



LCAD

Course Catalog 2024

BFA in Animation

Whether working with paper, pixels or puppets, as an Animation major at Laguna College of Art + Design (LCAD), you will become skilled at shaping compelling frame-by-frame performances that inspire viewers to accept that the characters on screen are alive with genuine thoughts and sincere emotions. LCAD's BFA program in Animation is dedicated to ensuring that you become an exceptional storyteller who understands the entire process of filmmaking from script to screen. You will develop your abilities in traditional animation with classic artistic skills and then enhance that knowledge with fluency in the latest digital tools. Our Animation faculty is composed of experienced industry professionals who are here to help you bring your characters to life in your own unique style.

LEARNING OUTCOMES

- + Create convincing, feature-quality animation of original characters that allows personality and emotion to dictate unique acting choices, expressions and movement.
- + Pitch stories clearly and succinctly, showing an understanding of structure and character and the ability to elevate the material by incorporating group critique.
- + Demonstrate effective communication skills necessary for collaboration in group productions.
- + Demonstrate competence in filmmaking disciplines such as directing, screenwriting, editing, sound design and cinematography.

REQUIRED STUDIO COURSES

FD150: Fundamentals of Drawing + Perspective

Credits: 3

This is an introduction to drawing, covering the basic technical skills and materials necessary to create convincing representations of simple or complex still-life forms with an emphasis on applied perspective. Students are introduced to composition and the concepts of creating volume and space utilizing lines as measurement, construction drawing, value and linear perspective systems. Materials include graphite and charcoal.

Pre-requisites: None

FD151: Fundamentals of Figure Drawing

Credits: 3

This course is an introduction to drawing the human form. Students work from the draped and undraped model. Emphasis is on accurate representation of the figure utilizing observation with the elements of gesture, measurement, construction line, volume, proportion, and surface anatomy. Materials include graphite and charcoal.

Pre-requisites: None

FD155: Fundamentals of Story

Credits: 3

This course is an exploration in story structure and the incorporation of classic storytelling techniques/archetypes in the medium of film.

Pre-requisites: None

FD157: Fundamentals of Animation

Credits: 3

This introductory course covers the principles of classical, full animation technique on paper, dimensional constructive drawing techniques as well as the analysis of action and movement in the natural world. Students explore these concepts through exercises which isolate the core principles being taught. Students will learn the fundamentals common to all animation techniques.

Pre-requisites: None

FD158: Fundamentals of Maya

Credits: 3

This course introduces the students to the complex interface of Maya, one of the leading software programs in animation and graphic design industries. Students will learn how to navigate Maya's interface exploring basic modeling, rigging, lighting, texture, and camera set-up.

Pre-requisites: None

AN209: Animation 1

Credits: 3

This course expands on the fundamentals, applying the basic concepts to further develop skills in locomotion and acting for animation. Students will progress their understanding of motion, weight, and balance, develop pantomime character performance skills, and have their first introduction to animating dialogue. Students will gain a deeper grasp of traditional animation principles and character animation techniques.

Pre-requisites: FD151, FD157

AN215: Character Design 1

Credits: 3

This course offers an intense investigation of character design. The objective of this course is to design model sheets of unique and imaginative animated characters. Students begin with preliminary sketches and construction drawing, and continue to develop numerous rotation drawings (turnarounds) of facial expressions and a variety of action poses that are refined and which eventually lead to more finished drawings. A variety of styles are explored. Emphasis is on working from imagination and strengthening drawing skills.

Pre-requisites: AN209

AN217: Figure Drawing for Animators 1

Credits: 3

This is a figure drawing course for animators that focuses on gesture and how to capture the essentials of movement, dynamic expression, and the individual model's attitude. A variety of drawing media will be introduced.

Pre-requisites: FD151

AN218: Storyboarding 1

Credits: 3

This course covers how to effectively portray the essence of a story by means of quick and accurate sketches. Students learn to develop and create a sequential series of staged drawings (the visual script of each scene in a film). A brief overview of script writing is included. The script's plot, situations, and conflict are developed from rough sketches to finished presentations. This course also examines staging, cinematography, drama, action notes, dialogue, pacing, timing, and sequencing the story's action.

Pre-requisites: FD155, AN310

AN220: Animal Drawing 1

Credits: 3

This course emphasizes 3-dimensional form analysis: proportion, scale, foreshortening, and weight. Using an economy of line and value, students will strive to capture emotion and expression of animal forms by depicting gesture, manner, attitude, and rhythm. Comparative studies of animal and human anatomy will empower students with strong, imaginative drawing skills. A variety of domestic and zoo animals will be studied and drawn in the studio and on location.

Pre-requisites: AN217

AN250: CG Animation 1

Credits: 3

This introductory CG animation course focuses on the tools of industry-leading Autodesk Maya specifically for creating high-performance animation. Students build upon their foundational knowledge of animation tools and processes, progressing from introductory mechanics with simple rigs, and advancing to pantomime acting utilizing a full-character rig. Students will learn to apply animation principles to CG techniques, with instruction emphasizing a traditional approach to 3D character animation for achieving strong personalities and acting.

Pre-requisites: FD158, AN209

AN301: CG Animation 2

Credits: 3

This course is designed to teach students advanced CG animation techniques by applying traditional character animation principles to CG animation. Students will enhance their approach and workflow while deepening their understanding of Maya animation tools. The course focuses on advancing CG skills in performance and locomotion, progressing to dialogue and character interaction. By the end, students will have produced a polished demo reel showcasing their advanced CG animation capabilities.

Pre-requisites: AN250

AN303: Digital Clean Up

Credits: 3

Digital Skills focuses on teaching traditional clean-up drawing techniques in both traditional and digital formats. Clean-up drawing follows the rough animation process and is required before traditional 2D animation is ultimately colored. With initial clean-up drawing strategies being practiced on paper, most efforts in this course are directed toward digital clean-up approaches used in modern animation pipelines. The majority of this course will take place in ToonBoom Harmony. No prior knowledge of ToonBoom Harmony is required. Students must be of Sophomore standing and have successfully completed AN 209 Animation 1 to register for this course.

Pre-requisites: AN309

AN309: Animation 2

Credits: 3

This intermediate course builds on foundational animation principles, with an emphasis on developing more complex animation skills. Students will refine their acting skills of conveying emotion with their characters and exploring different character types and personalities in various ways. This course will focus on enhancing the students' animation techniques with nuanced and detailed character animation performance.

Pre-requisites: AN209

AN310: Layout

Credits: 3

In this course students will learn the role of layout in the filmmaking process, with an emphasis on feature films. The course will cover the basics of film cinematography, planning camera mechanics, how to plan and use creative perspective, lighting, and visual storytelling. Students will have the opportunity to plan and create a layout workbook, and to develop a series of key layouts during the semester. The emphasis will be on creative solutions for staging and designing the worlds that animated characters inhabit. The principles taught can be applied to traditional animation, 3D animation, or games. Recommended texts: *The Five Cs of Cinematography* by Joseph V. Mascelli and *Film Directing Shot by Shot* by Steven D. Katz. Bring a 9 × 12 sketchbook and a set of cool gray Prism color markers to the first day of class

Pre-requisites: FD150, FD155

AN311: Background Painting

Credits: 3

Background Painting teaches students to take their drawn environments and background layouts to full color. The course emphasizes the skills and tools needed to emulate traditional painting techniques using Adobe Photoshop.

Pre-requisites: AN310

AN313: Visual Development for Animators 1

Credits: 3

This advanced course is designed to push the student's ability to give vision to a concept and to visually convey emotional story beats. Emphasis is placed on visual communication with the use of value, design, color, and composition. Artistic growth is encouraged through a series of critiques and demonstrations.

Pre-requisites: AN215, AN310

AN317: Figure Drawing for Animators 2

Credits: 3

This is a figure drawing course for animators that focuses on gesture and capturing essentials of movement, dynamic expression, and the individual model's attitude. A variety of drawing media are introduced.

Pre-requisites: AN217

AN325: Directing for Animators

Credits: 3

The purpose of this course is to finalize a short film idea that will be executed in the senior year. This course will provide experience in the process of choosing a short-film idea and developing it into a story that is clear, compelling, and entertaining. Students learn storytelling and filmmaking techniques and explore several ideas before choosing a final film. Students in this class will be evaluated on their scripts, designs and animatics with sound.

Pre-requisites: AN218, AN309, AN310

AN404: Animation Practicum

Credits: 2

This course will serve as a practical experience for students to work on an assigned project with a studio-client perspective. Students work as a group to develop deliverables according to the requirements of a client-driven project. Students will have to meet deadlines, work as a team and interact with clients as needed. The instructor fulfills the role of project lead. Students with department-approved studio-based internships may substitute their external internship for the AN404 requirement.

Pre-requisites: AN419

AN409: Animation 3

Credits: 3

The most advanced of the animation courses, this class builds on complex concepts of full animation technique. Students will also learn collaboration skills, culminating in a group film created from concept to final color film. Additionally, the course introduces digital, paperless approaches to the full animation technique, utilizing industry-standard TV Paint software.

Pre-requisites: AN309

AN418: Thesis Film 1

Credits: 6

Thesis 1 begins animation production of the students' animation films developed in Directing for Animators, concentrating on creating and completing 50% of their film animation. The course focuses on communication, character personality, acting, storytelling, and entertainment. Students will be required to participate in weekly dailies, presenting their work and incorporating instructor feedback. Emphasis is placed on developing industry-standard production skills, high-quality animation, meeting deadlines, and managing production schedules. Active engagement and effective problem-solving are crucial for advancing through this intensive course.

Pre-requisites: AN325, AN409

AN419: Thesis Film 2

Credits: 6

Thesis 2 continues the animation production process begun in Thesis 1, with students completing the remaining 50% of their film animation. The course emphasizes finalizing animation sequences and refining the overall flow of the film, while adhering to production management. Students are required to meet their final goals, demonstrating an advanced level of craft and technique.

Pre-requisites: AN418

AN420: Thesis Film 3

Credits: 3

This course is taken in the last senior semester and teaches the techniques necessary to bring a film to final color and sound. Principles include digital ink & paint, backgrounds, compositing, and high-quality presentation polishing. All students will complete soundtracks for their films with Foley, sound design, and final mixing. Finished films will be encoded to theatrical DCP (Digital Cinema Package) standards and each class member will prepare the necessary publicity materials for submission to online festival platforms.

Pre-requisites: AN419

ELECTIVE STUDIO COURSES

AN201: CG Modeling 1

Credits: 3

This is an introductory-level course designed for students to develop or enhance their 3D modeling skills. Instruction will focus on the artistry needed to create compelling, “feature-length-quality” characters, while showing how to design and implement geometry best suited for rigging and animation. Students may focus on character or background geometry for their projects. Students will be introduced to new software tools and techniques based upon professional practices utilized by top studios in the industry.

Pre-requisites: FD158

Studio electives may be taken from other departments with the appropriate prerequisites or with the approval of the Department Chair.

BFA in Drawing + Painting

LCAD's Fine Arts department presents entering students with an immersive artistic experience offering a robust foundation in representational drawing, painting and sculpture with an emphasis placed on academic figuration. Alongside building skills, our courses encourage experimentation with materials and exploration of individual ideas and interests to broaden students' visual language, culminating in the development of a body of work that is authentic to each artist.

Students entering senior year are provided a private studio space to work for the entirety of their final year, where they are mentored individually and engage in critical discourse with their peers and distinguished guests. The Fine Arts department offers a BFA in Drawing and Painting, in addition to an Emphasis in Illustration, and an Emphasis in Sculpture.

Our Fine Arts faculty is composed of nationally and internationally recognized artists who are invested in mentoring their students to enter the diverse world of visual arts.

LEARNING OUTCOMES

- + Execute a complex understanding of a broad range of materials and techniques.
- + Implement technical knowledge as it pertains to historical and contemporary art practices.
- + Synthesize through practice, problem defining and problem-solving while drawing from diverse external sources.
- + Communicate depth of understanding of one's artistic practice and its historical context in written and verbal forms.
- + Articulate an understanding of present-day professional standards in their chosen media and in the larger field of contemporary art.

REQUIRED STUDIO COURSES

FD150: Fundamentals of Drawing + Perspective

Credits: 3

This is an introduction to drawing, covering the basic technical skills and materials necessary to create convincing representations of simple or complex still-life forms with an emphasis on applied perspective. Students are introduced to composition and the concepts of creating volume and space utilizing lines as measurement, construction drawing, value and linear perspective systems. Materials include graphite and charcoal.

Pre-requisites: None

FD151: Fundamentals of Figure Drawing

Credits: 3

This course is an introduction to drawing the human form. Students work from the draped and undraped model. Emphasis is on accurate representation of the figure utilizing observation with the elements of gesture, measurement, construction line, volume, proportion, and surface anatomy. Materials include graphite and charcoal.

Pre-requisites: None

FD153: Fund of Figure + Portrait Sculpture

Credits: 3

This course is designed to introduce the student to three-dimensional thinking and composition as it applies to the human form. Students will learn to render form using effective visual observation and measuring techniques, while working from live models. The use of linear and volumetric proportional systems is stressed, as is the construction and understanding of form. Technical procedures of clay modeling, basic use of tools, and proper use of the armature (its orientation in relation to the model) will be addressed. Materials used: plasticine clay.

Pre-requisites: FD151 or concurrent

FD154: Fundamentals of Painting

Credits: 3

This course is an introduction to the basic skills, tools, materials, and techniques used in painting with oils. The student paints from direct observation, primarily using still life as subject matter. Emphasis is on solving the problems of representing form in space by applying the elements of composition, perspective, value, and color. Topics include preparing supports for painting and various painting techniques. Materials used: oil paints

Pre-requisites: FD150

FD159: Digital Photo for Fine Artists

Credits: 3

This course will introduce the technical skills necessary for creating and processing digital imagery for use as reference for paintings and drawings. Topics covered will include practical information on using digital cameras, processing imagery in Photoshop, the use of studio lighting and techniques for documenting artwork. Basic tools in Photoshop for use in creating compositions from multiple photographic sources will also be covered. Digital SLR cameras can be checked out from IT and basic Photoshop software will be required.

Pre-requisites: None

FA201: Intermediate Figure Drawing

Credits: 3

This course covers figure drawing from the draped and undraped model, emphasizing accurate representation of surface anatomy, proportion, gesture, weight, balance, structure, and light-logic in a variety of drawing media. It also includes drawing from the head with an introduction to the general rules of proportion as they relate to portraiture and to the investigation of individual features: eyes, nose, mouth, ears, hair and skeletal structure as they relate to the entire human head.

Pre-requisites: FD150, FD151

FA202: Introduction to Figure Painting

Credits: 3

This course provides an introduction to painting the draped and undraped life model with emphasis on direct observation and accurate representation. Students learn to convincingly depict the life model through the study of light sources, color palettes and compositional devices using various painting techniques. The course also includes an introduction to portrait painting with an emphasis on accurate representation of the head and upper torso.

Pre-requisites: FD150, FD151

FA203: Painting 2

Credits: 3

This painting course emphasizes accurate representation, composition, light logic, advanced color mixing, and further study of material and techniques of painting by studying historical and contemporary painters. Students paint primarily from observation, but also in combination with photographic sources. Subject matter includes still life and landscape. Historical and contemporary approaches and concepts are explored.

Pre-requisites: FD154

FA204: Intermediate Figure Sculpture

Credits: 3

This course is designed to further the study of the human form through 3D media. Students will learn to render form using effective visual observation and analytical understanding of construction, gesture, movement and anatomy, while working from life models and referencing anatomical aides. The use of volumetric proportional systems and working from profiles is stressed, as is the construction and understanding of form. Technical procedures of clay modeling, use of tools, use of and construction of armatures will be addressed. Students will become familiar with some important figurative sculptors and consider the issues facing the creation of figurative sculpture in a contemporary art context. Figure drawing will be a key element in this course. Course work includes: 1/3-life figures, 1/4- Life figures both quick study and long pose, Life size or 1/2-Life portraiture, analytical and observational figure drawing. *Students will be expected to record (photograph or video) their works as part of their grade in this course.

Pre-requisites: FD153

FA206: Color + Figuration: Int Fig Painting

Credits: 3

This course is a continuation of painting the life model, emphasizing observation and accurate representation with an emphasis on color and figure ground relationships. Students convincingly depict the life model through the study of light sources, color palettes, and compositional devices using various painting techniques. Students learn to make visual and artistic decisions in the context of historical and contemporary painting methods.

Pre-requisites: FA201, FA202

FA302: Intermediate Portraiture

Credits: 3

This course includes drawing and painting from the model and reference, with emphasis on accurate representation of the head and upper torso. Students examine structure and surface anatomy, light sources, color relationships, and compositional devices. Historical and contemporary approaches to portraiture are referenced from a technical and functional standpoint within the context in which the artwork was produced. An attempt to pursue the “essence of likeness” of an individual will drive the course content. Direct and Indirect painting will be covered.

Pre-requisites: FA202

FA303: Quick Studies

Credits: 3

This course is a studio painting course which provides students the opportunity to master the art of high-energy quick painting. Class projects stress color, composition, paint handling and subject matter. Students learn the importance of editing information through the use of color, edge and value control. Students are encouraged to develop their personal style and content of their work.

Pre-requisites: FA206

FA304: Materials + Techniques 1

Credits: 3

This course studies traditional and contemporary drawing and painting materials and techniques. Students experience a variety of media including silver point, oil, and egg tempera. Topics include oil paint, mediums, solvents, canvas and panel preparation, paint making, and permanence.

Pre-requisites: FA203 or IL214

FA306: Experimental Drawing

Credits: 3

This course explores interpretive drawing and experimentation with drawing media and new techniques. Projects include still-life and landscape. Students work on the development of the sketch to a finished drawing while considering the formal elements of composition, spatial relationships, value, contrast, color, texture, and pattern. Media include charcoal and pastels.

Pre-requisites: FA201

FA314: Advanced Figure Studio

Credits: 3

This advanced course provides opportunities for students to work intensively from the life model using a variety of media. Development of visual languages and methodologies are encouraged through self-generated projects and critical engagement with faculty and peers. Projects address a range of contemporary approaches and explorations in the relationships between style and meaning.

