliates

Alberta College of Art and Design; Calgary, Alberta Canada  
Emily Carr Institute of Art and Design; Vancouver, B.C., Canada  
Nova Scotia College of Art and Design; Halifax, Nova Scotia  
Ontario College of Art and Design; Toronto, Canada

### Non-AICAD Colleges

École Nationale Supérieure des Beaux Arts; Paris France  
Konstfack National College of Art; Stockholm, Sweden  
Ravensbourne College of Design; Chislehurst, Kent, United Kingdom  
Tyler School of Art; Philadelphia, Pennsylvania  
Winchester School of Art; Winchester, Hampshire, United Kingdom  
Willem de Kooning Academy; Rotterdam, Netherlands

## Veterans

As a recognized institution of higher learning, Otis welcomes veterans and the dependants of 100% service-connected disabled or deceased veterans who qualify under the provisions of the United States public laws pertaining to their education. A Certificate of Eligibility from the Veteran's Administration must be presented with the application for admission. Veterans must be accepted into a degree program to be eligible for Veterans Administration benefits. Please refer to this catalogue, pages 106-111 for academic regulations.

## PAYMENT OF TUITION AND FEES

Financial arrangements must be made with the Bursar during registration for each semester. Outstanding balances must be paid in full before a student is cleared to register for the next semester. To determine the upcoming semester's balance, refer to the tuition and fees schedule in the Student Academic Planner, as well as the Financial Aid award letter, if applicable. The balance due will be the difference between total tuition and fees and the total net amount of any financial aid awarded. Tuition balances owed may be paid using any of the following methods:

- Payment Plan (Please note that this option is not available to International Students)
- Received or anticipated award of financial aid
- Cash, personal check, cashier's check, money order or credit card (Visa or Mastercard)
- Any combination of the above

Questions regarding payment of student account balances should be directed to the Bursar's Office. Questions concerning Financial Aid should be directed to the Office of Financial Aid.

## TUITION REFUNDS

The official date of withdrawal used in calculating refunds will be the student's last date of attendance as determined by the Registrar. Refer to "Change of Status" on pg. 116. Students dismissed from Otis for disciplinary reasons forfeit the right to claim refunds of tuition, deposits, and fees. Students who withdraw will have their tuition and fees reduced according to the following schedule. In addition, students will be charged a \$100 fee.

If you withdraw in Fall 2005 by 5:00 pm	Refund
Friday, August 26	100%
September 2	90%
September 9	75%
September 16	50%
September 23	25%
after September 23	0%

If you withdraw in Spring 2006 by 5:00 pm	Refund
Friday, January 13	100%
January 20	90%
January 27	75%
February 3	50%
February 10	25%
after February 10	0

If you withdraw in Summer 2006 by 5:00 pm	Refund
Friday, May 19	100%
May 26	90%
June 2	75%
June 9	50%
June 16	25%
after June 16	0

Title IV Federal regulations require that a student who withdraws and is receiving Title IV financial aid will retain a portion of his/her federal aid based on the percentage of time he/she has attended classes during the semester. The remaining financial aid must be returned to the government.

A student who withdraws after attending 60% of the semester will not have his/her Federal and State financial aid adjusted. Any and all Otis grants and scholarships are earned at the completion of the semester. A student who withdraws before the end of the semester forfeits all Otis grants and scholarships.

Tuition and fees are calculated using the following charges, as applicable. Full payment (less committed financial aid) is required at the time of registration. All financial arrangements must be made with the Bursar's Office prior to registration. Fees are subject to change without notice. Please note that the amounts of tuition and fees listed below are per semester. For refund of fees and tuition, see the Refund Policy.