Pre-requisites: FA206

FA413: Studio Practice 1: Concept to Creation

Credits: 3

This immersive studio class focuses on self-generated projects and critical engagement through individual critiques, open discussions, guest lecturers, and museum visits. Individual studio practice, research, and methods of creating preparatory work will be a key component to this course. Students will be able to place their own projects into the broader context of contemporary art and develop meaningful tools using campus resources to generate ongoing research for long-term investigation.

Pre-requisites: FA206

FA418: Senior Portfolio 1: Fine Arts

Credits: 3

The primary objective of this course is to guide students in producing and assembling a body of work that is cohesive in methodology and concept and exemplifies the students' direction or focus in fine arts. Under faculty supervision, the student first develops a proposal that defines the parameters of the project, such as the number of pieces, conceptual concerns, stylistic direction, and technical scope. Students are then guided in preparing a body of work based upon personal choice, strengths, and interests. Individual and group critiques are scheduled with faculty and guest artists throughout the semester. Most Fine Arts seniors have an opportunity to work independently in the Fine Arts Senior Studio.

Pre-requisites: FA001

FA419: Senior Portfolio 2: Fine Arts

Credits: 3

In this course, a faculty member guides the student in continuing the development of a body of work that is focused, self-directed, and based upon personal choice. Prior to graduation each senior is required to make a formal presentation of his/her body of work to faculty and students, prepare a photo CD or web site, submit work to two juried exhibitions, write a resume and other material, and research graduate schools or a professional alternative. An artist statement accompanies the senior project. The culmination of this course results in the annual Senior Exhibition. This course must be taken the last semester prior to graduation.

Pre-requisites: FA418

ELECTIVE STUDIO COURSES

FA205: Artistic Anatomy 1

Credits: 3

This course improves the artist's analytical understanding of the human body's underlying structure and forms, while emphasizing accurate observation and construction of the figure. Musculoskeletal anatomy acquaints students with proportional systems, major surface landmarks, and the critical network of muscle arrangements that depict the complex beauty of the human figure. Elements such as muscular origins, insertions, and morphology are emphasized. Students will internalize information through systematic study of the human figure in sections, beginning with the skeletal system, then followed by major aspects of the muscular system. Some sculpting and team exercises are possible.

Pre-requisites: FA201

FA208: Fantasy Sculpture

Credits: 3

In this course students learn techniques and processes of creating maquettes and fantasy sculpture in polymer clay. Working from their own multi-view drawings and reference materials, students design and build armatures, learn to mix polymer clay, and go through steps required to create interesting and detailed sculptures. With demonstrations and personalized critiques, students explore dynamic sculpture design concepts, small-scale tool making and texture/detail application.

Pre-requisites: FD153

FA209: Animal Sculpture

Credits: 3

In this course students will make two sculptures of two different animals, working both from photographs in the studio and from life in a zoo, studio and/or farm. Students will learn about proportion, animal anatomy and how it functions. Emphasis is on the skeletal pivot points, observation and understanding of forms, muscles and its application to a unique gestural composition.

Pre-requisites: FD153

FA210: Collage

Credits: 3

This course investigates the history, practice, and visual language of collage. Utilizing varied sources to gather images and found objects, students will investigate and research interpersonal connections to images and objects they feel connected to. This course is structured around three main projects that seek to expand the creative, technical, and conceptual possibilities, all while aspiring to push the boundaries within the media of collage

Pre-requisites: FA201

FA211: Direct Painting

Credits: 3

An exploration of the range in direct painting with various emphases including portraiture. Students will work through paintings of various duration, all confined to a single day: Paintings ranging anywhere from around 20 minutes all the way up to a few hours will be executed in our search for what salient, telling information delivers the core of what any one artist is aiming to realize. This is as much about what to paint as it is about what to eliminate and the time constraints involved will be used to enforce the necessary, rapid decision making process. Students will work from life, under a variety of lighting, from development of their own concepts, and from live figure models. Historical examples of direct painting will be examined as appropriate.

Pre-requisites: FD154, FA203

FA300: Studio Seminar

Credits: 3

This studio class is for undergraduate students working in all mediums. The primary objective of this course is to offer extensive studio time to cultivate and advance individual studio projects. The classroom environment is structured as a seminar-style open studio, where students are provided with mentorship and guidance from their instructor and peers. Emphasis is placed on the creation of a thematically coherent body of work or an ambitious project that reflects the culmination of the student's knowledge and exploration. To facilitate this process, the studio component of the class is augmented by rigorous weekly group critiques.

Pre-requisites: FA203

FA308: Watercolor 1

Credits: 3

This course is an introduction to water-based media with an emphasis on transparent watercolor. Students learn the basic techniques of flat washes, graduated washes, and wet-into-wet applications. Stretching paper, transparent glazes, dry brush, and experimental techniques are also explored. Subjects include still life, landscape, and the portrait.

Pre-requisites: FD154

FA309: Advanced Figure Sculpture 1

Credits: 3

This course includes continued sculpting from the model with emphasis on accurate depiction of the figure, compositional elements, and the analysis of aesthetic relationships. Students explore figurative sculptural ideas and learn the history of the figure as an art form. Experimentation and personal expression are encouraged.

Pre-requisites: FA204

FA313: Pop-Surrealism

Credits: 3

This course takes a deep dive into the Pop-Surrealist movement that came into prominence during the 1960s and the lowbrow underground art movement that developed in Los Angeles, CA in the following decades. This course analyzes the social, cultural, and historical contexts that have helped shape this movement and explores leading figures and artists that have contributed to its formation, which solidified its role in the global art arena. Students will conduct in-depth research into various artists through a series of student-led assignments. Assignments are geared towards expanding students' visual vocabularies and will aid them in refining their own artistic voice. Besides developing stylistically unique portfolios, students will be able to position and analyze their own art through the historical and cultural prism of the Pop-Surrealist movement.

Pre-requisites: FA206

FA320: Mural Painting 1

Credits: 3

This is a class in the design and execution of large-scale paintings as it applies to mural art. The class will develop team skills with a finished mural on campus as a final product. As a team we will explore concept development in relation to location, narrative as it applies to product, utilize tactile and digital skills for compositing the rough design concepts and scale up the final design for execution and completion. All issues of mural conceptualization, design development, presentation, client considerations, image responsibility, pricing, preparation, graffiti coatings protection will be covered.

Pre-requisites: FD154

FA403: Landscape Painting 1

Credits: 3

In this landscape painting course, students will work up a series of on-site studies, short-term paintings, and photographic reference with the goal of producing finished landscapes. Two other products of this class will be one-night landscape painting and a master copy painting from work chosen at the Laguna Museum of Art (when approved). Minimal writing assignments will ask students to articulate their line of inquiry within the landscape genre.

Pre-requisites: FA203

FA406: Watercolor 2

Credits: 3

This course further develops the use of water-based media. Students are encouraged to work from life, photographs, imagination, and to pursue individual projects. Students are also encouraged to explore the expressive and stylistic range of traditional and opaque watercolor. Research into historical and contemporary watercolor artists, culminating in a short research report to the class.

Pre-requisites: FA308

FA407: Advanced Figure Sculpture 2

Credits: 3

This course is a faculty-supervised, self-directed examination into individual imagery and professional attitudes with students working from the model to create a life-size sculpture. This course encourages students to employ advanced skills and techniques, with an emphasis on representation, invention, experimentation, and sculptural logic derived from comprehension of the figure as an art form.

Pre-requisites: FA309

FA409: Materials + Techniques 2

Credits: 3

This advanced course provides further study of drawing and painting techniques. An extensive exploration into more advanced materials: silver point, acrylic, oil, alkyd, watercolor, encaustic, and egg tempera is undertaken. Students focus on a particular technique.

Pre-requisites: FA304

FA420: Mural Painting 2

Credits: 3

This is a class in the design and execution of large-scale paintings as it applies to mural art. The class will develop team skills with a finished mural on campus as a final product. As a team we will explore concept development in relation to location, narrative as it applies to product, utilize tactile and digital skills for compositing the rough design concepts and scale up the final design for execution and completion. All issues of mural conceptualization, design development, presentation, client considerations, image responsibility, pricing, preparation, graffiti coatings protection will be covered.

Pre-requisites: FA320

FA451: Advanced Portraiture

Credits: 3

This course includes drawing and painting from the model and reference, with emphasis on accurate representation of the head and upper torso. Students examine structure and surface anatomy, light sources, color relationships, and compositional devices. Historical and contemporary approaches to portraiture are referenced from a technical and functional standpoint within the context in which the artwork was produced. An attempt to pursue the “essence of likeness” of an individual will drive the course content. Direct and Indirect painting will be covered.

Pre-requisites: FA302

FA453: Special Topics: Figure Sculpture

Credits: 3

This course is a faculty-supervised, self-directed examination into individual imagery and professional attitudes with students working from the model to create a life-size sculpture. Students are encouraged to employ advanced skills and techniques, with an emphasis on representation, invention, experimentation, and sculptural logic derived from comprehension of the figure as an art form.

Pre-requisites: FA407

FA457: Sp Tpx: Studio Painting

Credits: 3

This advanced Special Topics course provides an opportunity for students to explore painting techniques and develop their own unique style. With an emphasis on representation, invention, and experimentation, students will have the flexibility to delve into self-guided projects that support their senior thesis. Students will have the chance to work from life and various references to create their own personalized approach to the subject matter. The course also includes peer, faculty, and visiting artist critiques to encourage critical engagement and constructive feedback. By the end of the course, students will have honed their advanced skills and gained a deeper understanding of the creative process in painting.

Pre-requisites: FA314

FA458: Sp Tpx: Portrait**Credits:** 3

This advanced Special Topics course is designed to help students develop their skills in drawing and painting from observation, while also focusing on concept development. The course emphasizes color relationships, lighting, composition, and conceptual development, providing students with the tools necessary to create powerful and impactful artworks. Through a series of self-directed portfolio projects, students will explore historical and contemporary approaches to portraiture. The course encourages critical engagement through peer, faculty, and visiting artist critiques, providing students with constructive feedback to improve their work. By the end of this course, students will have developed a strong body of work that demonstrates their technical abilities, conceptual understanding, and personal vision. They will also have the skills and knowledge necessary to continue their artistic growth beyond the course.

Pre-requisites: FA451

Studio electives may be taken from other departments with the appropriate prerequisites or with the approval of the Department Chair.

BFA in Drawing + Painting with Illustration Emphasis

The Drawing + Painting with Illustration Emphasis zeroes in on the art world found at the intersection of fine arts and illustration to prepare you to work in both traditional and mixed media arts. The program's curriculum will hone imaginative narratives with design-based aesthetics for commercial and non-commercial pursuits.

Students in this emphasis will take advantage of the same representational, skill based development of the Drawing and Painting major. Students will gain experience in exhibition, branding, and entrepreneurial skills that will help them to succeed as independent artists working in visual styles that reflect Imaginative Realism, Pop Surrealism, and Mural Arts. Students will have the opportunity to develop as mural artists and learn how to present their work and contributions to city planners, urban developers, and private owners who bring artistic works to large, public audiences on shared visual spaces.

Classes will consist of narrative and concept development, mixed media, taking work to print, mural arts, and artist branding. Professional practices will cover galleries, publications, and organizations that specialize in applied works.

Students entering senior year are provided a private studio space to work for the entirety of their final year, where they are mentored individually and engage in critical discourse with their peers and distinguished guests.

Our Fine Arts faculty is composed of nationally and internationally recognized artists who are invested in mentoring their students to enter the diverse world of visual arts.

LEARNING OUTCOMES

- + Execute a complex understanding of a broad range of materials and techniques
- + Implement technical knowledge as it pertains to historical and contemporary studio art practices.
- + Experiment within a varied knowledge-base and flexible practice-based approach to the artistry of Illustration and contemporary painting.
- + Synthesize through practice, problem defining and problem solving while drawing from an array of external sources.
- + Communicate depth of understanding of one's artistic practice and its historical context in written and verbal forms.
- + Articulate an understanding of present-day professional standards in their chosen media and in the larger intersecting fields of applied arts.

REQUIRED STUDIO COURSES

FD150: Fundamentals of Drawing + Perspective

Credits: 3

This is an introduction to drawing, covering the basic technical skills and materials necessary to create convincing representations of simple or complex still-life forms with an emphasis on applied perspective. Students are introduced to composition and the concepts of creating volume and space utilizing lines as measurement, construction drawing, value and linear perspective systems. Materials include graphite and charcoal.

Pre-requisites: None

FD151: Fundamentals of Figure Drawing

Credits: 3

This course is an introduction to drawing the human form. Students work from the draped and undraped model. Emphasis is on accurate representation of the figure utilizing observation with the elements of gesture, measurement, construction line, volume, proportion, and surface anatomy. Materials include graphite and charcoal.

Pre-requisites: None

FD154: Fundamentals of Painting

Credits: 3

This course is an introduction to the basic skills, tools, materials, and techniques used in painting with oils. The student paints from direct observation, primarily using still life as subject matter. Emphasis is on solving the problems of representing form in space by applying the elements of composition, perspective, value, and color. Topics include preparing supports for painting and various painting techniques. Materials used: oil paints

Pre-requisites: FD150

FD160: Pictorial Design for Illustration

Credits: 3

This course introduces 2-D design principles in constructing pictorial imagery. The relationship between the principles of design and formal elements of art are addressed, and how these components apply to composition and illustrative applications. Appropriate and effective fusions of form and function and illustrative styles and strategies are also explored.

Pre-requisites: None

FD161: Fundamentals of Illustration

Credits: 3

An introduction to illustration and the role of the illustrator in the communication arts field. Through assignments and in-class demonstrations and brief exercises, students will explore the practices and principles of communicating visual concepts and executing successful illustrations. Students will work with a variety of media and surfaces and will be expected to understand the uniqueness and use of each individual material and practice by the end of class. The course will place an emphasis on visual communication and problem solving. Students are expected to come prepared to every class, and to find individual solutions to the illustration “problems” provided them throughout the semester and to successfully execute each project to the breadth of their ability.

Pre-requisites: FD150 and FD151

FD162: Fundamentals of Digital Painting

Credits: 3

Fundamentals of Digital Painting will cover use and creation of custom brush sets, general digital painting techniques, good organization of layers, composition, and proper usage of layer blending modes.

Pre-requisites: None

FA001: Fine Art Advancement Review

Credits: 0

At the completion of the fourth semester or when a transfer student has completed the first two years of studio classes, students are prompted to submit to the Advancement Review, which is held twice a year at the end of each semester. A panel of chosen faculty review submissions and the student is given the results showing scores of: Excellent, Above Average, Average, or Below Average in: Drawing, Figure Drawing, Anatomy, Beginning Painting, Perspective and Color Theory. If a student falls below average, they are asked to remediate and re-submit the category for approval. Failure to pass the AR will result in the student being withheld from entering senior status.

Pre-requisites: None

FA201: Intermediate Figure Drawing

Credits: 3

This course covers figure drawing from the draped and undraped model, emphasizing accurate representation of surface anatomy, proportion, gesture, weight, balance, structure, and light-logic in a variety of drawing media. It also includes drawing from the head with an introduction to the general rules of proportion as they relate to portraiture and to the investigation of individual features: eyes, nose, mouth, ears, hair and skeletal structure as they relate to the entire human head.

Pre-requisites: FD150, FD151

FA202: Introduction to Figure Painting

Credits: 3

This course provides an introduction to painting the draped and undraped life model with emphasis on direct observation and accurate representation. Students learn to convincingly depict the life model through the study of light sources, color palettes and compositional devices using various painting techniques. The course also includes an introduction to portrait painting with an emphasis on accurate representation of the head and upper torso.

Pre-requisites: FD150, FD151

FA203: Painting 2

Credits: 3

This painting course emphasizes accurate representation, composition, light logic, advanced color mixing, and further study of material and techniques of painting by studying historical and contemporary painters. Students paint primarily from observation, but also in combination with photographic sources. Subject matter includes still life and landscape. Historical and contemporary approaches and concepts are explored.

Pre-requisites: FD154

FA206: Color + Figuration: Int Fig Painting

Credits: 3

This course is a continuation of painting the life model, emphasizing observation and accurate representation with an emphasis on color and figure ground relationships. Students convincingly depict the life model through the study of light sources, color palettes, and compositional devices using various painting techniques. Students learn to make visual and artistic decisions in the context of historical and contemporary painting methods.

Pre-requisites: FA201, FA202

FA302: Intermediate Portraiture

Credits: 3

This course includes drawing and painting from the model and reference, with emphasis on accurate representation of the head and upper torso. Students examine structure and surface anatomy, light sources, color relationships, and compositional devices. Historical and contemporary approaches to portraiture are referenced from a technical and functional standpoint within the context in which the artwork was produced. An attempt to pursue the “essence of likeness” of an individual will drive the course content. Direct and Indirect painting will be covered.

Pre-requisites: FA202

FA303: Quick Studies

Credits: 3

This course is a studio painting course which provides students the opportunity to master the art of high-energy quick painting. Class projects stress color, composition, paint handling and subject matter. Students learn the importance of editing information through the use of color, edge and value control. Students are encouraged to develop their personal style and content of their work.

Pre-requisites: FA206

FA306: Experimental Drawing

Credits: 3

This course explores interpretive drawing and experimentation with drawing media and new techniques. Projects include still-life and landscape. Students work on the development of the sketch to a finished drawing while considering the formal elements of composition, spatial relationships, value, contrast, color, texture, and pattern. Media include charcoal and pastels.

Pre-requisites: FA201

FA313: Pop-Surrealism

Credits: 3

This course takes a deep dive into the Pop-Surrealist movement that came into prominence during the 1960s and the lowbrow underground art movement that developed in Los Angeles, CA in the following decades. This course analyzes the social, cultural, and historical contexts that have helped shape this movement and explores leading figures and artists that have contributed to its formation, which solidified its role in the global art arena. Students will conduct in-depth research into various artists through a series of student-led assignments. Assignments are geared towards expanding students' visual vocabularies and will aid them in refining their own artistic voice. Besides developing stylistically unique portfolios, students will be able to position and analyze their own art through the historical and cultural prism of the Pop-Surrealist movement.