## Tuition and Fees for 2005 - 2006

B.F.A. Tuition	
Per Credit Tuition (under 12 or over 18 credits)	\$12,855
M.F.A. Tuition	857
Per Credit Tuition (under 12 or over 18 credits)	13,355
Registration Fee	890
Technology Fee	200
<b>course based fees</b>	75
General College Material Fee	25
ESL English Class Fee	1,000
Studio Course Materials Fees	Vary - see schedule
<b>miscellaneous fees</b>	
Unofficial Academic Transcript	no charge
Official Academic Transcript (5-day service)	5
Rush Official Academic Transcript (24 hour service)	25
Financial Aid Transcript (5-day service)	no charge
Returned Check Charge	50
Parking Fee (Goldsmith Campus)	no charge
Replacement Parking Sticker Fee	20
Parking Violation	25
Late Registration Fee	275

## Financial Aid

Financial Aid is a very important resource for most students who wish to attend Otis. Financial assistance in the form of grants, loans, scholarships, and/or work-study will help to bridge the gap between the students' own resources and the cost of tuition and fees.

The financial aid application is different from the admission application, and must be completed accurately and carefully. Every student who is interested in receiving some form of Federal or institutional financial assistance should apply for financial aid. Scholarships are awarded on the basis of merit and financial need. Students must apply in order to determine the financial aid for which they are eligible. When students apply for financial aid, they will be considered for all forms of assistance, including grants, loans, and work-study.

## Frequently asked questions

### **Am I eligible to receive Financial Aid?**

Most students who are citizens of the U.S. or Legal Resident Aliens and who are enrolled in an accredited degree program will be eligible to receive federal grants, loans, or work-study to help pay tuition and fees.

To receive Financial Aid each year at Otis, students must:

- A) be a U.S. citizen or legal Resident Alien;
- B) be registered with Selective Services (males over the age of 18);
- C) maintain satisfactory progress;
- D) have a high school diploma or a General Education Development (GED) Certificate, pass a test approved by the U.S. Department of Education, meet other standards your state establishes that are approved by the U.S. Department of Education, or complete a high school education in a home school setting that is treated as a home school or private school under state law. See the financial aid administrator for more information.

### **How do I apply for Financial Aid?**

In order to apply for financial aid a student must complete a Free Application for Federal Student Aid, known as the FAFSA. Returning students must submit an Otis Financial Aid Application every year. Both applications are available from the Otis Financial Aid Office. FAFSAs are also available from high school guidance counselors and college Financial Aid counselors. Online filing of the FAFSA is highly recommended. ([www.fafsa.ed.gov](http://www.fafsa.ed.gov)) The Federal government and the Otis Financial Aid Office will process your application to determine your eligibility for Financial Aid. The Financial Aid Office will notify students of their Financial Aid awards beginning March 1.

### **Do I still have to pay a tuition deposit if my Financial Aid is more than the amount of tuition and fees?**

All new students are required to pay a tuition deposit if they have been admitted, in order to secure a place in the entering class. The deposit is applied to tuition and fees, and is not an additional charge. It demonstrates your intention to enroll in one of a very limited number spaces each semester.

### **When should I apply for Financial Aid?**

The FAFSA can be filed after January 1 of the year you plan to attend college. Online filing is highly recommended. It takes two to four weeks for the FAFSA to be processed. The Otis priority date is February 15. Some Financial Aid awards are limited and awarded to students on a first-come, first-awarded basis, so it is very important to apply early.

### **My parents have not filed their income tax forms yet. Can I apply for aid without this information?**

Yes. You may complete the FAFSA using an estimate based on your family's previous year's tax return. The Federal government will generate and send you and the college a Student Aid Report in approximately two to four weeks. You must review the Student Aid Report and make any necessary changes or corrections. Any changes or corrections must be processed before your Financial Aid can be finalized.

### **I am under 24 years of age and live on my own. Must I use my parents' financial aid information on the FAFSA?**

Except in unusual circumstances, students under 24 years of age are considered dependent and must use their parents' income information on the FAFSA. Students will be declared independent only according to the guidelines set by the Department of Education. Federal funds (known as Title IV funds) are distributed according to Federal regulations, not Otis regulations.

**Will Financial Aid cover all of my expenses at Otis?**

Probably not. Financial Aid is just that- assistance in paying the costs of tuition and fees. Most students should plan to pay some part of the tuition and fees, as well as living expenses.

**If my Financial Aid award does not completely cover tuition and fees, does Otis have a payment plan?**

Otis offers an interest-free payment plan, administered by Academic Management Services (AMS), which allows students and their families to make monthly payments toward full tuition and fees.

**How and when will financial aid funds be paid?**

Federal, state and institutional grants/scholarships will be paid to students' tuition accounts at the beginning of each semester if all financial aid paperwork is complete and student is registered. Electronically transmitted Stafford, PLUS and private loans/private scholarships will be paid to students' accounts within three days of receiving the funds.

**Students must reapply for Financial Aid every year.**

The following additional documentation may also be required to complete the Financial Aid application process. The Financial Aid Office will notify applicants if additional information is required:

- Copy of parents' previous year's federal tax form
- Copy of student's previous year's tax form
- Dependent/Independent Verification Worksheet.
- Final award disbursement will depend on the receipt of all documentation.

All students must pay a tuition deposit if they have been admitted to Otis and want to secure a place in the entering class. The deposit is applied to tuition and fees, and is not an additional charge. It demonstrates your intention to enroll in one of a limited number of spaces at Otis

**What other resources are available in addition to Otis and federal funds?**

Many organizations provide scholarships to qualified students in all areas of study. Your local library is a good starting place for researching scholarships. Many Web sites provide information on outside assistance and scholarships. In addition, credit unions and civic or religious organizations are good places to look.

**Important information**

The Otis College of Art and Design Title IV Code is 001251.

**On-Line Resources**

- American Student Assistance – [www.amsa.com](http://www.amsa.com)
- College Scholarship Services – [www.collegeboard.org/finaid/fastud/html/](http://www.collegeboard.org/finaid/fastud/html/)
- Electronic Financial Aid Library – <http://nt.scbbs.com/finaid/>
- FinAid: Financial Aid Information – [www.finaid.org](http://www.finaid.org)
- On-Line FAFSA – <http://www.fafsa.ed.gov/>

**Gift Aid**

- Otis Institutional Grant
- Otis Transfer Scholarship
- NPDA Scholarship Award
- Otis International Scholarship
- Federal Pell Grant
- Federal Supplement Education Opportunity Grant (SEOG)
- State grants, such as the Cal Grant

## Loans/Work Programs

Federal Work-Study  
Institutional Work-Study  
Federal Stafford Subsidized and Unsubsidized Loans  
Federal Parent Loan for Undergraduate Students (PLUS)

## Named Scholarships

Ahmanson Foundation Undergraduate Scholarship  
Ahmanson Foundation Graduate Scholarship  
Akiyama/Westcoast Knitwear Scholarship  
Saul and Sally Bernstein/Friends of Joe Mugnaini Award  
Abe Bolsky Memorial Scholarship  
Gail and Stuart Buchalter Award  
Council on Fashion Design America Scholarship  
Betty and Monte Factor Graduate Scholarship  
Judith Felsenthal & Pat Kandel Scholarship  
Henry Milton Foster Scholarship  
Rosalinde Gilbert Memorial Scholarship  
Peter Goulds Fine Arts Scholarship  
THE GROUP Scholarship  
GUESS? Inc. Fashion Scholarship  
Jack Handford Memorial Scholarship  
William H. Hannon Foundation Scholarship  
William Randolph Hearst Foundation Scholarship  
Stephanie Hopp Memorial Scholarship  
Neil Konheim Memorial Scholarship  
Ben Maltz Scholarship  
Frederick Monhoff Memorial Prize  
Claire & Theodore Morse Foundation Scholarship  
NAMSB Foundation Scholarship  
David Narva Memorial Scholarship  
Bruce and Nancy Newberg Fashion Scholarship  
NIKE Scholarship in Design  
Otis Benefit & Fashion Show Scholarship  
Alexis Riekeman Memorial Scholarship  
Phillip Rosenberg Memorial Scholarship  
Security Textile Scholarship  
Sidney Stern Memorial Trust Scholarship  
Target Scholarship  
Toy Industry Foundation Scholarship  
Edie & Lew Wasserman Scholarship  
Hannah Winderman Memorial Scholarship

Otis awards grants and scholarships on the basis of merit and need. These grants and scholarships do not have to be repaid. The determination of merit for continuing students is by review of academic records and department chair nominations. Named scholarship awards are not automatically renewable; students must reapply each year. An applicant who does not receive a scholarship one year may apply in subsequent years. Merit for new incoming students is determined through a competitive evaluation of the applicant's admission materials. Any and all Otis grants and scholarships are earned at the completion of the semester. If students withdraw before the end of the semester or drop below full time (12 units), they forfeit all Otis grants and scholarships.