Pre-requisites: FA206

FA320: Mural Painting 1

Credits: 3

This is a class in the design and execution of large-scale paintings as it applies to mural art. The class will develop team skills with a finished mural on campus as a final product. As a team we will explore concept development in relation to location, narrative as it applies to product, utilize tactile and digital skills for compositing the rough design concepts and scale up the final design for execution and completion. All issues of mural conceptualization, design development, presentation, client considerations, image responsibility, pricing, preparation, graffiti coatings protection will be covered.

Pre-requisites: FD154

FA418: Senior Portfolio 1: Fine Arts

Credits: 3

The primary objective of this course is to guide students in producing and assembling a body of work that is cohesive in methodology and concept and exemplifies the students' direction or focus in fine arts. Under faculty supervision, the student first develops a proposal that defines the parameters of the project, such as the number of pieces, conceptual concerns, stylistic direction, and technical scope. Students are then guided in preparing a body of work based upon personal choice, strengths, and interests. Individual and group critiques are scheduled with faculty and guest artists throughout the semester. Most Fine Arts seniors have an opportunity to work independently in the Fine Arts Senior Studio.

Pre-requisites: FA001

FA419: Senior Portfolio 2: Fine Arts

Credits: 3

In this course, a faculty member guides the student in continuing the development of a body of work that is focused, self-directed, and based upon personal choice. Prior to graduation each senior is required to make a formal presentation of his/her body of work to faculty and students, prepare a photo CD or web site, submit work to two juried exhibitions, write a resume and other material, and research graduate schools or a professional alternative. An artist statement accompanies the senior project. The culmination of this course results in the annual Senior Exhibition. This course must be taken the last semester prior to graduation.

Pre-requisites: FA418

IL214: Illustration 1 – Color

Credits: 3

This course provides an overview of traditional and contemporary color illustration practices, techniques, and styles. A comprehensive and practical introduction to color theory and the use of multiple color media is also emphasized. This course is meant to be the critical bridge between rational color theory and intuitive painting. It also provides the opportunity for exploration and familiarization of painting methods and styles through a range of in-class exercises and outside assignments addressing the full spectrum of color and its relationship with commissioned art.

Pre-requisites: FD150 and FD154 and FD162

IL337: Artist as Entrepreneur

Credits: 3

This course will offer the tools for students to become self-sufficient artist entrepreneurs. It will present an economic model for artists to successfully market their art and services in a variety of areas including: online marketing/social media, galleries, events and conventions, how to build a following and start while in school. The goal of this class is to align products/services with artistic personal vision, and market these gifts to the world through High Tech/High Touch venues.

Pre-requisites: FD161

ELECTIVE STUDIO COURSES

FA204: Intermediate Figure Sculpture

Credits: 3

This course is designed to further the study of the human form through 3D media. Students will learn to render form using effective visual observation and analytical understanding of construction, gesture, movement and anatomy, while working from life models and referencing anatomical aides. The use of volumetric proportional systems and working from profiles is stressed, as is the construction and understanding of form. Technical procedures of clay modeling, use of tools, use of and construction of armatures will be addressed. Students will become familiar with some important figurative sculptors and consider the issues facing the creation of figurative sculpture in a contemporary art context. Figure drawing will be a key element in this course. Course work includes: 1/3-life figures, 1/4- Life figures both quick study and long pose, Life size or 1/2-Life portraiture, analytical and observational figure drawing. *Students will be expected to record (photograph or video) their works as part of their grade in this course.

Pre-requisites: FD153

FA205: Artistic Anatomy 1

Credits: 3

This course improves the artist's analytical understanding of the human body's underlying structure and forms, while emphasizing accurate observation and construction of the figure. Musculoskeletal anatomy acquaints students with proportional systems, major surface landmarks, and the critical network of muscle arrangements that depict the complex beauty of the human figure. Elements such as muscular origins, insertions, and morphology are emphasized. Students will internalize information through systematic study of the human figure in sections, beginning with the skeletal system, then followed by major aspects of the muscular system. Some sculpting and team exercises are possible.

Pre-requisites: FA201

FA208: Fantasy Sculpture

Credits: 3

In this course students learn techniques and processes of creating maquettes and fantasy sculpture in polymer clay. Working from their own multi-view drawings and reference materials, students design and build armatures, learn to mix polymer clay, and go through steps required to create interesting and detailed sculptures. With demonstrations and personalized critiques, students explore dynamic sculpture design concepts, small-scale tool making and texture/detail application.

Pre-requisites: FD153

FA209: Animal Sculpture

Credits: 3

In this course students will make two sculptures of two different animals, working both from photographs in the studio and from life in a zoo, studio and/or farm. Students will learn about proportion, animal anatomy and how it functions. Emphasis is on the skeletal pivot points, observation and understanding of forms, muscles and its application to a unique gestural composition.

Pre-requisites: FD153

FA210: Collage

Credits: 3

This course investigates the history, practice, and visual language of collage. Utilizing varied sources to gather images and found objects, students will investigate and research interpersonal connections to images and objects they feel connected too. This course is structured around three main projects that seek to expand the creative, technical, and conceptual possibilities, all while aspiring to push the boundaries within the media of collage

Pre-requisites: FA201

FA211: Direct Painting

Credits: 3

An exploration of the range in direct painting with various emphases including portraiture. Students will work through paintings of various duration, all confined to a single day: Paintings ranging anywhere from around 20 minutes all the way up to a few hours will be executed in our search for what salient, telling information delivers the core of what any one artist is aiming to realize. This is as much about what to paint as it is about what to eliminate and the time constraints involved will be used to enforce the necessary, rapid decision making process. Students will work from life, under a variety of lighting, from development of their own concepts, and from live figure models. Historical examples of direct painting will be examined as appropriate.

Pre-requisites: FD154, FA203

FA300: Studio Seminar

Credits: 3

This studio class is for undergraduate students working in all mediums. The primary objective of this course is to offer extensive studio time to cultivate and advance individual studio projects. The classroom environment is structured as a seminar-style open studio, where students are provided with mentorship and guidance from their instructor and peers. Emphasis is placed on the creation of a thematically coherent body of work or an ambitious project that reflects the culmination of the student's knowledge and exploration. To facilitate this process, the studio component of the class is augmented by rigorous weekly group critiques.

Pre-requisites: FA203

FA304: Materials + Techniques 1

Credits: 3

This course studies traditional and contemporary drawing and painting materials and techniques. Students experience a variety of media including silver point, oil, and egg tempera. Topics include oil paint, mediums, solvents, canvas and panel preparation, paint making, and permanence.

Pre-requisites: FA203 or IL214

FA308: Watercolor 1

Credits: 3

This course is an introduction to water-based media with an emphasis on transparent watercolor. Students learn the basic techniques of flat washes, graduated washes, and wet-into-wet applications. Stretching paper, transparent glazes, dry brush, and experimental techniques are also explored. Subjects include still life, landscape, and the portrait.

Pre-requisites: FD154

FA309: Advanced Figure Sculpture 1

Credits: 3

This course includes continued sculpting from the model with emphasis on accurate depiction of the figure, compositional elements, and the analysis of aesthetic relationships. Students explore figurative sculptural ideas and learn the history of the figure as an art form. Experimentation and personal expression are encouraged.

Pre-requisites: FA204

FA314: Advanced Figure Studio

Credits: 3

This advanced course provides opportunities for students to work intensively from the life model using a variety of media. Development of visual languages and methodologies are encouraged through self-generated projects and critical engagement with faculty and peers. Projects address a range of contemporary approaches and explorations in the relationships between style and meaning.

Pre-requisites: FA206

FA403: Landscape Painting 1

Credits: 3

In this landscape painting course, students will work up a series of on-site studies, short-term paintings, and photographic reference with the goal of producing finished landscapes. Two other products of this class will be one-night landscape painting and a master copy painting from work chosen at the Laguna Museum of Art (when approved). Minimal writing assignments will ask students to articulate their line of inquiry within the landscape genre.

Pre-requisites: FA203

FA406: Watercolor 2

Credits: 3

This course further develops the use of water-based media. Students are encouraged to work from life, photographs, imagination, and to pursue individual projects. Students are also encouraged to explore the expressive and stylistic range of traditional and opaque watercolor. Research into historical and contemporary watercolor artists, culminating in a short research report to the class.

Pre-requisites: FA308

FA407: Advanced Figure Sculpture 2

Credits: 3

This course is a faculty-supervised, self-directed examination into individual imagery and professional attitudes with students working from the model to create a life-size sculpture. This course encourages students to employ advanced skills and techniques, with an emphasis on representation, invention, experimentation, and sculptural logic derived from comprehension of the figure as an art form.

Pre-requisites: FA309

FA413: Studio Practice 1: Concept to Creation

Credits: 3

This immersive studio class focuses on self-generated projects and critical engagement through individual critiques, open discussions, guest lecturers, and museum visits. Individual studio practice, research, and methods of creating preparatory work will be a key component to this course. Students will be able to place their own projects into the broader context of contemporary art and develop meaningful tools using campus resources to generate ongoing research for long-term investigation.

Pre-requisites: FA206

FA420: Mural Painting 2

Credits: 3

This is a class in the design and execution of large-scale paintings as it applies to mural art. The class will develop team skills with a finished mural on campus as a final product. As a team we will explore concept development in relation to location, narrative as it applies to product, utilize tactile and digital skills for compositing the rough design concepts and scale up the final design for execution and completion. All issues of mural conceptualization, design development, presentation, client considerations, image responsibility, pricing, preparation, graffiti coatings protection will be covered.

Pre-requisites: FA320

FA451: Advanced Portraiture

Credits: 3

This course includes drawing and painting from the model and reference, with emphasis on accurate representation of the head and upper torso. Students examine structure and surface anatomy, light sources, color relationships, and compositional devices. Historical and contemporary approaches to portraiture are referenced from a technical and functional standpoint within the context in which the artwork was produced. An attempt to pursue the “essence of likeness” of an individual will drive the course content. Direct and Indirect painting will be covered.

Pre-requisites: FA302

FA453: Special Topics: Figure Sculpture

Credits: 3

This course is a faculty-supervised, self-directed examination into individual imagery and professional attitudes with students working from the model to create a life-size sculpture. Students are encouraged to employ advanced skills and techniques, with an emphasis on representation, invention, experimentation, and sculptural logic derived from comprehension of the figure as an art form.

Pre-requisites: FA407

FA457: Sp Tpx: Studio Painting

Credits: 3

This advanced Special Topics course provides an opportunity for students to explore painting techniques and develop their own unique style. With an emphasis on representation, invention, and experimentation, students will have the flexibility to delve into self-guided projects that support their senior thesis. Students will have the chance to work from life and various references to create their own personalized approach to the subject matter. The course also includes peer, faculty, and visiting artist critiques to encourage critical engagement and constructive feedback. By the end of the course, students will have honed their advanced skills and gained a deeper understanding of the creative process in painting.

Pre-requisites: FA314

FA458: Sp Tpx: Portrait

Credits: 3

This advanced Special Topics course is designed to help students develop their skills in drawing and painting from observation, while also focusing on concept development. The course emphasizes color relationships, lighting, composition, and conceptual development, providing students with the tools necessary to create powerful and impactful artworks. Through a series of self-directed portfolio projects, students will explore historical and contemporary approaches to portraiture. The course encourages critical engagement through peer, faculty, and visiting artist critiques, providing students with constructive feedback to improve their work. By the end of this course, students will have developed a strong body of work that demonstrates their technical abilities, conceptual understanding, and personal vision. They will also have the skills and knowledge necessary to continue their artistic growth beyond the course.

Pre-requisites: FA451

Studio electives may be taken from other departments with the appropriate prerequisites or with the approval of the Department Chair.

BFA in Drawing + Painting with Sculpture Emphasis

As a student of LCAD's Drawing + Painting major, you will have the option to pursue a degree with an emphasis in sculpture. The Sculpture Emphasis teaches technical rigor to produce ¼ life-size to monumental-sized sculptures that convey contemporary narrative themes including animal and fantasy sculpture. Our sculpture curriculum is based in classical techniques and will prepare you to enter the competitive field of sculpture by gaining commissions, exhibiting as a gallery artist, obtaining public grants, applying to residencies, or branching out into the entertainment and special effects industries.

LEARNING OUTCOMES

- + Execute a complex understanding of a broad range of materials and techniques
- + Implement technical knowledge as it pertains to historical and contemporary studio art practices.
- + Execute a varied knowledge-based and technical process-based approach to three-dimensional works.
- + Synthesize through practice, problem defining and problem solving while drawing from an array of external sources.
- + Communicate depth of understanding of one's artistic practice and its historical context in written and verbal forms.
- + Articulate an understanding of present-day professional standards in their chosen media and in the larger intersecting fields of applied arts.

REQUIRED STUDIO COURSES

FD150: Fundamentals of Drawing + Perspective

Credits: 3

This is an introduction to drawing, covering the basic technical skills and materials necessary to create convincing representations of simple or complex still-life forms with an emphasis on applied perspective. Students are introduced to composition and the concepts of creating volume and space utilizing lines as measurement, construction drawing, value and linear perspective systems. Materials include graphite and charcoal.

Pre-requisites: None

FD151: Fundamentals of Figure Drawing

Credits: 3

This course is an introduction to drawing the human form. Students work from the draped and undraped model. Emphasis is on accurate representation of the figure utilizing observation with the elements of gesture, measurement, construction line, volume, proportion, and surface anatomy. Materials include graphite and charcoal.

Pre-requisites: None

FD153: Fund of Figure + Portrait Sculpture

Credits: 3

This course is designed to introduce the student to three-dimensional thinking and composition as it applies to the human form. Students will learn to render form using effective visual observation and measuring techniques, while working from live models. The use of linear and volumetric proportional systems is stressed, as is the construction and understanding of form. Technical procedures of clay modeling, basic use of tools, and proper use of the armature (its orientation in relation to the model) will be addressed. Materials used: plasticine clay.

Pre-requisites: FD151 or concurrent

FD154: Fundamentals of Painting

Credits: 3

This course is an introduction to the basic skills, tools, materials, and techniques used in painting with oils. The student paints from direct observation, primarily using still life as subject matter. Emphasis is on solving the problems of representing form in space by applying the elements of composition, perspective, value, and color. Topics include preparing supports for painting and various painting techniques. Materials used: oil paints

Pre-requisites: FD150

FD159: Digital Photo for Fine Artists

Credits: 3

This course will introduce the technical skills necessary for creating and processing digital imagery for use as reference for paintings and drawings. Topics covered will include practical information on using digital cameras, processing imagery in Photoshop, the use of studio lighting and techniques for documenting artwork. Basic tools in Photoshop for use in creating compositions from multiple photographic sources will also be covered. Digital SLR cameras can be checked out from IT and basic Photoshop software will be required.

Pre-requisites: None

FA001: Fine Art Advancement Review

Credits: 0

At the completion of the fourth semester or when a transfer student has completed the first two years of studio classes, students are prompted to submit to the Advancement Review, which is held twice a year at the end of each semester. A panel of chosen faculty review submissions and the student is given the results showing scores of: Excellent, Above Average, Average, or Below Average in: Drawing, Figure Drawing, Anatomy, Beginning Painting, Perspective and Color Theory. If a student falls below average, they are asked to remediate and re-submit the category for approval. Failure to pass the AR will result in the student being withheld from entering senior status.

Pre-requisites: None

FA201: Intermediate Figure Drawing

Credits: 3

This course covers figure drawing from the draped and undraped model, emphasizing accurate representation of surface anatomy, proportion, gesture, weight, balance, structure, and light-logic in a variety of drawing media. It also includes drawing from the head with an introduction to the general rules of proportion as they relate to portraiture and to the investigation of individual features: eyes, nose, mouth, ears, hair and skeletal structure as they relate to the entire human head.

Pre-requisites: FD150, FD151

FA202: Introduction to Figure Painting

Credits: 3

This course provides an introduction to painting the draped and undraped life model with emphasis on direct observation and accurate representation. Students learn to convincingly depict the life model through the study of light sources, color palettes and compositional devices using various painting techniques. The course also includes an introduction to portrait painting with an emphasis on accurate representation of the head and upper torso.

Pre-requisites: FD150, FD151

FA203: Painting 2

Credits: 3

This painting course emphasizes accurate representation, composition, light logic, advanced color mixing, and further study of material and techniques of painting by studying historical and contemporary painters. Students paint primarily from observation, but also in combination with photographic sources. Subject matter includes still life and landscape. Historical and contemporary approaches and concepts are explored.

Pre-requisites: FD154

FA204: Intermediate Figure Sculpture

Credits: 3

This course is designed to further the study of the human form through 3D media. Students will learn to render form using effective visual observation and analytical understanding of construction, gesture, movement and anatomy, while working from life models and referencing anatomical aides. The use of volumetric proportional systems and working from profiles is stressed, as is the construction and understanding of form. Technical procedures of clay modeling, use of tools, use of and construction of armatures will be addressed. Students will become familiar with some important figurative sculptors and consider the issues facing the creation of figurative sculpture in a contemporary art context. Figure drawing will be a key element in this course. Course work includes: 1/3-life figures, 1/4- Life figures both quick study and long pose, Life size or 1/2-Life portraiture, analytical and observational figure drawing. *Students will be expected to record (photograph or video) their works as part of their grade in this course.

Pre-requisites: FD153

FA206: Color + Figuration: Int Fig Painting

Credits: 3

This course is a continuation of painting the life model, emphasizing observation and accurate representation with an emphasis on color and figure ground relationships. Students convincingly depict the life model through the study of light sources, color palettes, and compositional devices using various painting techniques. Students learn to make visual and artistic decisions in the context of historical and contemporary painting methods.

Pre-requisites: FA201, FA202

FA302: Intermediate Portraiture

Credits: 3

This course includes drawing and painting from the model and reference, with emphasis on accurate representation of the head and upper torso. Students examine structure and surface anatomy, light sources, color relationships, and compositional devices. Historical and contemporary approaches to portraiture are referenced from a technical and functional standpoint within the context in which the artwork was produced. An attempt to pursue the “essence of likeness” of an individual will drive the course content. Direct and Indirect painting will be covered.

Pre-requisites: FA202

FA304: Materials + Techniques 1

Credits: 3

This course studies traditional and contemporary drawing and painting materials and techniques. Students experience a variety of media including silver point, oil, and egg tempera. Topics include oil paint, mediums, solvents, canvas and panel preparation, paint making, and permanence.

Pre-requisites: FA203 or IL214

FA306: Experimental Drawing

Credits: 3

This course explores interpretive drawing and experimentation with drawing media and new techniques. Projects include still-life and landscape. Students work on the development of the sketch to a finished drawing while considering the formal elements of composition, spatial relationships, value, contrast, color, texture, and pattern. Media include charcoal and pastels.

Pre-requisites: FA201

FA314: Advanced Figure Studio

Credits: 3

This advanced course provides opportunities for students to work intensively from the life model using a variety of media. Development of visual languages and methodologies are encouraged through self-generated projects and critical engagement with faculty and peers. Projects address a range of contemporary approaches and explorations in the relationships between style and meaning.

Pre-requisites: FA206

FA407: Advanced Figure Sculpture 2

Credits: 3

This course is a faculty-supervised, self-directed examination into individual imagery and professional attitudes with students working from the model to create a life-size sculpture. This course encourages students to employ advanced skills and techniques, with an emphasis on representation, invention, experimentation, and sculptural logic derived from comprehension of the figure as an art form.

Pre-requisites: FA309

FA413: Studio Practice 1: Concept to Creation

Credits: 3

This immersive studio class focuses on self-generated projects and critical engagement through individual critiques, open discussions, guest lecturers, and museum visits. Individual studio practice, research, and methods of creating preparatory work will be a key component to this course. Students will be able to place their own projects into the broader context of contemporary art and develop meaningful tools using campus resources to generate ongoing research for long-term investigation.

Pre-requisites: FA206

FA418: Senior Portfolio 1: Fine Arts

Credits: 3

The primary objective of this course is to guide students in producing and assembling a body of work that is cohesive in methodology and concept and exemplifies the students' direction or focus in fine arts. Under faculty supervision, the student first develops a proposal that defines the parameters of the project, such as the number of pieces, conceptual concerns, stylistic direction, and technical scope. Students are then guided in preparing a body of work based upon personal choice, strengths, and interests. Individual and group critiques are scheduled with faculty and guest artists throughout the semester. Most Fine Arts seniors have an opportunity to work independently in the Fine Arts Senior Studio.

Pre-requisites: FA001

FA419: Senior Portfolio 2: Fine Arts

Credits: 3

In this course, a faculty member guides the student in continuing the development of a body of work that is focused, self-directed, and based upon personal choice. Prior to graduation each senior is required to make a formal presentation of his/her body of work to faculty and students, prepare a photo CD or web site, submit work to two juried exhibitions, write a resume and other material, and research graduate schools or a professional alternative. An artist statement accompanies the senior project. The culmination of this course results in the annual Senior Exhibition. This course must be taken the last semester prior to graduation.

Pre-requisites: FA418

ELECTIVE STUDIO COURSES

FA205: Artistic Anatomy 1

Credits: 3

This course improves the artist's analytical understanding of the human body's underlying structure and forms, while emphasizing accurate observation and construction of the figure. Musculoskeletal anatomy acquaints students with proportional systems, major surface landmarks, and the critical network of muscle arrangements that depict the complex beauty of the human figure. Elements such as muscular origins, insertions, and morphology are emphasized. Students will internalize information through systematic study of the human figure in sections, beginning with the skeletal system, then followed by major aspects of the muscular system. Some sculpting and team exercises are possible.

Pre-requisites: FA201

FA208: Fantasy Sculpture

Credits: 3

In this course students learn techniques and processes of creating maquettes and fantasy sculpture in polymer clay. Working from their own multi-view drawings and reference materials, students design and build armatures, learn to mix polymer clay, and go through steps required to create interesting and detailed sculptures. With demonstrations and personalized critiques, students explore dynamic sculpture design concepts, small-scale tool making and texture/detail application.

Pre-requisites: FD153

FA209: Animal Sculpture

Credits: 3

In this course students will make two sculptures of two different animals, working both from photographs in the studio and from life in a zoo, studio and/or farm. Students will learn about proportion, animal anatomy and how it functions. Emphasis is on the skeletal pivot points, observation and understanding of forms, muscles and its application to a unique gestural composition.

Pre-requisites: FD153

FA210: Collage

Credits: 3

This course investigates the history, practice, and visual language of collage. Utilizing varied sources to gather images and found objects, students will investigate and research interpersonal connections to images and objects they feel connected too. This course is structured around three main projects that seek to expand the creative, technical, and conceptual possibilities, all while aspiring to push the boundaries within the media of collage.

Pre-requisites: FA201

FA211: Direct Painting

Credits: 3

An exploration of the range in direct painting with various emphases including portraiture. Students will work through paintings of various duration, all confined to a single day: Paintings ranging anywhere from around 20 minutes all the way up to a few hours will be executed in our search for what salient, telling information delivers the core of what any one artist is aiming to realize. This is as much about what to paint as it is about what to eliminate and the time constraints involved will be used to enforce the necessary, rapid decision making process. Students will work from life, under a variety of lighting, from development of their own concepts, and from live figure models. Historical examples of direct painting will be examined as appropriate.

Pre-requisites: FD154, FA203

FA300: Studio Seminar

Credits: 3

This studio class is for undergraduate students working in all mediums. The primary objective of this course is to offer extensive studio time to cultivate and advance individual studio projects. The classroom environment is structured as a seminar-style open studio, where students are provided with mentorship and guidance from their instructor and peers. Emphasis is placed on the creation of a thematically coherent body of work or an ambitious project that reflects the culmination of the student's knowledge and exploration. To facilitate this process, the studio component of the class is augmented by rigorous weekly group critiques.

Pre-requisites: FA203

FA303: Quick Studies

Credits: 3

This course is a studio painting course which provides students the opportunity to master the art of high-energy quick painting. Class projects stress color, composition, paint handling and subject matter. Students learn the importance of editing information through the use of color, edge and value control. Students are encouraged to develop their personal style and content of their work.

Pre-requisites: FA206

FA308: Watercolor 1

Credits: 3

This course is an introduction to water-based media with an emphasis on transparent watercolor. Students learn the basic techniques of flat washes, graduated washes, and wet-into-wet applications. Stretching paper, transparent glazes, dry brush, and experimental techniques are also explored. Subjects include still life, landscape, and the portrait.

Pre-requisites: FD154

FA309: Advanced Figure Sculpture 1

Credits: 3

This course includes continued sculpting from the model with emphasis on accurate depiction of the figure, compositional elements, and the analysis of aesthetic relationships. Students explore figurative sculptural ideas and learn the history of the figure as an art form. Experimentation and personal expression are encouraged.

Pre-requisites: FA204

FA313: Pop-Surrealism

Credits: 3

This course takes a deep dive into the Pop-Surrealist movement that came into prominence during the 1960s and the lowbrow underground art movement that developed in Los Angeles, CA in the following decades. This course analyzes the social, cultural, and historical contexts that have helped shape this movement and explores leading figures and artists that have contributed to its formation, which solidified its role in the global art arena. Students will conduct in-depth research into various artists through a series of student-led assignments. Assignments are geared towards expanding students' visual vocabularies and will aid them in refining their own artistic voice. Besides developing stylistically unique portfolios, students will be able to position and analyze their own art through the historical and cultural prism of the Pop-Surrealist movement.

Pre-requisites: FA206

FA320: Mural Painting 1

Credits: 3

This is a class in the design and execution of large-scale paintings as it applies to mural art. The class will develop team skills with a finished mural on campus as a final product. As a team we will explore concept development in relation to location, narrative as it applies to product, utilize tactile and digital skills for compositing the rough design concepts and scale up the final design for execution and completion. All issues of mural conceptualization, design development, presentation, client considerations, image responsibility, pricing, preparation, graffiti coatings protection will be covered.

Pre-requisites: FD154

FA403: Landscape Painting 1

Credits: 3

In this landscape painting course, students will work up a series of on-site studies, short-term paintings, and photographic reference with the goal of producing finished landscapes. Two other products of this class will be one-night landscape painting and a master copy painting from work chosen at the Laguna Museum of Art (when approved). Minimal writing assignments will ask students to articulate their line of inquiry within the landscape genre.

Pre-requisites: FA203

FA406: Watercolor 2

Credits: 3

This course further develops the use of water-based media. Students are encouraged to work from life, photographs, imagination, and to pursue individual projects. Students are also encouraged to explore the expressive and stylistic range of traditional and opaque watercolor. Research into historical and contemporary watercolor artists, culminating in a short research report to the class.

Pre-requisites: FA308

FA409: Materials + Techniques 2

Credits: 3

This advanced course provides further study of drawing and painting techniques. An extensive exploration into more advanced materials: silver point, acrylic, oil, alkyd, watercolor, encaustic, and egg tempera is undertaken. Students focus on a particular technique.

Pre-requisites: FA304

FA420: Mural Painting 2

Credits: 3

This is a class in the design and execution of large-scale paintings as it applies to mural art. The class will develop team skills with a finished mural on campus as a final product. As a team we will explore concept development in relation to location, narrative as it applies to product, utilize tactile and digital skills for compositing the rough design concepts and scale up the final design for execution and completion. All issues of mural conceptualization, design development, presentation, client considerations, image responsibility, pricing, preparation, graffiti coatings protection will be covered.

Pre-requisites: FA320

FA451: Advanced Portraiture

Credits: 3

This course includes drawing and painting from the model and reference, with emphasis on accurate representation of the head and upper torso. Students examine structure and surface anatomy, light sources, color relationships, and compositional devices. Historical and contemporary approaches to portraiture are referenced from a technical and functional standpoint within the context in which the artwork was produced. An attempt to pursue the “essence of likeness” of an individual will drive the course content. Direct and Indirect painting will be covered.

Pre-requisites: FA302

FA453: Special Topics: Figure Sculpture

Credits: 3

This course is a faculty-supervised, self-directed examination into individual imagery and professional attitudes with students working from the model to create a life-size sculpture. Students are encouraged to employ advanced skills and techniques, with an emphasis on representation, invention, experimentation, and sculptural logic derived from comprehension of the figure as an art form.

Pre-requisites: FA407

FA457: Sp Tpx: Studio Painting

Credits: 3

This advanced Special Topics course provides an opportunity for students to explore painting techniques and develop their own unique style. With an emphasis on representation, invention, and experimentation, students will have the flexibility to delve into self-guided projects that support their senior thesis. Students will have the chance to work from life and various references to create their own personalized approach to the subject matter. The course also includes peer, faculty, and visiting artist critiques to encourage critical engagement and constructive feedback. By the end of the course, students will have honed their advanced skills and gained a deeper understanding of the creative process in painting.

Pre-requisites: FA314

FA458: Sp Tpx: Portrait**Credits: 3**

This advanced Special Topics course is designed to help students develop their skills in drawing and painting from observation, while also focusing on concept development. The course emphasizes color relationships, lighting, composition, and conceptual development, providing students with the tools necessary to create powerful and impactful artworks. Through a series of self-directed portfolio projects, students will explore historical and contemporary approaches to portraiture. The course encourages critical engagement through peer, faculty, and visiting artist critiques, providing students with constructive feedback to improve their work. By the end of this course, students will have developed a strong body of work that demonstrates their technical abilities, conceptual understanding, and personal vision. They will also have the skills and knowledge necessary to continue their artistic growth beyond the course.

Pre-requisites: FA451

Studio electives may be taken from other departments with the appropriate prerequisites or with the approval of the Department Chair.

BFA in Entertainment Design

As an Entertainment Designer, you will create realities and experiences that excite minds and stir imaginations. You will do this by combining art and technology to create themed events, live shows, museum exhibitions, themed restaurants and parks, TV and film productions, and much more. LCAD's BFA program in Entertainment Design provides you the education that entertainment designers need to bring these extraordinary experiences to life. Our state-of-the-art curriculum gives you real life, hands-on instruction with concept design, model and prop making, and 3-D digital tools.

LEARNING OUTCOMES

- + Apply principles of color theory, composition and form language to concept designs and illustrations as a way to emphasize and dramatize story.
- + Employ efficient and accurate drawing and painting abilities that convey an understanding of perspective, light logic, material indication and color.
- + Combine traditional and digital tools to create a variety of concept art including creatures, characters, environments, vehicles, costumes, and props in both 2D and 3D.
- + Apply the use of anatomy, gesture, form language, and staging in creature and character design for story development.
- + Develop proficient problem-solving skills through the use of research and development, ideation, orthographic drawing, and sequential art.
- + Combine research and visual-development skills to design authentic and accurate representations of themed locations and attractions for the entertainment industry.
- + Effectively engage with team members by both taking direction and leading in collaborative problem solving.

REQUIRED STUDIO COURSES

FD148: Fundamentals of 3D for Entertainment Design

Credits: 2

This course introduces students to the basic principles and techniques of 3D modeling, lighting, texturing, and software navigation. The course is designed with the absolute beginner in mind, providing an overview of common tools and techniques used by concept artists in the entertainment industry. The course will teach students the importance of working with basic modeling and lighting techniques, which can be used to create complex and accurate concept art, speed up their visual development pipeline, and prepare them for work in the entertainment industry.

Pre-requisites: None

FD151: Fundamentals of Figure Drawing

Credits: 3

This course is an introduction to drawing the human form. Students work from the draped and undraped model. Emphasis is on accurate representation of the figure utilizing observation with the elements of gesture, measurement, construction line, volume, proportion, and surface anatomy. Materials include graphite and charcoal.

Pre-requisites: None

FD153: Fund of Figure + Portrait Sculpture

Credits: 3

This course is designed to introduce the student to three-dimensional thinking and composition as it applies to the human form. Students will learn to render form using effective visual observation and measuring techniques, while working from live models. The use of linear and volumetric proportional systems is stressed, as is the construction and understanding of form. Technical procedures of clay modeling, basic use of tools, and proper use of the armature (its orientation in relation to the model) will be addressed. Materials used: plasticine clay.

Pre-requisites: FD151 or concurrent

FD163: Fundamentals of Entertainment Design

Credits: 3

This is a studio course meant to introduce students to Entertainment Design and the creative practices and problem-solving techniques used in the Entertainment industry. This course provides foundation skills commonly used in the creation of concept art. There is an emphasis on the visual development process and approaches to drawing and painting that provide students with an ability to clearly communicate the form and function of characters, objects, and environments. Students will learn basic xyz and constructive sketching techniques. Students will use inspiration and reference to develop their ideas into thumbnail designs, resolved sketches and diagrams, and finished concept illustrations.

Pre-requisites: None

FD168: Cinematic Composition: Art and Technique

Credits: 3

This course is an introduction to the art of cinematography. Students will learn fundamental techniques of visual storytelling for film & television through the lens of the cinematographer. Emphasis is placed on storytelling with light, continuity, compositional strategies within the frame, and understanding the lens. Students will use cameras and create concept art as they learn to master cinematic compositions. Additionally, students will be required to watch and analyze films to learn visual storytelling from master film makers. Students are encouraged to work with digital and traditional materials to complete all assignments.

Pre-requisites: None

FD171: Fund of Digital Painting + Color

Credits: 3

This course introduces students to the rendering and painting of digital images from life and the imagination. A focus on developing observational skills and working from life will build a foundation for original imaginative work. Topics covered include Photoshop tools and best practices, fundamentals of light and shadow, color theory reference research, and basic design and composition as well as the use and creation of custom brush sets. The course will include demos, lecture, and in class exercises & critique coupled with homework.

Pre-requisites: None

FD172: Dynamic Sketching

Credits: 3

This class focuses on representing the construction of a 3D object in a 2D image. The class will cover the basics of observational drawing, traditional drawing technique, perspective, and foundational design for conceiving and building objects in game art. The class introduces one, two, and three point perspective to accurately construct the appearance of 3D forms. Other topics covered are camera lenses and field of view, the importance of camera placement, and placing shadows based on light sources through perspective guides. Throughout this course, students will learn the role of drawing and design in the game industry. Students will build a sketchbook composed of lessons, observational drawings and original illustrations over the course of the semester. The emphasis will be on building their visual library so they can effectively express their own ideas.

Pre-requisites: None

ED001: Entertainment Design Advancement Review

Credits: 0

The Advancement Review (AR) is a formal portfolio review designed to evaluate competency in foundation studio art abilities at the fourth semester Sophomore level, or when the student has earned between 40 and 65 total academic units. Students submit a series of images to the AR, which is held twice-a-year. A panel of faculty evaluates submissions, and the student is presented the results showing scores of: Outstanding, Excellent, Good, Satisfactory, or Deficient in areas that include: Anatomy, Perspective, Digital Painting, Constructive Drawing, 3D Design, and Concept Design/Visual Development. Students are required to obtain designated tutoring for all categories scored "deficient" prior to re-submitting during the next AR submission period. Once all categories have received a minimum score of satisfactory or higher, the AR requirement will be credited as "passed". Failure to pass all categories of the AR will result in the student being withheld from entering senior status.

Pre-requisites: None

ED218: Visual Storytelling for Entertainment

Credits: 3

This course focuses on storytelling with pictures. Students learn the relationship between character and story development, and how to compose images and arrange them in sequence to present a coherent and emotionally effective story. Students also work on public speaking skills by pitching their story to the class.

Pre-requisites: FD160, IL224

ED301: Concept Design for Entertainment

Credits: 3

This is an advanced course in visualization, art direction and production design with an emphasis on the organization of all the pictorial components in a visual system supporting a narrative content. The conceptualization of design choices, the calibration of stylistic parameters and other world building techniques will be explored through the creation of detailed concept art and the elaboration of a complete style guide.

Pre-requisites: ED235, IL205

ED401: Organic 3D Sculpture

Credits: 3

This course is a continuation of 3-D design 2. Students will gain further abilities to create fantastical creatures, props and objects.

Pre-requisites: ED212, ED241

ED402: Themed Entertainment Design 1

Credits: 3

This course explores various places that entertain the public. The goal is to research and envision a desired experience, and then plan and design a place to achieve that experience through making illustrations, props and models using appropriate materials. Places might include theatrical productions, theme parks, rides, performing arts and event venues.