## Federal Pell Grant

The Pell Grant program is for undergraduates only, and is one of the government's largest student aid programs. This grant is open to all qualified students and it does not have to be repaid. It may be used at any accredited college. The applicant must be enrolled as an undergraduate in a degree program and must meet the Pell Grant eligibility criteria, which are determined annually by the government. Awards vary from year to year. Students may apply through completion of the Free Application of Federal Student Aid (FAFSA). After submission of the FAFSA to the federal processor, the student's financial information will be sent to the Financial Aid Office for processing. Based on this information, and the student's enrollment status, the Financial Aid Office determines the amount of the applicant's award. After enrollment, these funds are credited to the student's tuition account.



## Federal Supplemental Educational Opportunity Grant (SEOG)

For undergraduates only, eligibility for this governmental grant depends on the applicant's need as determined through completion of the FAFSA and the availability of SEOG funds.

## California State Grant Program (Cal Grant)

To apply, a student must be a California resident for at least one year prior to application, from September to September. California residents apply by completing a Cal Grant GPA Verification Form and the FAFSA by March 2 each year. Applications are available through the Financial Aid Office beginning January 1.

Applicants may also request a GPA Verification Form from their high school or community college counseling office or from the California Student Aid Commission, P.O. Box 419027, Rancho Cordova, CA 95741-9027. Cal Grants, awarded by the state to qualified residents, are based on financial need and grade point average. Students who attended a non-graded high school must take the Scholastic Aptitude Test (SAT). The deadline for filing the SAT forms is September of each year. Further information can be obtained from the College Board Admissions Testing Program, P.O. Box 1025, Berkeley, CA 94701.

## Out-of-State Scholarship and Grant Programs

Many states maintain scholarship and grant programs. The requirements for qualifying students may vary from state to state, with maximum awards as high as \$2,000, but students must maintain a legal permanent address in their home state.

## Work-Study

The Federal Work-Study Program (FWS) is a government-supported work program administered by the College. Depending on availability, funds will be awarded to qualifying students up to a maximum of \$4,000 a year. Unlike grant programs, these funds must be earned by the student through part time on-campus or approved off-campus employment. Each year, in addition to FWS funds, Otis adds institutional funds to its FWS funds so that more students have the opportunity for employment on campus. Part time work is available, and a limited number of temporary employment opportunities are available during vacation periods.

## Subsidized Stafford Loans

The Stafford Subsidized Loan Program is a Federally funded program. Interest is subsidized. Loan eligibility is determined by the Financial Aid Office. Loan applications will be mailed to the student from the guarantor 4-6 weeks after the student submits the signed award letter, if the student has not previously completed an MPN at Otis. These funds must be repaid. The student portion of the application should be completed and submitted to the guarantor no later than four weeks before the beginning of the semester. The student must have a complete financial aid file before loans are processed, and an entrance interview (arranged through the Financial Aid Office) before funds are disbursed.

## Unsubsidized Stafford Loan

This loan is similar to the Subsidized Stafford Loan, except that the interest is not subsidized by the government. These funds must be repaid and can be used only for school-related expenses such as tuition, fees, books, supplies, and room and board.

## Federal Parent Loan for Dependent Students (PLUS Loan)

The Federal PLUS loan program allows parents to borrow money for their children's education. These loans allow parents to apply for financial aid for each dependent student, whether he or she is a freshman, sophomore, junior, or senior.

## Other Available Loans

Several private, non-federal loan programs are available. See [www.otis.edu](http://www.otis.edu)

## International Students

International Students with student visa status qualify for limited scholarship aid only. All other aid listed is available only to United States citizens and legal permanent residents. International applicants should research all sources of aid from government and private organizations in their country before leaving, since it is extremely difficult to obtain aid after arriving in the U.S.

## Study Abroad (Mobility) Program

Financial aid funds can help with costs associated with studying at an out-of-state or foreign institution. See page ?? for more information.

## Student Rights And Responsibilities

Students have the right to know the programs available at Otis; the procedures and forms for applying for student assistance; how eligibility is determined; the criteria for selecting recipients from a group of eligible applicants; the criteria for determining the types and amounts of financial assistance; access to relevant records in their student file; the terms and conditions governing the receipt of funds from any College scholarship, grant, student work, and loan programs; and policies that govern processes regarding financial aid offers and appeals regarding refusal of award offers.

## 2005-2006 Cost of Attendance (COA)

COA is an estimate of what it costs to attend Otis. Actual COA depends on enrollment and personal lifestyle. These figures are estimates only, since actual costs depend on enrollment and lifestyle.

### 9-month undergraduate (bfa)

	Live with Parents	Off-Campus
Tuition (12-18 credits)	\$25,710	\$25,710
Registration Fees	\$400	\$400
Technology Fee	\$150	\$150
General College Materials Fee	\$50	\$50
Room and Board	\$3,000	\$9,000
Books and Supplies	\$2,400	\$2,400
Personal and Transportation	\$2,400	\$2,600
Loan Fees (average)	\$300	\$300
Total	\$34,360	\$34,360

### 9-month graduate (mfa)

	Off-Campus
Tuition(12-18 credits)	\$26,710
Registration Fees	\$400
Technology Fee	\$150
General College Materials Fee	\$50
Room and Board	\$9,000
Books and Supplies	\$2,400
Personal and Transportation	\$2,600
Loan Fees (average)	\$300
Total	\$41,560

### one-semester undergraduate (bfa)

	Live with Parents	Off Campus
Tuition (12-18 credits)	\$12,855	\$12,855
Registration Fees	\$200	\$200
Technology Fee	\$75	\$75
General College Materials Fee	\$25	\$25
Room and Board	\$1,500	\$4,500
Books and Supplies	\$1,200	\$1,200
Personal and Transportation	\$1,200	\$1,300
Loan Fees (average)	\$150	\$150
Total	\$17,180	\$20,280

### one-semester graduate (mfa)

	Off-Campus
Tuition(12-18 credits)	\$13,355
Registration Fees	\$200
Technology Fee	\$75
General College Materials Fee	\$25
Room and Board	\$4,500
Books and Supplies	\$1,200
Personal and Transportation	\$1,300
Loan Fees (average)	\$150
Total	\$20,780

## Due Process Procedure

In the event a student has an issue or concern that is not otherwise addressed or provided for in the Student Academic Planner or Otis's other rules, regulations or procedures, the student may inform the Dean of Students of the issue or concern. Otis's subsequent determination and resolution of the issue or concern shall be final.

## FERPA

The Family and Education Rights and Privacy Act (FERPA) affords students certain rights with respect to their education records. They are:

The right of the student to inspect and review his/her education records within 45 days of the day the College receives a request for access. Students should submit to the Registrar, Dean of Students, 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, or research, or support staff position including law enforcement unit personnel and health staff); a person serving on the Board of Trustees; or a Student serving on an official committee, or assisting another school official in performing his or her tasks.

A College official has legitimate educational interests if the official needs to review an education record in order to fulfill his or her professional responsibility. The College may disclose certain information, known as directory information, at its discretion without consent. Students may refuse to let the College release any or all of this information. If a student does not want this information released, the student must send written notice annually to the Registration Office. 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

## Non-Discrimination

Otis does not discriminate on the basis of race, religion, color, national origin, gender, sexual orientation, handicap, or age. Otis seeks compliance with Title VI of the Civil Rights Act of 1964, Title IX of the Education Amendments of 1972, and Section 504 of the Rehabilitation Act of 1973, as amended, which respectively prohibit such forms of discrimination. Otis policy prohibits students, faculty, staff and Otis agents from discrimination against, and abuse or harassment of any person because of his or her race, color, or national origin. This prohibition against discrimination includes engaging in behavior that may:

- a) Threaten the physical safety of any member of the community;
- b) Create an educational environment hostile to any member;
- c) Discriminate against another person or persons;
- d) Inflict physical, emotional or mental injury to, or provoke a violent response from, a reasonable person.