Pre-requisites: ED235, ED301

ED403: New Technologies

Credits: 3

In this course students will be introduced to the most current workflows in concept design and visual development. Students will work with the newest advancements in technology, including virtual reality based modeling programs and advanced special-effects platforms. Students will learn how to follow and keep up with current trends in digital technologies, by experimenting with software they are unfamiliar with and by learning to teach themselves new techniques when necessary. The software used in this course will change as technology improves and as trends change. In this course students will gain experience with the newest art making technologies, in order to prepare them for unique job opportunities in the entertainment industry.

Pre-requisites: ED001

ED404: Themed Entertainment Design 2

Credits: 3

This is an advanced studio course in Themed Entertainment design. Students will build on skills learned in Themed Entertainment Design 1 as they design themed locations meant to immerse the public in themed based locations. Students will continue to develop two-dimensional designs and illustrations that apply to the themed entertainment industry. Emphasis will also be placed on building three dimensional objects, models, and other sculptural elements used to support immersive storytelling in location-based entertainment. Places can include immersive installations, theatrical productions, theme parks, performing arts and event venues.

Pre-requisites: ED402

ED418: Senior Portfolio 1: Entertainment Design

Credits: 3

Senior Portfolio 1 is taken after the completion of all foundation, sophomore, and junior level classes. This is a directed studies course that provides students with the opportunity to create the physical pieces that will become the core of their first working portfolio. The class is offered as a transition from the academic experience to a professional life as a designer in the Entertainment Industry. Students select their own topic or theme for a body of work, the progress of which will be monitored through individual appointments between the student and Senior Portfolio faculty. Intensive group critiques take place throughout the term to allow for class interaction. All coursework is done outside the classroom.

Pre-requisites: ED001, completion of Junior level classes, senior status.

ED419: Senior Portfolio 2: Entertainment Design

Credits: 3

A directed studies course that provides, through faculty supervision, the time, opportunity, and advisement for each student to create the physical pieces that will become the core of their first working portfolio. The class is offered as a transition from the academic experience to a professional life as a designer in the Entertainment Industry. Students select their own topic or theme for a body of work, the progress of which will be monitored through individual appointments between the student and Senior Portfolio faculty. Intensive group critiques are spaced throughout the term to allow for class interaction. All coursework is done outside the classroom.

Pre-requisites: ED418

IL205: Artistic Anatomy 1

Credits: 3

This course improves the artist's analytical understanding of the body's underlying structure while emphasizing accurate observation and depiction of the figure. Anatomical elements such as the skeleton, muscular origins, insertions and surface landmarks are stressed. Students learn anatomy by drawing individual parts of the figure that begins with the skeleton followed by studying the major muscles of the human figure.

Pre-requisites: ED220 or FA201

IL224: Advanced Perspective for Illustration

Credits: 3

This course is designed to further develop the students' understanding of perspective. Areas covered will include multipoint and curvilinear perspective, cast shadows, reflections, forced perspective and distortion. The goal of this course is to further the students ability to accurately conceive and create environments from imagination using quick-sketch empirical methods in addition to traditional mechanical processes covered in fundamentals of perspective.

Pre-requisites: FD150 or FD166

MD200: Portrait + Life Painting

Credits: 3

This course investigates facial structure, proportions of the face and describing likeness, describing the figure using light and shadow, foundations of painting in gouache, color theory and color harmony, anatomical studies, foreshortening, composition, and the figure in the environment. Students learn to make visual and artistic decisions in the context of historical and contemporary figure drawing and painting styles.

Pre-requisites: None

MD201: Character Design 1

Credits: 3

This course offers an intense investigation and deep dive into character design principles. Students will design unique and imaginative characters suited to the game and entertainment industry as a whole. Students begin with preliminary sketches and construction drawings, which are then refined to create finished character concepts consisting of turnarounds, facial expressions, callouts, and more. A variety of styles are explored. Emphasis is on working from one's imagination, expanding their visual library, and strengthening their drawing and presentation skills.

Pre-requisites: None

MD202: Environment Design 1

Credits: 3

This course offers an introduction to the conceptual process of environment design for video games. Environment concept artists for the game industry skillfully combine real world logic and design techniques to create unique and compelling environments, interiors, exteriors, props, and vehicles for a variety of stories and historical eras. This requires a dynamic understanding of industrial design and illustration skills to cohesively understand how things are built, and to visually communicate proper design elements through drawing, and show narrative aspects of the design. Students will create original design solutions through silhouettes, thumbnail sketches, and renderings to support a comprehensive visual narrative. Students will obtain a solid understanding of how to create original environments utilizing traditional methods, available technology, and 3D visualization techniques to create layouts.

Pre-requisites: FD160, FD172, IL224

MD300: Plein Air to Concept

Credits: 3

In this course students will learn the fundamentals of landscape painting in addition to concepts and skills that are commonly used when creating environment designs for outdoor locations and client work. Students will learn to study light and simplify complex organic forms into manageable designs using limited value systems and color theory. Students will study on site from life, and they will learn to use references so they can practice landscape painting in a studio setting. These resources include understanding how to work from photography and online resources such as mapcrunch and pinterest. The primary software used is Photoshop, but other digital painting software can be explored.

Pre-requisites: None

REQUIRED STUDIO COURSES

ED302: Toy Design

Credits: 3

An insider's introduction to the world of Toy Design. This course will cover the basic concepts of toy line development and design. Action Figures, Vehicles, Playsets and Role-play items drawn from intellectual property (I.P.) applied across many different age categories and play patterns. Learn to develop the B-Sheets/Concept Drawings, Inputs/Control Drawings and Presentation images that are the mainstays of industry. More importantly learn how to bring play, fun and learning to cool products that inspire and enrich kids (and adult) imaginations and lives.

Pre-requisites: None

ED325: Storyboarding for Entertainment - Live Action

Credits: 3

This course teaches students to develop and create a sequential series of staged drawings (that is, the visual script of each scene in a film). The course covers how to effectively portray the essence of a story by means of quick and accurate sketches. A brief overview of script writing is included. The script's plot, situations, and conflict are developed from rough sketches to finished presentations. This course also examines staging, cinematography, drama, action notes, dialogue, pacing, timing, and sequencing the story's action.

Pre-requisites: ED218, ED235, FD166

ED328: Environment Design for Entertainment 2

Credits: 3

This is an advanced studio course in Environment Design. Students will build on skills learned in Environment Design 1 to design environments that can be used in film and television, feature animation and themed locations. An emphasis will be placed on the visual development process starting with inspiration, then proceeding with thumbnail sketches, refined sketches, final drawings, and renderings. Students will learn to incorporate 3D software in the development process for efficiency and increased productivity. Additionally, students will learn how to communicate ideas with orthographic views, isometric views, and cut-away views.

Pre-requisites: ED219, ED235, ED301, IL224

ED340: Digital Matte Painting for Entertainment

Credits: 3

This is a lecture and studio course introducing principles of matte painting; an intensive study of techniques used for film, games and editorial illustration. Students will use a combination of traditional and digital painting concepts. Knowledge of color theory and multiple-point linear perspective are essential. Photo-realism in painting is discussed with examples from both art and film. Approaches to painting realistic architecture, nature, and interiors/exteriors and props will be explored. Comprehension of key terms and concepts are taught, with projects designed to develop practical software skills and aesthetic development.

Pre-requisites: FD162, ED235, ED301

ED341: Character Design 2

Credits: 3

This course is a continuation of Character Design I. Students create and construct model sheets of unique and imaginative animated characters. The focus is on design uniformity, composition, and effective use of color. Personal style and interpretation are developed. Craft and rendering techniques are perfected while students strive to execute quality portfolio pieces.

Pre-requisites: ED241

Studio electives may be taken from other departments with the appropriate prerequisites or with the approval of the Department Chair.

BFA in Experimental Animation

After a common first-year core in traditional full-animation practices, as a student of LCAD's BFA program in Experimental Animation, you will branch out into purely digital approaches to narrative character animation. Limited animation techniques along with alternate approaches to stop motion and CG techniques will prepare you for the fast-paced world of animated series production. Thesis projects in your junior and senior years will allow for specialization in your area(s) of interest, including storyboarding, show design and internet series projects.

All LCAD Experimental Animation students enjoy access to top tier faculty from a diverse range of industry backgrounds. Most faculty have served multiple roles in both television and feature Film production. Working with classes capped at 18 students, our faculty teach through hands-on projects putting creation at the heart of learning. Their collective credentials include: 2D feature films, 3D feature films, television shows, video games, character design, production design, storyboarding, stop-motion animation, visual effects and much more.

LEARNING OUTCOMES

- + Demonstrate proficiency in analyzing narrative structure to synthesize visual storytelling techniques.
- + Demonstrate proficiency in creating character designs that meet independent and industry standards.
- + Synthesize through practice, proficiency in 2D, 3D, Stop Motion, and Multimedia-based animation principles.
- + Articulate an understanding of independent and industry practices of professional artists creating, pitching, and producing animated art.
- + Create emotional and compelling art Including but not limited to short films, pitches, music videos, and combinations of multimedia.

REQUIRED STUDIO COURSES

FD150: Fundamentals of Drawing + Perspective

Credits: 3

This is an introduction to drawing, covering the basic technical skills and materials necessary to create convincing representations of simple or complex still-life forms with an emphasis on applied perspective. Students are introduced to composition and the concepts of creating volume and space utilizing lines as measurement, construction drawing, value and linear perspective systems. Materials include graphite and charcoal.

Pre-requisites: None

FD151: Fundamentals of Figure Drawing

Credits: 3

This course is an introduction to drawing the human form. Students work from the draped and undraped model. Emphasis is on accurate representation of the figure utilizing observation with the elements of gesture, measurement, construction line, volume, proportion, and surface anatomy. Materials include graphite and charcoal.

Pre-requisites: None

FD155: Fundamentals of Story

Credits: 3

This course is an exploration in story structure and the incorporation of classic storytelling techniques/archetypes in the medium of film.

Pre-requisites: None

FD157: Fundamentals of Animation

Credits: 3

This introductory course covers the principles of classical, full animation technique on paper, dimensional constructive drawing techniques as well as the analysis of action and movement in the natural world. Students explore these concepts through exercises which isolate the core principles being taught. Students will learn the fundamentals common to all animation techniques.

Pre-requisites: None

FD158: Fundamentals of Maya

Credits: 3

This course introduces the students to the complex interface of Maya, one of the leading software programs in animation and graphic design industries. Students will learn how to navigate Maya's interface exploring basic modeling, rigging, lighting, texture, and camera set-up.

Pre-requisites: None

FD165: Fund of Design for Limited Animation

Credits: 3

This foundational course prepares students with an introduction to graphic design, color and composition concepts traditionally used in the field of limited animation. Analysis of traditional analog limited animation design strategies will be explored and contrasted with modern digital limited animation strategies. Although computer processes will be examined, course assignments will be completed in both analog and digital approaches.

Pre-requisites: None

AN201: CG Modeling 1

Credits: 3

This is an introductory-level course designed for students to develop or enhance their 3D modeling skills. Instruction will focus on the artistry needed to create compelling, “feature-length-quality” characters, while showing how to design and implement geometry best suited for rigging and animation. Students may focus on character or background geometry for their projects. Students will be introduced to new software tools and techniques based upon professional practices utilized by top studios in the industry.

Pre-requisites: FD158

AN209: Animation 1

Credits: 3

This course expands on the fundamentals, applying the basic concepts to further develop skills in locomotion and acting for animation. Students will progress their understanding of motion, weight, and balance, develop pantomime character performance skills, and have their first introduction to animating dialogue. Students will gain a deeper grasp of traditional animation principles and character animation techniques.

Pre-requisites: FD157

AN217: Figure Drawing for Animators 1

Credits: 3

This is a figure drawing course for animators that focuses on gesture and how to capture the essentials of movement, dynamic expression, and the individual model's attitude. A variety of drawing media will be introduced.

Pre-requisites: FD151

AN220: Animal Drawing 1

Credits: 3

This course emphasizes 3-dimensional form analysis: proportion, scale, foreshortening, and weight. Using an economy of line and value, students will strive to capture emotion and expression of animal forms by depicting gesture, manner, attitude, and rhythm. Comparative studies of animal and human anatomy will empower students with strong, imaginative drawing skills. A variety of domestic and zoo animals will be studied and drawn in the studio and on location.

Pre-requisites: AN217

EX221: Fabrication

Credits: 3

Experimental Animation's "Fabrication" class offers students a comprehensive learning experience that encompasses essential skills in Real-World mold making, casting, character and prop sculpting, and miniature set construction. These skills are frequently encountered in fields such as Stop Motion, Visual Effects Animation, and Environment Design. Throughout the course, students will develop proficiency in both traditional and digital mediums. The curriculum combines traditional craftsmanship with hands-on experience in woodworking and foam cutting tools, as well as painting and airbrushing techniques to realistically simulate a variety of real-world textures and materials. Additionally, students will be required to explore modern technology through an introduction to 3D-CAD, 3D-Sculpting, and 3D-Printing. The culmination of students' learning journey involves designing and creating a captivating set and a compelling character for their final project. This project serves as a platform for students to showcase their creative and technical abilities, demonstrating the skills they have acquired throughout the course.

Pre-requisites: FD165

EX265: Storyboarding for Limited Animation

Credits: 3

This intermediate level course builds on the FD 155 Fundamentals of Story as students learn to brainstorm, storyboard and pitch original ideas suitable for television or new media production. This course focuses on the specialized needs of story design for limited animation formats including storyboard formatting, planning for digital puppetry and digital asset archiving. It introduces students to concepts in episodic storytelling.

Pre-requisites: FD155

EX280: Character Design for Limited Animation + Stop Motion

Credits: 3

This course covers concepts in character design suitable for digital limited-animation and stop-motion production environments. Students will create character designs for the unique workflows in both mediums. In the digital limited-animation pipeline students will design for strategic use of libraries, nesting and 2D rigging. In the stop-motion pipeline students will create designs that plan for the limitations of traditional stop-motion rigging and rigging removal.

Pre-requisites: FD165

EX284: 2D Paperless Animation

Credits: 3

This course utilizes tablet-monitor technology to create a full-animation 2D pipeline that bypasses traditional paper in favor of digital drawing. Traditional full-animation 2D methods are adapted for the digital 2D animation environment, including hybrid digital enhancements of 2D full animation techniques. Digital keyframes, visual effects and lighting applied early in the pipeline redefine the scope of the animator's role in production. This course is a track-elective and can be taken in place of AN380.

Pre-requisites: AN209

EX286: 3D Character Animation 1

Credits: 3

This intermediate level course builds off Fundamentals of Maya and CG Modeling, focusing on CG-based 3D character animation. Based in character performance and storytelling, students utilize keyframe animation while exploring the basics of 3D motion, body mechanics, motion-graph editing, and cycles via projects for tv, multimedia and game animation. Students produce individual and collaborative projects while investigating methods to create compelling character staging utilizing the 12 principles of animation, thumbnails, and personal video reference.

Pre-requisites: FD151

EX350: Art Direction for TV + New Media

Credits: 3

This advanced course draws on the practical knowledge developed in EX282 and EX284 focusing on art direction as applied to episodic, limited animation production pipelines. Stylization, set/prop design, character asset strategies and color/lighting design will be explored. Both TV and streaming media needs will be highlighted as students create show-design portfolio projects.

Pre-requisites: EX265, EX280, EX282, EX284

EX360: Animation for New Media

Credits: 3

This advanced course builds on previous knowledge and skills as students conceive, plan, design and produce their own series of web-shorts suitable for weekly uploads on streaming media platforms such as YouTube. Students will also be introduced to uses of 2D and 2D animation assets in mobile games, 360-degree filmmaking, virtual reality and augmented reality platforms.

Pre-requisites: EX282, EX284, EX286

EX370: Original Series Development

Credits: 3

This advanced class will require students to conceive, develop, present and pitch a concept for an original episodic animated series. Students will produce a comprehensive portfolio of show sample assets including character models, set mock-ups, synopsis of episodes and backstory for all major and supporting characters. EX 350 is a required prerequisite for this course.

Pre-requisites: EX265 or EX280

EX380: Experimental Stop Motion Techniques

Credits: 3

This course focuses on stop motion techniques outside the normal realm of character rigs and clay armature-based techniques. Experimental approaches including motion design, and other stop-motion based visual effects will be explored. Students will produce stop motion animation elements for chroma-key compositing into analog and 3D digital environments.

Pre-requisites: EX265 or EX280

EX384: Compositing for Animators

Credits: 3

This course requires that students have proficiency in prior 2D or 3D tools. Students will use their animation skills to create work they will import into their compositing workspace. Students will work to enhance their animation production using a wide array of video filters, effects and strategies. Digital keying, chroma-keying, 3D space, virtual lighting and camera moves will be explored. Students will bring together animated elements from a variety of digital and analog sources using compositing strategies.

Pre-requisites: EX282 or EX284 or EX286

EX390: Directing for Limited + Experimental Animation

Credits: 3

This course will prepare students in the Experimental animation track for their final sequence of Experimental Thesis Film 1 & Experimental Thesis Film 2 where they will make their senior thesis project. Using linear and non-linear narrative approaches, students will design and storyboard their original concept for the film component of their thesis project. Students will also create a final story-reel of the film component of their thesis project, with final sound. Projects will proceed through a clear sequence of pre-production stages and be designed specifically for limited animation, stop-motion animation and experimental approaches to filmmaking.

Pre-requisites: EX350, EX360

EX418: Experimental Thesis Film 1

Credits: 3

This course will be the first semester of the student's year-long Thesis Project effort. Story-reels and pre-production work prepared in EX390 will be utilized as students create the animation, effects and other visual strategies necessary to bring their plan to life. By the end of this course students will complete 50% of their overall film project or students will produce a show bible of the episodic animated concept. All films in the Experimental Thesis Film track will be taken to a finished color state with final sound. In this senior-level course the instructor will act as a facilitator, guiding students through the production of their films or show bibles. A mastery of techniques learned earlier in the Experimental BFA program will be necessary before taking EX480, therefore a successful completion of the Advancement Review process (EX001) in all relevant categories is necessary.