This policy applies to all members of the College including students, faculty, and staff, as well as guests, visitors and those functioning in relationship to or as agents of Otis. Otis is committed to providing and promoting an environment free of racially discriminatory conduct, and each member of the College community shares in the responsibility of this commitment and the promotion of these values.

## Accident/Medical Insurance

Accident insurance is required as part of enrollment, and the cost is automatically included. It provides minimal coverage for College-related accidents only. Centinela Hospital Medical Clinic (Westchester) and Good Samaritan Hospital (Fashion) accept this insurance. Student Affairs has details and claim forms. The mandatory accident insurance does not provide coverage for medical or other health-related issues. Information about optional medical insurance for health maintenance and illness, provided by an outside vendor for an additional fee, is available through the Office of Student Affairs.

## Career Services

The Office of Career Services provides students and alumni with assistance in career planning and development. Workshops and individual counseling are available for resume preparation, interview skills and career mapping.

## Crime Statistics

The Federal Government mandates the disclosure of certain crime statistics so that students, employees and families can be educated about the safety of college campuses. Please be aware that these are statistics for the most severe forms of crime. Students should still be vigilant about their personal safety and take care of their personal possessions. A guard, available 24 hours a day, is stationed at the front entrance of Ahmanson. The guards make regularly scheduled rounds of the building and perimeter. Please contact them immediately if you need assistance at ext. 6965. If you need the police or paramedic assistance, dial 911. Incident Report forms, available from the Office of Student Affairs or the Security Desk, should be used to report any crime against person or property. The following statistics, as reported to the Dean of Students for both Goldsmith and Fashion Campuses, are provided in accordance with the Student Right to Know and Campus Security Act, 1990.

REPORTED INCIDENTS	2003-2004
Murder	0
Sex Offenses	0
Robbery	0
Aggravated Assault	0
Burglary	0
Motor Vehicle Theft	0
Liquor Law Violations	0
Drugs	0
Weapons	0
Total	0 Arrests

## Housing

The Student Housing Program is an off-campus housing arrangement for Otis Foundation students, offered on a priority basis (e.g., out-of-country, out-of-state, etc.) Otis' residential community provides student programming (i.e. seminars, workshops, events) and guidance from the Residence Life Staff. All units have four residents (two per room) and roommate assignments are made by Residence Life Staff based upon a roommate questionnaire. Within the apartment complex, students must maintain the highest level of conduct

### What are the amenities?

Each unit has two bedrooms and two baths. Amenities include: paid utilities, separate master suites, two walk-in closets, T1 internet, cable ready, phone ready (four separate lines), access to pool, jacuzzi, laundry facilities, entertainment room, and recreational center. Each is furnished with stove, refrigerator, microwave, and dishwasher. For security, the building and garage have a state-of-the-art card key entry system.

### Are there any additional costs for Otis Student Housing?

Furniture, food, phone, and cable/direct T.V. are not included in the semester payment. Otis does have a relationship with Brooks Furniture which offers student furniture packages at a discounted price. Brooks Furniture (310) 306-2131.

### What if I need short-term housing?

Many students reside in temporary housing before committing to an apartment lease. This affords the student time to search for a comfortable environment that they can call home. You may obtain temporary housing from such places as the Furama Hotel (800) 225 8126 (adjacent to the school), and the Holiday Inn Los Angeles (800) 624-0025 (ten blocks from the school). Both offer an Otis student rate, subject to availability. Please identify yourself with Otis when calling for room reservations.

### How can I find out about roommates and apartments?

Student Affairs maintains a bulletin board that lists roommates and available housing. Local apartment agencies are also available to help students with their housing/roommate search. These agencies agree to provide certain services for a small fee. More information may be found in the Office of Student Affairs.

## The Galef Center for Fine Arts

Opened in fall 2001, is a dynamic presence on the Goldsmith Campus. It houses the Fine Arts Program—painting and sculpture studios; lighting and video studios; department and faculty offices; individual senior studio spaces; and the Bolsky and Ben Maltz Galleries.

The Center's orientation in the landscape creates an entry plaza, a sculpture garden, and a large outdoor space for all-College gatherings. Natural light and interaction with the outdoors are essential elements of the interior architecture. The open, flowing spaces of the "art factory" stimulate new approaches to thinking, working, and visualizing.

## Elaine and Bram Goldsmith campus

The five-acre campus is centrally situated on LA's Westside amid the technical film, digital imaging and toy industries, and close to many galleries, museums and artists' studios. Campus buildings include Kathleen Ahmanson Hall, which houses Communication Arts, Digital Media, Environmental Design, and Toy Design. Each program has dedicated student space as well as shared resources such as the academic computing lab, metal/plastic/woodshops, video/sound editing, photo darkrooms, printmaking, and letterpress. Much of the common space within Ahmanson is open and free of permanent walls and corridors. This intentional fluidity embodies the Otis philosophy, which encourages creativity and the interplay of art and technology.

## The California Market Center

Occupying the second floor of the California Market Center, the Fashion Design Program is anchored in the heart of the Los Angeles fashion district. The campus is custom designed with floor-to-ceiling interior glass walls, bringing abundant natural light into its eight spacious sewing and fitting studios, six drawing and design rooms, two seminar spaces, textile studio, fully-equipped computer lab, fashion library, and comfortable student lounge.

## Helen and Abraham Bolsky Gallery

Students produce exhibitions of student work. The gallery's flexible space acts as a laboratory where students develop installation, curatorial and event-planning skills.

## The Millard Sheets Library

Houses over 40,000 volumes, with the collection concentrated in the arts. In addition to books, the Library includes 5,000 circulating videos, DVDs and CD-ROMS.

Otis subscribes to over 150 magazines and journals, and provides online access to thousands of additional periodicals through online full-text databases. Students can browse through magazines on subjects as diverse as art, news, business, popular culture, history, science, music, and fashion.

The Library's web site offers a wealth of electronic resources, including 20,000 e-books, all accessible from home. To equip students with the sophisticated information search techniques they need, the Library provides Information Literacy instruction in several required courses. Library staff are always available to assist students one-on-one.

## The Audio/Visual Lab

Students from a variety of disciplines learn the language of video and sound, and gain a respect for past and current technologies. Encouraged to experiment with many different mediums, they learn the philosophy behind the production with audio and video; everything from lighting, filming, green screen techniques, non-linear editing, sound design/composition and projection. Our fully equipped facility includes high-end video and film cameras w/ accessories, professional lighting kits, green screen studio/stage, audio booth & control room, Final Cut Pro Editing Lab and even a screening room to critique your final projects.

Equipment available for check out: video cameras, miniDV, High 8, and VHS (e.g. Panasonic DVX100's, Canon XL1's & GL2's); audio equipment (MiniDisc, DAT, and Analogue Recorders with a wide variety of quality microphones and preamps); film equipment (Super8 cameras/accessories and 1 Arriflex 16mm camera/accessories); and tripods, glidecam, lighting kits, and high-end LCD Projectors for installations and presentations. The Video Lab also provides mobile multimedia stations for presentations, with Macintosh G4's, projectors, and all the latest software and wireless connectivity.

## The Photography Lab

Open to all disciplines, this facility brings faculty, students and professionals together to work side by side, creating an environment where learning happens naturally, through informal discussion and interaction. Equipment includes black-and-white and color enlargers, twenty Omega D5 enlargers capable of handling 35mm, 120mm and 4"x5" film, and tray processing of prints up to 20"x24". On the color side, students may use one of ten individual color darkrooms and the 30"RA-4 processor. In the mural facility, students enlarge their negatives into huge prints up to 4x7'. A variety of cameras (35mm, medium format, 4"x5" and digital), as well as lights, stands and tripods are also available for student use. An Agfa Duoscan flatbed scanner accommodates both transparent and opaque media.

## The Lighting Studio

Students will find everything they need for fashion shoots, portraiture and still life in this spacious facility. Norman strobes, tungsten lights and some natural light are available, along with soft boxes, umbrellas, diffusers, reflectors and gels.

## Laboratory Press

In this hands-on facility, students investigate the origins of typography and the notion of the book as a visual communications medium. Conceived as a laboratory for aesthetic exploration and practical production, the Lab Press is an integral part of the graphic design and illustration curriculum, linking time-honored tools to today's digital media.