Pre-requisites: EX390

EX419: Experimental Thesis Film 2

Credits: 3

This course is a continuation of EX418. By the end of the course students will have completed their experimental animated film they storyboarded in AN390 and took to 50% completion in EX418 or students will complete the finished first episode of their series concept developed in the show bible. Student projects may be limited animation, stop motion animation or experimental CG in their approach. Mixed techniques and post-production processing of animation footage will be encouraged. The instructor acts as facilitator in this advanced course which is the final studio class in the Experimental Animation BFA program.

Pre-requisites: EX418

ELECTIVE STUDIO COURSES

Studio electives may be taken from other departments with the appropriate prerequisites or with the approval of the Department Chair.

BFA in Game Art

LCAD's BFA program in Game Art provides a safe and collaborative environment in which you may reach your full creative potential and make the interactive worlds you have always dreamed about.

Our Game Art program is driven by an inspiring community of talented students who challenge one another and by faculty who will motivate you to create work you never thought possible.

Our instructors are a combination of awe inspiring game industry veterans who lead students in cutting edge game techniques and spectacular creatives from other walks of life who will keep you thinking about different approaches to designing in the real world.

LEARNING OUTCOMES

- + Utilize effective problem-solving techniques when addressing concept challenges.
- + Apply material rendering fundamentals to finalization of projects
- + Apply fundamentals of storytelling at all aspects of the creation process
- + Apply color theory effectively to composition and hierarchy of navigation through art or game space
- + Demonstrate an understanding of the use of value, structure, and shape language.
- + Utilize an efficient workflow methodology.
- + Utilize effective conscious polyflow methodologies to allow for proper rendering, good deformation when animating, and clean unwraps.

REQUIRED STUDIO COURSES

FD128: Fundamentals of Game Art

Credits: 2

This class teaches the fundamentals of game art production from a broad perspective. Students will learn to work within multiple specialties within the game art field in order to build up a general understanding of the pipeline and processes involved. Emphasis is placed on strong foundation skills, compelling conceptual ideas, and self-motivated problem solving. Class will consist of lectures, demonstrations, in-class workshops, and take-home projects. The second half of the class will be devoted to an all-inclusive final project, where students will work in groups to build a compelling playable game world. The final project will serve as a culmination of all they have learned in the class, as well as become a platform for further experimentation and problem solving. This class will not focus on a single element, but rather, it will attempt to give a broad overview of the role that art plays in the creation of Games.

Pre-requisites: FD133

FD133: Fundamentals of 3D Studio Max

Credits: 2

This course introduces students to the basic principles and techniques of 3d modeling, UV unwrapping, texturing, and familiarizing students with 3D software and professional best practices. The course is designed with the absolute beginner to 3D in mind, with a complete overview of the most commonly used tools and techniques. The course gives students the opportunity to work on an asset through the full game art pipeline, from concept to final in-game asset, as would be expected when working at a game studio.

Pre-requisites: None

FD151: Fundamentals of Figure Drawing

Credits: 3

This course is an introduction to drawing the human form. Students work from the draped and undraped model. Emphasis is on accurate representation of the figure utilizing observation with the elements of gesture, measurement, construction line, volume, proportion, and surface anatomy. Materials include graphite and charcoal.

Pre-requisites: None

FD153: Fund of Figure + Portrait Sculpture

Credits: 3

This course is designed to introduce the student to three-dimensional thinking and composition as it applies to the human form. Students will learn to render form using effective visual observation and measuring techniques, while working from live models. The use of linear and volumetric proportional systems is stressed, as is the construction and understanding of form. Technical procedures of clay modeling, basic use of tools, and proper use of the armature (its orientation in relation to the model) will be addressed. Materials used: plasticine clay.

Pre-requisites: FD151 or concurrent

FD171: Fund of Digital Painting + Color

Credits: 3

This course introduces students to the rendering and painting of digital images from life and the imagination. A focus on developing observational skills and working from life will build a foundation for original imaginative work. Topics covered include Photoshop tools and best practices, fundamentals of light and shadow, color theory reference research, and basic design and composition as well as the use and creation of custom brush sets. The course will include demos, lecture, and in class exercises & critique coupled with homework.

Pre-requisites: None

FD172: Dynamic Sketching

Credits: 3

This class focuses on representing the construction of a 3D object in a 2D image. The class will cover the basics of observational drawing, traditional drawing technique, perspective, and foundational design for concepting and building objects in game art. The class introduces one, two, and three point perspective to accurately construct the appearance of 3D forms. Other topics covered are camera lenses and field of view, the importance of camera placement, and placing shadows based on light sources through perspective guides. Throughout this course, students will learn the role of drawing and design in the game industry. Students will build a sketchbook composed of lessons, observational drawings and original illustrations over the course of the semester. The emphasis will be on building their visual library so they can effectively express their own ideas.

Pre-requisites: None

GA001: Game Art Advancement Review

Credits: 0

The Advancement Review is a collection of the first three semesters of a student's work from key classes to check in on how students are progressing through the major, and to make sure they have a strong foundation to move forward with. The work is reviewed by faculty, and the student either passes, or is given revisions to complete before their next submission to the review the following semester. If a student continues to not pass advancement review, they will not be able to enter their senior classes.

Pre-requisites: None

GA101: Game Industry 101

Credits: 3

This course is an overview of the game industry, its pipelines, processes, history, and opportunities. It will include fundamental information on how 3D Art is processed by game engines (the "anatomy of 3D art"), as well as guidance on how to make the most of your time in the LACD Game Art program.

Pre-requisites: None

GA250: Concept Sketchbook Ideation

Credits: 3

In this course, students will keep a sketchbook and develop techniques and thought processes to get their ideas down on paper and be able to communicate them with others. They will learn to iterate on them to take them from initial spark through final sketch. The focus is on preplanning, previsualization, and vizcomm processes, with an emphasis on thumbnail sketches to develop ideation relevant to the industry. The practice of keeping a sketchbook is a valuable part of an artist's growth, as well as a vital part of their overall portfolio of work that demonstrates what the final piece may not: your thought process.

Pre-requisites: FD167

GA309: Creatures + Characters 1

Credits: 3

This course harnesses the power of digital sculpting to create original characters and creatures from 3D rough iterations through final polished models. Starting with ideation, the student will create creatures and focus on their anatomy, mobility, attitude, skin, texture, and scale as they visually impact the viewer or player. The myriad of tools that ZBrush offers for organic and hard surface modeling, texture painting, cloth and fiber simulation, and procedural modeling will be introduced and used in a series of projects. Students will learn the advantages and disadvantages of the digital sculpting workflow versus the 3D modeling workflow, and practice rapid development of ideas and polish in ZBrush.

Pre-requisites: FD153, GA260 or GA275

GA313: Visual Development

Credits: 3

'Building Worlds and The Power of Shape'

Students will embark on the process of developing their own unique intellectual property based on a story of their choice. We will approach this process from a visual development standpoint, with the specific purpose of presenting this reinterpretation to contemporary audiences as a mass market entertainment property (game, film, etc.)

Pre-requisites: GA001, GA214, GA250

GA400: Development Team

Credits: 3

In collaboration with partner schools and LCAD's MFA game program, students work in development teams that reflect current industry practices. The teams are established to create demos and vertical slices of original games. This multi-university, cross curricular opportunity allows artists to work with designers, engineers, and other developers, resulting in a greater understanding and awareness of the game creation process in a team environment.

Pre-requisites: FD128

GA418: Senior Portfolio 1

Credits: 3

In this course the first and second semester seniors will have the opportunity to work on projects of their own design with the end product being a portfolio piece (or pieces) applicable for a competitive job in either some aspect of game art, modeling, concept art, or effects. With consideration to the students' area of concentration they will have the opportunity to focus their work as it applies to the field. This experience allows for hands-on utilization of theories received in the classroom, skills practiced in the studio and the students' creative energy in a professional setting. Students will be paired with faculty mentors and will gather other industry mentors to guide them and offer feedback and advice throughout the term.

Pre-requisites: GA001

GA419: Senior Portfolio 2

Credits: 3

In this course the first and second semester seniors will have the opportunity to work on projects of their own design with the end product being a portfolio piece (or pieces) applicable for a competitive job in either some aspect of game art, modeling, concept art, or effects. With consideration to the students' area of concentration they will have the opportunity to focus their work as it applies to the field. This experience allows for hands-on utilization of theories received in the classroom, skills practiced in the studio and the students' creative energy in a professional setting. Students will be paired with faculty mentors and will gather other industry mentors to guide them and offer feedback and advice throughout the term.

Pre-requisites: GA418

GA420: Senior Mentor 1

Credits: 3

Students will further develop and refine their work and skills from Professional Studies, Senior Portfolio, and other relevant courses. Students will also hear from industry guest speakers on a variety of topics dealing with life in the industry and will gain a better understanding of best practices when it comes to finding, applying for, and interviewing for a job in the industry.

Pre-requisites: LA325, GA001

MD200: Portrait + Life Painting

Credits: 3

This course investigates facial structure, proportions of the face and describing likeness, describing the figure using light and shadow, foundations of painting in gouache, color theory and color harmony, anatomical studies, foreshortening, composition, and the figure in the environment. Students learn to make visual and artistic decisions in the context of historical and contemporary figure drawing and painting styles.

Pre-requisites: None

ELECTIVE STUDIO COURSES**GA211: Digital Analytical Figure**

Credits: 3

An understanding of human anatomy is the most fundamentally important aspect in creating believable characters and creatures for any field of entertainment. This course will help students to construct anatomically sound and aesthetically pleasing human and humanoid figures.

Pre-requisites: GA309

GA216: Game Design

Credits: 3

This course explores the fundamentals of Game Design. Throughout this class you will design and create several non-digital games. Just as you take fundamentals classes in figure drawing and color theory to become visual artists, this class is grounded squarely in the basic fundamentals of game design. This course focuses on the elements common to “all” games that are fundamental for a game designer working with any medium. Even though we will focus on non-digital games, digital games will be discussed and two of your assignments for the semester will deal directly with digital design.

Pre-requisites: FD128

GA220: Robots, Vehicles + Spaceships

Credits: 3

This course focuses on rendering and designing as it pertains to vehicles, spaceships and robot designs for the game and entertainment industry. Emphasis is on high-level design and presentation skills, and building finished portfolio pages. Each student will develop a clear understanding of how to design vehicles and/or robots using a variety of rendering techniques, gestures, shapes, forms, storytelling and color application. Students will learn the importance of time management, and will be expected to work efficiently as individuals as well as in teams. Our primary tools will be Photoshop, Blender, Google Sketchup, and the Wacom tablet. The course will include lectures, demonstrations, class discussions, and critiques.

Pre-requisites: GA250 and GA275

GA221: Animal + Creature Drawing

Credits: 3

Every character artist in the game industry is expected to understand all organic and anatomical structures to their character designs; this understanding and ability to execute this skill set is key for a character artist. This course will teach students the anatomical structures of animals in order to understand how their organic forms are built in real life. Additionally, students will further develop their understanding of these structures by creating creature designs, where they will be challenged to push the anatomical principles they've learned to create fantasy creatures that make sense both anatomically and organically.

Pre-requisites: FD167, FD151, GA212

GA227: Digital Painting

Credits: 3

This course aims to focus students on the thought process behind creating solid concept art, reinforce the fundamental elements of good painting (composition, use of color, and form), and give them the wherewithal to exploit digital media's strengths. Two approaches will be taught: standard digital painting techniques using brushes to render objects and scenes, and photobashing, where photos are warped, cut, and modified to speed up the painting process and bring photorealism to a piece.

Pre-requisites: FD128, FD171

GA255: Level Design

Credits: 3

The purpose of this course is to instruct students in the design and construction of game levels. Theoretical aspects of level design will be discussed during each class. The class will discuss player navigation, story methodologies, level aesthetics, and general issues of game play which make the difference between an entertaining level and a mediocre one. Students will review examples of both good and bad levels for class critique. In addition to the theoretical aspects of level design, students will also learn the practical aspects of level creation through the course projects.

Pre-requisites: GA275 or GA260

GA260: Modeling for Concept

Credits: 3

3D modeling softwares are tools that can be utilized by both 2D and 3D artists. This course focuses on the common 3D processes used by concept artists to create a more efficient workflow that allows for faster iteration times and more accurate perspective and lighting in their compositions.

Pre-requisites: FD128

GA275: Modeling for Game 1

Credits: 3

3D modeling software is deep and complex. This course focuses on mastering the essential concepts, tools, and workflows of 3D hard surface modeling in game development. This course will allow students to become comfortable with the complex interface of the 3D modeling software, so that they may have an easier time grasping the high-to-low poly pipeline for creating assets for games. The focus is on the use of professional tools to create complex props for integration into a game, from rough prototyping to final, textured assets. Aesthetics, construction, visual communication, light and form, and quality of work are stressed.

Pre-requisites: FD128

GA290: Rigging + Animation for Game

Credits: 3

This class introduces students to the interrelated specialties of character animation and rigging for modern video games and their impact on other departments within the game art pipeline. Students will learn the principles of animation as they apply to simple objects and fully articulated characters, as well as create sophisticated custom rigs that can be tailored to specific animation needs. Emphasis is placed on acquiring practical, industry-relevant strategies for creating effective assets, the ability to prioritize goals and techniques in order to achieve results within time and budgetary constraints, and building a solid foundational knowledge of the crafts involved.

Pre-requisites: FD128, GA250

GA302: Game Pipeline

Credits: 3

Game Pipeline addresses production pipeline skills. Each year new production parameters are created by development projects the major has chosen for that academic year. This class is to engage the students in exploration and learning - helping to better serve their ability to solve problems in the development environment.

Pre-requisites: FD128

GA303: Scripting for Game

Credits: 3

This course covers the foundations of scripting for games, stressing fundamental computer programming principles with hands-on game development projects. An Introduction to logical structures and design paradigms allow for core interactions in a visual and object-oriented environment. Additionally, technical knowledge dealing with development tools will figure prominently in the course, specifically the Unity game engine and version control.

Pre-requisites: FD128

GA304: 3D Environment Design 1

Credits: 3

This course will provide students with the artistic and technical skills required for being a successful 3D environment artist. Building on previous skills learned in 3D development, this course expands students' abilities to craft professional quality assets for use in games. Students will gain valuable skills related to modeling, texture creation and application, and animation for video games. The course will also make use of a level editor, which will give students the opportunity to test and further their skills by implementing their work in a real world application.

Pre-requisites: GA305 or GA311, GA255, GA001

GA305: Texture Painting

Credits: 3

In this course, the student will learn and polish the skills necessary to create hand-painted textures. Students will use texture editing systems to adhere and manipulate textures onto 3D forms. Students learn to make textures that compliment the geometry of a mesh, how to optimize a low poly mesh to support hand-painted textures, as well as tiling textures. Skillful use of color, the illusion of light and shadow, and other effects, and appealing brushwork will be developed to equip students to excel in the hand-painted pipeline.

Pre-requisites: GA275 or GA260

GA306: Gaming Genres

Credits: 3

This course is an exploration of the multiple genres of digital game play. The student will learn to understand current genres of games such as first-person shooter, platformers, and multiplayer real-time online games. Within the structure of the class they examine what makes the game work in respect to emotional responses, game challenges, point impact, and point trade as it affects the game's success.

Pre-requisites: None

GA307: Special Tpx in Game

Credits: 3

This course allows the students to participate in a class that is specifically developed to integrate an industry design contest, sponsorship and/or a special educational or academic opportunity with visiting instructors or experts who bring their expertise to the Game Art program.

Pre-requisites: None

GA308: World Development

Credits: 3

The World Development course is designed to develop and demonstrate the skills necessary to visually communicate story, setting, and other relevant context entirely through environment art. Those skills include, but are not limited to, believably (not necessarily realistically) rendering materials, set dressing/composition, scale, and attention to silhouette. Students will be asked to analyze and expand existing storytelling examples from films and games. In addition, they will develop and communicate entirely new stories through the use of props and environments. The course assignments, critique, and expected revisions of work will be modeled after standard practices of professional studio environments. This is not a "how to" modeling/texturing or painting class; students are expected to already have experience in either or both. This class can be used to expand those skills with industry-experienced feedback, but it is not the class' goal or focus. Students should feel free to focus entirely in 2D or 3D throughout the class; the principals taught are equally applicable to both mediums.

Pre-requisites: GA227, GA275

GA310: Advanced Technologies for Game

Credits: 3

Houdini is an advanced 3D software application focused on procedural generation as well as other animation, modeling, visual effects, simulation, and rigging tools. With the knowledge and implementation of this tool, students will be able to create procedurally generated interactive assets and/or environments full of atmosphere and story that can be directly implemented into numerous game engines.

Pre-requisites: GA001, GA275 or GA260

GA311: Lighting + Rendering

Credits: 3

This course will cover efficient modeling and rendering for games, with an emphasis on the Physically-Based Rendering (PBR) shader pipeline. Students will create 3D worlds with an emphasis on mood and effects in current standard game engines to demonstrate the vital impact of lighting in game engines, as well as the need to account for their cost in realtime rendering. The class will cover quick modular modeling and texturing techniques in a 3D application, and set a mood with proper lighting and effects in a game engine.

Pre-requisites: GA001, GA275 or GA260

GA312: Architectural Visualization

Credits: 3

This course is designed to provide a foundation in historical period design style as it relates to architecture. Students will explore and visit period styles while developing skills of observation, analysis, identification, interpretation, and representation while drafting and creating architectural renderings. Students will use a number of different 2D mediums to create architectural visualizations.

Pre-requisites: GA001, GA250

GA315: Character Design for Game 2

Credits: 3

This course offers an intense investigation and deep dive into character design principles. Students will design unique and imaginative characters suited to the game and entertainment industry as a whole. Students begin with preliminary sketches and construction drawings, which are then refined to create finished character concepts consisting of turnarounds, facial expressions, callouts, and more. A variety of styles are explored. Emphasis is on working from one's imagination, expanding their visual library, and strengthening their drawing and presentation skills.

Pre-requisites: GA215

GA316: 2D Development Studio

Credits: 3

In this course, students go through the development cycle of a 2D side scroller level. Projects involve concepting a cohesive idea, creating schedules, and creating a playable scene in a game engine. At the end of the course the student will have an understanding of the 2D production pipeline that can directly relate to various other disciplines in the game art program.