From metal type to digital plates, students experience the traditional disciplines of typography, letterpress, printing, and bookbinding while learning to integrate type and image, structure and content, process and product. Student work produced in the Lab Press, which boasts a large collection of wood and metal type and Vandercook printing presses, has been widely exhibited in many major book arts collections, including the UCLA Special Collections Library.

## Frederick Monhoff Printing Lab

The Print Lab, with two unique studios, offers the latest imaging technologies—photo-based lithography, intaglio, screen-printing and sandblast-resist films—as well as more traditional printing media. Two lithography presses, and space for approximately twelve to fourteen screen-printing frames, and an intaglio press comprise the resources. A centrally located darkroom allows students to work on a variety of media in lightfast conditions.



## Woodshop/Modelshop/Metalshop

Everything from furniture to sculpture is created in this facility. Milling, shaping, joining, and finishing of fine hardwoods, fiberboard, plywood, plastics, foam and bent laminations take place. Students also experiment with state-of-the-art computer milling machinery, two Z-Corp computer driven rapid prototyping machines, plastic vacuum forming equipment and small scale model making equipment for plastic and wood. A large selection of hand and power tools can be used here or in the studios. In the metalshop, students cut, form, shape, grind, polish, and finish materials. They also precision machine plastic and metal, and weld with oxy-acet and TIG. Adjacent to the facility is the foundry where lost wax and ceramic shell bronze casting take place.

## Computer Center

Academic Computing Services supports the computing technology requirements of Otis' academic programs through facilities designed around digital-based production methods, including image manipulation, digital video/audio, motion graphics, 3D modeling, and animation.

The open-access lab and computer classrooms are equipped with the latest Power Macintosh computers and Windows 2000 workstations, high resolution scanners and printers. Here, Otis' art and design classes merge studio and computer-based techniques of illustration, typography, layout, 3D imaging, interactive design, video editing, and motion graphics. Students have the opportunity to produce original work on various forms of media including large format color prints, DVD's and rapid prototyping.

## History

In 1918, General Harrison Gray Otis, the founder and publisher of the Los Angeles Times bequeathed his home to the city for “the advancement of the arts.” For almost eighty years, Otis remained at this Wilshire Boulevard address until 1997, when the College moved to the Westside campus.

From Spanish-Moorish mansion to seven-story cube, Otis continues to evolve. Designed by architect Eliot Noyes for IBM, the 115,000 square-foot building was renovated by Bobrow Thomas, using the concept of an artist’s loft, or a working studio, rather than that of a traditional classroom. Ahmanson Hall’s open plan encourages communication among the departments, as well as between students and faculty. The 40,000 square foot horizontal Galef Fine Arts Center, designed by Frederick Fisher Architects, opened in 2000. Its complex geometry and corrugated metal forms contrast with the “punchcard” vocabulary of Ahmanson Hall. Together, these buildings comprise the Elaine and Bram Goldsmith Campus.

## Timeline

- 1979:** After six decades as a public institution, Otis goes private by allying with New York’s Parsons School of Design. The fine arts curriculum is supplemented with three new design departments.
- 1992:** Otis splits from Parsons, becoming the autonomous Otis College of Art and Design.
- 1997:** Otis relocates from its historic Westlake home to new campuses—one downtown in the heart of the fashion district, and the other on L.A.’s Westside, a few miles from the beach. Graduate Studies is relocated to its own campus in nearby El Segundo.

## Other Programs

Otis offers the Summer of Art Program for students ages 15 and older who wish to experience art and design in an extraordinary art college environment. The intensive, four-week pre-college program attracts serious young artists who seek to strengthen and enhance their art skills, as well as students with limited art training. Contact (310) 665.6864 or soa@otis.edu.

## Portfolio Preparation

Students develop basic drawing and perceptual skills and create a portfolio suitable for submission to art and design colleges. Instruction, which covers color and design principles, drawing from observation, and the vocabulary of art, establishes a foundation for all visual arts pursuits and develops skills, creativity, and aesthetic sensibilities. Work is evaluated in informal critiques so that students can monitor their progress.

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