Pre-requisites: FD128

GA317: Real-Time VFX

Credits: 3

Real-Time VFX is a focused discipline, and has been consistently one of the most in-demand roles sought after by studios. This course introduces beginners to this digital wizardry with an overview of the most common and fundamental techniques used to bring fires, explosions, missiles, and all kinds of other interesting and intriguing life to games! This class focuses on a series of exercises aimed at mastering these foundational elements. This course combines animation, texture painting, and modeling all together into one epic tempest!

Pre-requisites: FD164, GA275, GA260

GA321: Advanced Rigging + Animation

Credits: 3

This class continues to strengthen the knowledge of character animation and rigging for modern video games, and their impact on other departments within the game art pipeline. Students will learn the principles of animation as they apply to simple objects and fully articulated characters as well as create sophisticated custom rigs that can be tailored to specific animation needs. Emphasis is placed on acquiring practical, industry-relevant strategies for creating effective assets, the ability to prioritize goals and techniques in order to achieve results within time and budgetary constraints, and building a solid foundational knowledge of the crafts involved.

Pre-requisites: GA290

GA322: Advanced Topics in Game

Credits: 1

This 1 unit elective will provide students the opportunity to focus on a specialized topic. Students will be given the opportunity to narrow their attention on a cutting edge technique at a more advanced level. The class will create a number of small, but focused projects utilizing current and emerging game art techniques.

Pre-requisites: FD133

GA323: Shaders + Materials

Credits: 3

This course will cover efficient modeling and rendering for games, with an emphasis on the Physically-Based Rendering (PBR) shader pipeline. Students will create 3D worlds with an emphasis on mood and effects in current standard game engines to demonstrate the vital impact of lighting in game engines, as well as the need to account for their cost in realtime rendering. The class will cover quick modular modeling and texturing techniques in a 3D application, and set a mood with proper lighting and effects in a game engine.

Pre-requisites: GA001, GA260

GA325: 3D Character Design 1

Credits: 3

This course will prepare students for the artistic and technical requirements necessary for success in the unique discipline of character design. Students will be utilizing several different 3D programs for the entire creation process that promotes both stylized/hand-painted and realistic/PBR pipelines. Students will learn how to create functional and usable 3D characters for use in games and will gain valuable skills related to modeling and texturing of characters for video games.

Pre-requisites: None

GA330: UI/UX for Games

Credits: 3

identify the differences between UI and UX as they create wireframes, prototypes, style guides, front-end menus, and heads up displays (HUDs). Students will design a FUI (Fantasy/Future/Fictional/User Interface) then prepare all the art assets for Unreal. This is an ideal course for those that are interested in learning about what it takes to be a UI/UX designer/artist in the video game industry.

Pre-requisites: GA001, GA214

GA357: Advanced Drawing for Game

Credits: 3

This class will build upon fundamental and foundational drawing skills to help students design advanced character, prop and environment concepts. Projects will strengthen students' observational and conceptual drawing techniques alongside specific assignment requirements. Rigorous ideation processes and advanced principles of design will be the basis for finalizing concept art. Students will be building upon their own specific stylistic approaches to their designs, and will be mentored in their unique styles to strengthen the quality of their own work. Assignments require both traditional drawing tools and a digital painting program such as Adobe Photoshop or similar. 3D tools may be used as described by the instructor, and will require instructor approval on an assignment-by-assignment basis.

Pre-requisites: GA001, GA212, GA250

GA375: Modeling for Game 2

Credits: 3

3D modeling software is deep and complex. This course focuses on further mastering the essential concepts, tools, and workflows of 3D hard surface and environment modeling in game development. This course will allow students to become comfortable with the complex interface of the 3D modeling software, so that they may have an easier time grasping the high-to-low poly pipeline for creating assets and environments for games. The focus is on the use of professional tools to create complex props for integration into game environments, from rough prototyping to final, textured assets. Aesthetics, construction, visual communication, light and form, and quality of work are stressed.

Pre-requisites: GA275

GA401: Environmental Design in Game 2

Credits: 3

Conceptual Designers for the Game Industry and Film Industry skillfully illustrate and design unique and compelling environments, vehicles and props for all kinds of stories and eras. This requires a dynamic understanding of industrial design and illustration skills to cohesively understand how things are built; to visually communicate this through drawings and show narrative aspects of the design. This new course offers an introduction to the conceptual process of Environment Design for video games. Students will create original design solutions through silhouettes, sketches and renderings to support a comprehensive story. Students will obtain a solid understanding of how to create original environments utilizing the Wacom Tablet, create layouts digitally, and put together a visually compelling Environment Design Portfolio. Environment Design for games will showcase a step-by-step process from raw form and thumbnails to fully finished illustrations. Specializing in video game ideation, Environment Design is a digital class, using Adobe Photoshop CS3, Google Sketch up, and Autodesk Maya. This class functions as an efficient problem solving tool for game creation and will help students to formulate a personal process for creating a strong workflow.

Pre-requisites: GA301

GA402: Advanced Digital Painting

Credits: 3

This course takes digital painting into advanced and specialized areas of the production pipeline. This class has a heavy emphasis on Photoshop's powerful masking and color-manipulation tools, which will be thoroughly explored. Techniques for manipulating photographic material into elaborate matte paintings and skyboxes, such as photobashing, will also be investigated and put into practice.

Pre-requisites: GA227, GA001

GA404: 3D Environments 2

Credits: 3

This course further prepares students with the artistic and technical skills necessary to be successful professional 3D environment artists. Using 3D development software, students will increase their ability to create 3D models and implement them into game engines efficiently. Students will gain advanced skills related to modeling, texture creation and application, and animation for video games. The course will also make use of a level editor which will give students the opportunity to test and further their skills by using a real world application.

Pre-requisites: GA304

GA405: Advanced Texture Painting

Credits: 3

This course builds on the skills and techniques acquired in previous texture and painting courses. Students will create a high-quality 3D hand-painted environment and related assets from scratch to a polished finish.

Pre-requisites: GA305

GA409: Creatures + Characters 2

Credits: 3

This course will challenge students to expand the scope of their skill sets and workflows in the creation of production ready character assets, with emphasis on the high to low poly pipeline, and more complex characters and creatures. Students will refresh and expand their understanding of comparative anatomy and its exaggeration and stylization for dramatic and gameplay purposes. Emphasis is placed on polishing high resolution assets to a professional finish, including small details, polypainting, hair, and clothing.

Pre-requisites: GA309, GA211, GA001

GA417: Adv Real-Time VFX

Credits: 3

This course builds on GA306 (Real-Time VFX) by introducing the dark arts of lighting and node based VFX editors and takes a deeper dive into how we can more effectively integrate shaders into node based systems. Students will again make a series of commonly used VFX with the new tech that this course introduces, and then will get to build their own mock art test!

Pre-requisites: GA317

GA423: Advanced Shaders + Materials

Credits: 3

This course will cover the process of creating and applying complex materials to models for implementation into standard game engines, with an emphasis on the Physically-Based Rendering (PBR) shader pipeline. Students will create 3D scenes in current standard game engines to demonstrate the vital impact of lighting in games, as well as the need to account for their cost in realtime rendering. The class will cover texturing techniques in a 3D application and shader creation with proper lighting in a game engine.

Pre-requisites: GA311

GA425: 3D Character Design

Credits: 3

This course will prepare students for the artistic and technical requirements necessary for success in the unique discipline of character design. Students will be utilizing several different 3D programs for the entire creation process that promotes both stylized/hand-painted and realistic/PBR pipelines. Students will learn how to create functional and usable 3D characters for use in games and will gain valuable skills related to modeling and texturing of characters for video games.

Pre-requisites: GA325

MD201: Character Design 1

Credits: 3

This course offers an intense investigation and deep dive into character design principles. Students will design unique and imaginative characters suited to the game and entertainment industry as a whole. Students begin with preliminary sketches and construction drawings, which are then refined to create finished character concepts consisting of turnarounds, facial expressions, callouts, and more. A variety of styles are explored. Emphasis is on working from one's imagination, expanding their visual library, and strengthening their drawing and presentation skills.

Pre-requisites: None

MD202: Environment Design 1

Credits: 3

This course offers an introduction to the conceptual process of environment design for video games. Environment concept artists for the game industry skillfully combine real world logic and design techniques to create unique and compelling environments, interiors, exteriors, props, and vehicles for a variety of stories and historical eras. This requires a dynamic understanding of industrial design and illustration skills to cohesively understand how things are built, and to visually communicate proper design elements through drawing, and show narrative aspects of the design. Students will create original design solutions through silhouettes, thumbnail sketches, and renderings to support a comprehensive visual narrative. Students will obtain a solid understanding of how to create original environments utilizing traditional methods, available technology, and 3D visualization techniques to create layouts.

Pre-requisites: FD160, FD172, IL224

MD301: Costume Design 1

Credits: 3

The Art of Costume is a cross-disciplinary studio course that explores character silhouette, costume, and the draped figure. The content of the class considers both the aesthetic and cultural ramifications of costume, and studies the dressed human form and its context through historic and contemporary periods. The course studies as its topic not only the most basic of subject matter in art history, but also reaches into the fields of theater, film, fashion, costume design, and skins for games.

Pre-requisites: None

Studio electives may be taken from other departments with the appropriate prerequisites or with the approval of the Department Chair.

BFA in Graphic Design + Digital Media

Becoming a student of Graphic Design at LCAD means joining one of the nation's most distinguished design programs. Our program's multidisciplinary approach recognizes that as a designer in today's market, you must develop solutions that move seamlessly across a dynamic array of media. Our design graduates are adept with traditional theory and can lead in the innovative use of technology.

The LCAD Graphic Design major offers programs in Graphic Design, Graphic Design w/Illustration Emphasis and Graphic Design w/Action Sport Design Emphasis. We offer a BFA minor in UI/UX and a minor in Motion Design.

Our Design students are taught to become visual problem solvers and critical thinkers who can communicate in visually compelling ways, we are empowering them to be adaptive and successful in an always-evolving industry.

Our graduates have contributed to brands such as ESPN, NIKE, Target, Google, Hurley, Fox Television, PacSun, MSNBC, Kawasaki, Surfer Magazine, the Syfy Channel and the Smithsonian among many others.

LEARNING OUTCOMES

- + Use research skills in the development of design project solutions.
- + Apply digital imaging processes in design projects.
- + Demonstrate a clear understanding of composition and color.
- + Apply typography skills in design projects.
- + Demonstrate a clear understanding of graphic design principles and their application.
- + Develop creative concepts and effective visual solutions.
- + Demonstrate effective collaboration techniques as evidenced through the completion of real-world projects with corporate partners.

REQUIRED STUDIO COURSES

FD118: Fund Comp + Color: Digital

Credits: 2

This course investigates principles of pictorial organization through the relationship of composition and color of visual elements. This includes the study of formal qualities of art; line, shape, value, texture, rhythm, space, balance, proportion, movement, unity, harmony, and tension. Studies of color address properties of hue, value, and intensity, as well as color interactions of harmony, discord, and simultaneous contrast. Special emphasis is given to concepts necessary for visual communication, regardless of media, but this course will utilize digital tools as a way to explore the concepts efficiently and to prepare students for contemporary expectations of commercial art and design professions. Primary software: Adobe Illustrator and Adobe Photoshop.

Pre-requisites: None

FD123: Fundamentals of Graphic Design

Credits: 2

This foundation course explores basic graphic design methods, processes, techniques, and formats. Assignments introduce elements, media, and principles of graphic design from historical and contemporary perspectives and emphasize visual representation aimed to communicate ideas and non-visual content. Students will use Adobe's Creative Suite 3 (CS3) software.

Pre-requisites: FD127, FD129

FD127: Fundamentals of Digital Imaging 1

Credits: 2

This lecture and studio course introduces principles of creative visualization with the use of the computer and pixel based imaging software. Comprehension of key terms and concepts are taught, with projects designed to develop practical software skills and aesthetic development. Emphasis is placed upon working with imagery from digital cameras, scanners, and generating original computer graphics. Topics include photo-retouching, digital drawing and painting, digital montage, color modes, and preparing files for printing and web based display. Primary software: Adobe Photoshop.

Pre-requisites: None

FD129: Fund of Digital Imaging 2

Credits: 2

This lecture and studio course is focused on the use of vector based imaging software for drawing and design. Comprehension of key terms and concepts are taught, with projects designed to develop practical software skills and aesthetic development. Emphasis is placed upon use of vector drawing tools, stylization techniques, and integration with pixel graphics. Topics include simplification of form, technical drawing, pattern creation, and perspective studies. Primary software: Adobe Illustrator.

Pre-requisites: None

FD137: Fundamentals of 3D

Credits: 2

This course will focus on an introduction to 3D. Students will learn the key features of modeling, animation, lighting, texturing, physic dynamics and camera technique through Autodesk Maya.

Pre-requisites: FD127, FD129

FD145: Design Drawing**Credits: 2**

This foundation level drawing course is for graphic design students to gain competency in traditional basics of drawing, including line, shape, tone, and space. Drawing from observation to depict form with accurate proportion and perspective is practiced, as well as creating diagrams to visually communicate in ways that are not directly observable.

Pre-requisites: None**GD001: GD+DM Advancement Review****Credits: 0**

LCAD Design students will be required to successfully complete a portfolio review within their sophomore to junior year in order to continue in the design program. This review is mandatory and is designed to assess strengths, weaknesses, and academic readiness to move forward in the program. Students must follow the Advancement Submission Guidelines and File Upload Instructions as provided by the Department Chair.

GD202: User Interface Design 1**Credits: 3**

This course covers user interface and user experience principles, processes, and application. Students will learn the basic skills of UI/UX in order to design digital products such as mobile apps and responsive websites. The goal of the class is to understand and apply the product development steps; starting with research, concept validation, user-focused designs, to file preparation for web developers/engineers. The course will introduce industry-approved tools and programs.

Pre-requisites: FD118, FD123, FD127, FD129**GD203: Typography 1****Credits: 3**

This course covers the history, theory and practice of letterforms and typography they apply to other areas of design, graphics and visual communication. Projects cover principles of typography, letter structure, typeface selection, fundamentals of digital type, and typographic layout.

Pre-requisites: FD127, FD129**GD224: Graphic Design 1****Credits: 3**

This is an introductory course for the design major. Studio practice explores the use of hierarchy, form, conceptual thinking, visual representation and interpretation, and the elements of communication. Projects address various essential graphic design formats: logotypes, promotional items, editorial design examples, announcements, and a variety of visual styles. Computer applications: Adobe Photoshop, Adobe Illustrator, and Adobe InDesign.

Pre-requisites: FD123, FD127, FD129

GD226: Graphic Design 2

Credits: 3

This is an intermediate course in the Graphic Design major. Conceptual and practical solutions are emphasized in projects that are conceived to address and meet various communication objectives. Assignments are based on research, design process communication skills and professional presentation.

Pre-requisites: GD203, GD224

GD230: Computer Imaging

Credits: 3

This studio course in digital image making will challenge students to create thought-provoking and visually stimulating work while learning how to use the computer as a versatile tool for creation and manipulation. A range of projects will be developed while students consider the role of literal and implicit communication, aesthetics, and emotional impact. Computer applications: Adobe Photoshop, Adobe Illustrator, and Macromedia Flash (a beginning intro).

Pre-requisites: FD160, FD162 OR FD127, FD129

GD251: 3D-1: Animation for Motion Graphics 1

Credits: 3

This advanced course introduces 3-dimensional computer modeling, concepts, technology and techniques (i.e., 3-dimensional virtual coordinate system, wire-frame, texture mapping, light source and camera positioning, etc.) through assignments that emphasize innovative object or product design and photo realistic representation.

Pre-requisites: FD137, FD142

GD253: Typography 2

Credits: 3

This is an introductory course for the design major requiring conceptual, perceptual, manual, and computational skills to meet studio research into the history of letterforms and layout design. Projects explore compositional and structural aspects of letterforms, as well as various kinds of text layouts and their optical and interpretational effects. Computer applications: Adobe Photoshop, Adobe Illustrator, and Adobe InDesign.

Pre-requisites: GD203

GD353: Typography 3

Credits: 3

This intermediate course explores the underlying principles and elements of letterforms. Also explored are their usage, various grid-based layout systems, and typographic styles. Assignments emphasize visual representations of complex information through various editorial design formats, and are conceived as a means by which to analyze the semiotic function of text and its aesthetic and phenomenal qualities. Computer applications: Adobe Photoshop, Adobe Illustrator, and Adobe InDesign.

Pre-requisites: GD253

GD411: Motion Graphics + Visual Effects 1

Credits: 3

This course builds on students' existing design and typography skills and sets them in motion. Students in this course learn how to communicate messages by combining video, 3d, animation, and sound. This course focuses on Adobe master suite, After Effects, Maya, Sound Booth, and FinalCut Pro. Students will be storyboarding and executing motion graphics pieces that would be used in high definition television and on the web. Topics include typographic design, alpha channels, keys, masks, compositing 2D and 3D graphics, and video compression.

Pre-requisites: FD134, FD142, GD230

GD418: Senior Portfolio 1

Credits: 3

This course prepares students to enter the professional design industry. Students will create a database of prospective employers in a variety of design-related fields for a self-promotional direct-mail campaign. In accordance with the observed individual needs, students will complete a grand-scale senior thesis project. The emphasis of the senior thesis is for the student to challenge their design and problem-solving skills while developing final portfolio pieces.

Pre-requisites: GD001, GD312

GD419: Senior Portfolio 2

Credits: 3

This course continues to prepare students to enter the professional design industry. Students will create a database of prospective employers in a variety of design-related fields for a self-promotional direct-mail campaign. In accordance with the observed individual needs, students will complete a grand-scale senior thesis project. The emphasis of the senior thesis is for the student to challenge their design and problem-solving skills while developing final portfolio pieces.

Pre-requisites: GD418

REQUIRED STUDIO COURSES

GD201: Applied Design Lab

Credits: 3

This course focuses on making tangible objects utilizing image making software. It will heavily utilize the campus Fabrication Lab, as well as tools and techniques common in traditional art studios. Shop and materials safety will be demonstrated and discussed. Equipment that will be used by students includes the laser engraver for cutting and engraving a variety of materials, the vinyl cutter, the vacuum former, the 3d scanner and printer. Wood shop training will include use of the drill, saws, and sander. The practical application of this course is diverse and will require students to incorporate research and design thinking to produce project ideas related to design mock-ups, paper craft, priming, painting, and veneering surfaces, and building prototypes. Professional documentation of the process as well as final projects will also be emphasized through photo and video.

Pre-requisites: FD127, FD129

GD232: Action Sport Video 1

Credits: 3

This course is designed to expose students to the basics of video production for the purpose of concept and content creation. Students study techniques and methods for reporting, messaging, and storytelling through video. The interactive course teaches students how to develop stories and how to best structure these stories for Action Sport audiences.

Pre-requisites: FD127, FD129, GD275

GD234: Action Sport Business, Brand + Culture

Credits: 3

This course serves as an exploration and introduction of the history and culture of action sports. The course provides an overview of the key companies, influential athletes, various sports and key concepts that drive the industry culture and brand. Through the use of lectures and guest speakers, students will gain valuable context for design development and industry knowledge. Guest speakers will include corporate leaders, art directors, athletes and action sport designers.

Pre-requisites: GD224, GD253

GD235: Special Topics

Credits: 3

This course allows students to explore or participate in a class that is specifically focused on a special topic or opportunity. Example: Prints and Patterns – using design skills to understand the development and set up for apparel print and pattern making.

Pre-requisites: FD118, FD123, FD127, FD129

GD236: User Interface Design 2

Credits: 3

This course covers user interface and user experience principles, processes, and application. Students will learn the basic skills of UI/UX in order to design digital products such as mobile apps and responsive websites. The goal of the class is to understand and apply the product development steps; starting with research, concept validation, user-focused designs, to file preparation for web developers/engineers. The course will introduce industry-approved tools and programs.

Pre-requisites: GD202

GD237: Digital Media Strategies

Credits: 3

This course is designed to empower graphic designers with the knowledge and skills needed to create compelling visual content for a wide range of digital platforms. Through a combination of theory, practical exercises, and real-world case studies, students will gain an understanding of how to engage, inform, and inspire audiences across various online platforms including social media, websites, mobile apps, and emerging technologies. Topics include social media literacy, best practices for digital file distribution, domain name registration, web hosting, and a survey of dominant platforms and technologies that allow for instant, global communication. Software used: Adobe Photoshop, Adobe Illustrator, text-editors, and supplemental open source and third party tools for design and content management.

Pre-requisites: GD224, GD235

GD302: Color, Materials + Finishes

Credits: 3

Color Marketing, and the field of Color, Material and Finish design is one of the fastest growing areas of design that is practiced in numerous different industries including apparel, automotive, consumer electronics, aviation, and almost all consumer goods manufactured worldwide. This discipline is used to create more meaning, emotional connection, and aesthetic value to products of all kinds. Most professionals who work in the field come from a variety of backgrounds including graphics, branding, illustration, advertising, industrial and product design. The top global brands like Apple, NIKE, MINI, Beats, use color, materials, and finishes to create products that will succeed in the marketplace, and create more added value, and emotional connection to the products. It is one of the main factors in creating the DNA of any successful consumer product brand.

Pre-requisites: FD118, FD123, FD127, FD129

GD303: Experiential Design

Credits: 3

In this course, we will learn how to design and implement various types of mobile AR experiences (model viewers, interactive objects, image targets, and face filters) using Unity. You'll learn about the challenges and tactics for creating well designed AR experiences, and build a solid foundation that you can use to create a wide variety of functional, high quality, AR experiences on your phone.

Pre-requisites: FD137, FD142, GD312

GD305: Product Design

Credits: 3

This intermediate course requires conceptual, imaginative, manual and critical thinking skills resulting in conceptual 3 dimensional Industrial Design Product solutions. Utilizing design processes and the principles and practices of Industrial Design, this course focuses on developing innovative and functional products for various industries. Through a combination of lectures, group sketch critique, and hands-on projects, students will learn the fundamental concepts and techniques used in the Product Design process from concept ideation to final product realization. Computer applications: Adobe Photoshop, Adobe Illustrator, and Adobe InDesign.

Pre-requisites: FD129, FD137, FD145

GD315: Action Sport Video 2: On Location

Credits: 3

This course provides the opportunity for students to participate in project planning for location development projects. The course covers the art and science of non-linear production and editing. Students study field-production techniques and methods for developing, reporting, and storytelling through action video. Students learn how working on location, with various elements, impacts the final project and ultimately affects its success. Students are introduced to the production model of editing video for location shooting.

Pre-requisites: GD232

GD332: Brand Development & Marketing

Credits: 3

Brand Development will address the cornerstone methods and philosophies of branding. Students will create brand campaigns, media, advertising and branded experiences for both hypothetical and real companies. Projects will use cross disciplinary skills.

Pre-requisites: GD226, GD353

GD333: Graphic Design Honors Lab

Credits: 3

This course is an upper level elective where a selected group of students focus on in depth projects. The Honors Team environment simulates that of a working design office, school project or firm. Students take the first step into professional application of their talents through working on advanced more complex or multi-faceted projects individually and as a team. Honors lab looks at the business of design as well as the effect of the designer in business. Projects can also include LCAD material etc. Admission is by portfolio application.

Pre-requisites: GD226, GD232, GD353

GD334: Visual Merchandising

Credits: 3

This course addresses the skills and logic needed to conceptualize and extend a brand to environmental applications. Bus wraps, events, retail spaces, billboards, buildings and exhibits are all mediums that have become the domain of the designer. This course focuses on projects that will teach the student how to design for these environments.

Pre-requisites: GD226, GD353

GD350: Digital Videography 2 - Motion & Movies

Credits: 3

This course will allow the student to gain a more in-depth focus on creating and developing the skills needed to create more advanced digital videos (30 second ads marketing/promotional videos, and digital shorts, etc.). Students will learn and use Final Cut Pro, HD camera use, lighting techniques as needed. Students will learn the process needed to conceptualize and create final videos. Some use of special effects will be explored as well as the software used to create these effects.

Pre-requisites: GD320

GD351: Action Sport Industry 1

Credits: 3

This course introduces the concepts, methods and skills used in the Action Sports industry.

Pre-requisites: FD118, FD123, FD127, FD129

GD375: Digital Photography 2

Credits: 3

This lecture and studio course explores the use of digital cameras with a focus on essential skills relevant to artists and designers. Technical aspects of the course include principles of photographic exposure, lighting, and working with digital files. Artistic aspects of the course include considerations for effective communication and emotional impact, thematic unity, and image enhancement techniques. Primary software used: Adobe Photoshop, Adobe Bridge.

Pre-requisites: GD275

GD402: 3D Design for Motion 2

Credits: 3

This is an advanced course that explores, through assignments that emphasize narrative and stylistic qualities of dynamic, time-based presentations, computer modeling and concepts and techniques. Computer application: Maya.

Pre-requisites: GD251

GD413: Communication Design 2

Credits: 3

This is an intermediate course in the design major that focuses on the methods and principles of communication and the creation of meaningful content through the development of visual symbols, structures, and systems. Class will include extensive readings and in-depth research, the development and execution of strategic briefs, and both visual and verbal presentations.

Pre-requisites: GD312

GD415: Package Design 2

Credits: 3

This course continues studies in product and package design and in the development of a brand or a line of products and its packaging. The class focuses on the interpretational, promotional, and functional aspects of three-dimensional package solutions. Computer applications: Adobe Photoshop, Adobe Illustrator, and Adobe InDesign.

Pre-requisites: GD314

GD421: Motion Graphics + Visual Effects 2

Credits: 3

This course builds on the students' existing experience and knowledge from Motion Graphics + Visual Effects. Students in this course focus on producing a motion graphics reel to display their work. Students function independently to create several professional level motion graphic animations to supplement the work they have already produced. This course offers more creative freedom so students can explore their own style inside of motion graphics. At the end of the course students will have a reel that will showcase their abilities. This course focuses on Adobe Creative Cloud, After Effects, C4D, Audition, Premiere and Media Encoder.

Pre-requisites: GD411

GD451: Action Sport Industry 2

Credits: 3

This course provides the next level of development for the student looking to enter the action sport industry. This class partners with industry to create a more in depth knowledge of the business, terminology, methods and creativity needed. Students will use their knowledge of media, layout and 3D to create complete individual clothing lines or action sport related products.

Pre-requisites: GD351

GD452: Prints + Patterns

Credits: 3

This course teaches students how to make production ready prints and patterns for apparel or other uses.

Pre-requisites: FD118, FD123, FD127, FD129

GD490: Advanced Studies: Typography

Credits: 3

This is an advanced course that allows students to focus on type and information design. Students will work closely with the course instructor and will hone individual design skills.

Pre-requisites: GD353

GD491: Advanced Studies – Graphic Design

Credits: 3

This is an advanced course that allows students to focus on developing individual design projects. Students will work closely with the course instructor on the development of communication materials.

Pre-requisites: GD226

GD493: Advanced Studies – Package Design

Credits: 3

This is an advanced course that emphasizes an advanced contextual approach to developing a brand or a line of products and its package as well as toward understanding the design processes that result in the development of functional three-dimensional package solutions. The course requires an advanced understanding of conceptual, imaginative, manual, and computational skills to meet studio production and research resulting in projects that combine visual identity elements (such as logotypes, color palettes, typographic components, illustrations, and/or photographs). Computer applications: Adobe Photoshop, Adobe Illustrator, and Adobe InDesign.

Pre-requisites: GD415

GD495: Special Topics: Communication Design

Credits: 3

This course is specifically developed to integrate an industry, design contest, sponsorship and/or a special educational or academic opportunity. It is a specifically focused course in which students develop efficient, coherent, distinguishable, and competitive promotional design solutions based on market analyses. Students work individually or in teams to address a conceptual design prompt or theory or project. The range of work is determined by the special topic opportunity and an example of this would be the Nike: 2016 Olympics special topics class. The students will utilize a broad range of design and digital media skills.

Pre-requisites: GD413

Studio electives may be taken from other departments with the appropriate prerequisites or with the approval of the Department Chair.

BFA in Graphic Design + Digital Media with Action Sports Emphasis

As a student of LCAD's Action Sports Emphasis, you will take collaborative classes led by senior executives and creative directors at brand giants like Patagonia, Vuori, GoPro, Hurley, NIKE, prAna, STANCE, and VANS, all companies with whom LCAD enjoys educational partnerships.

LEARNING OUTCOMES

- + Demonstrate a clear understanding of action sport business, brands and culture
- + Use research skills in the development of action sport design project solutions.
- + Develop creative concepts and effective visual solutions for a broad range of action sport product, marketing, media and event graphic needs.
- + Demonstrate a clear understanding of graphic apparel development principles and their application.
- + Apply graphic footwear development principles and techniques
- + Demonstrate effective collaboration techniques as evidenced through the completion of real-world projects with corporate partners.

REQUIRED STUDIO COURSES

FD118: Fund Comp + Color: Digital

Credits: 2

This course investigates principles of pictorial organization through the relationship of composition and color of visual elements. This includes the study of formal qualities of art; line, shape, value, texture, rhythm, space, balance, proportion, movement, unity, harmony, and tension. Studies of color address properties of hue, value, and intensity, as well as color interactions of harmony, discord, and simultaneous contrast. Special emphasis is given to concepts necessary for visual communication, regardless of media, but this course will utilize digital tools as a way to explore the concepts efficiently and to prepare students for contemporary expectations of commercial art and design professions. Primary software: Adobe Illustrator and Adobe Photoshop.

Pre-requisites: None

FD123: Fundamentals of Graphic Design

Credits: 2

This foundation course explores basic graphic design methods, processes, techniques, and formats. Assignments introduce elements, media, and principles of graphic design from historical and contemporary perspectives and emphasize visual representation aimed to communicate ideas and non-visual content. Students will use Adobe's Creative Suite 3 (CS3) software.

Pre-requisites: FD127, FD129

FD127: Fundamentals of Digital Imaging 1

Credits: 2

This lecture and studio course introduces principles of creative visualization with the use of the computer and pixel based imaging software. Comprehension of key terms and concepts are taught, with projects designed to develop practical software skills and aesthetic development. Emphasis is placed upon working with imagery from digital cameras, scanners, and generating original computer graphics. Topics include photo-retouching, digital drawing and painting, digital montage, color modes, and preparing files for printing and web based display. Primary software: Adobe Photoshop.

Pre-requisites: None

FD129: Fund of Digital Imaging 2

Credits: 2

This lecture and studio course is focused on the use of vector based imaging software for drawing and design. Comprehension of key terms and concepts are taught, with projects designed to develop practical software skills and aesthetic development. Emphasis is placed upon use of vector drawing tools, stylization techniques, and integration with pixel graphics. Topics include simplification of form, technical drawing, pattern creation, and perspective studies. Primary software: Adobe Illustrator.

Pre-requisites: None

FD137: Fundamentals of 3D

Credits: 2

This course will focus on an introduction to 3D. Students will learn the key features of modeling, animation, lighting, texturing, physic dynamics and camera technique through Autodesk Maya.

Pre-requisites: FD127, FD129

FD142: Fundamentals of Motion Graphics

Credits: 2

This course is an introduction to the process of creating motion graphics. The core applications used in this course are Adobe After Effects, Premiere, Photoshop, and Illustrator. Students will also be creating video content to use in their motion graphics work.

Pre-requisites: FD127, FD129

FD145: Design Drawing

Credits: 2

This foundation level drawing course is for graphic design students to gain competency in traditional basics of drawing, including line, shape, tone, and space. Drawing from observation to depict form with accurate proportion and perspective is practiced, as well as creating diagrams to visually communicate in ways that are not directly observable.

Pre-requisites: None

GD001: GD+DM Advancement Review

Credits: 0

LCAD Design students will be required to successfully complete a portfolio review within their sophomore to junior year in order to continue in the design program. This review is mandatory and is designed to assess strengths, weaknesses, and academic readiness to move forward in the program. Students must follow the Advancement Submission Guidelines and File Upload Instructions as provided by the Department Chair.

GD202: User Interface Design 1

Credits: 3

This course covers user interface and user experience principles, processes, and application. Students will learn the basic skills of UI/UX in order to design digital products such as mobile apps and responsive websites. The goal of the class is to understand and apply the product development steps; starting with research, concept validation, user-focused designs, to file preparation for web developers/engineers. The course will introduce industry-approved tools and programs.

Pre-requisites: FD118, FD123, FD127, FD129

GD203: Typography 1

Credits: 3

This course covers the history, theory and practice of letterforms and typography they apply to other areas of design, graphics and visual communication. Projects cover principles of typography, letter structure, typeface selection, fundamentals of digital type, and typographic layout.

Pre-requisites: FD127, FD129

GD224: Graphic Design 1

Credits: 3

This is an introductory course for the design major. Studio practice explores the use of hierarchy, form, conceptual thinking, visual representation and interpretation, and the elements of communication. Projects address various essential graphic design formats: logotypes, promotional items, editorial design examples, announcements, and a variety of visual styles. Computer applications: Adobe Photoshop, Adobe Illustrator, and Adobe InDesign.

Pre-requisites: FD123, FD127, FD129

GD226: Graphic Design 2

Credits: 3

This is an intermediate course in the Graphic Design major. Conceptual and practical solutions are emphasized in projects that are conceived to address and meet various communication objectives. Assignments are based on research, design process communication skills and professional presentation.

Pre-requisites: GD203, GD224

GD230: Computer Imaging

Credits: 3

This studio course in digital image making will challenge students to create thought-provoking and visually stimulating work while learning how to use the computer as a versatile tool for creation and manipulation. A range of projects will be developed while students consider the role of literal and implicit communication, aesthetics, and emotional impact. Computer applications: Adobe Photoshop, Adobe Illustrator, and Macromedia Flash (a beginning intro).

Pre-requisites: FD160, FD162 OR FD127, FD129

GD232: Action Sport Video 1

Credits: 3

This course is designed to expose students to the basics of video production for the purpose of concept and content creation. Students study techniques and methods for reporting, messaging, and storytelling through video. The interactive course teaches students how to develop stories and how to best structure these stories for Action Sport audiences.

Pre-requisites: FD127, FD129, GD275

GD234: Action Sport Business, Brand + Culture

Credits: 3

This course serves as an exploration and introduction of the history and culture of action sports. The course provides an overview of the key companies, influential athletes, various sports and key concepts that drive the industry culture and brand. Through the use of lectures and guest speakers, students will gain valuable context for design development and industry knowledge. Guest speakers will include corporate leaders, art directors, athletes and action sport designers.

Pre-requisites: GD224, GD253

GD251: 3D-1: Animation for Motion Graphics 1

Credits: 3

This advanced course introduces 3-dimensional computer modeling, concepts, technology and techniques (i.e., 3-dimensional virtual coordinate system, wire-frame, texture mapping, light source and camera positioning, etc.) through assignments that emphasize innovative object or product design and photo realistic representation.

Pre-requisites: FD137, FD142

GD253: Typography 2

Credits: 3

This is an introductory course for the design major requiring conceptual, perceptual, manual, and computational skills to meet studio research into the history of letterforms and layout design. Projects explore compositional and structural aspects of letterforms, as well as various kinds of text layouts and their optical and interpretational effects. Computer applications: Adobe Photoshop, Adobe Illustrator, and Adobe InDesign.

Pre-requisites: GD203

GD275: Digital Photography 1

Credits: 3

This lecture and studio course examines the use of digital cameras with a focus on essential skills relevant to artists and designers. Technical aspects of the course include principles of photographic exposure, lighting, and working with digital files. Artistic aspects of the course include considerations for effective communication and emotional impact, thematic unity, and image enhancement techniques. Primary software used: Adobe Photoshop, Adobe Bridge.

Pre-requisites: FD118, FD127

GD312: Communication Design 1

Credits: 3

This is an intermediate course in the design major that focuses on the methods and principles of communication and the creation of meaningful content through the development of visual symbols, structures, and systems. The course will include extensive readings and in-depth research, the development and execution of strategic briefs, and both visual and verbal presentations.

Pre-requisites: GD226, GD230, GD353

GD314: Package Design 1

Credits: 3

This advanced course requires conceptual, imaginative, manual, and computational skills to meet studio production and research resulting in projects that combine visual identity elements (such as logotypes, color palettes, typographic components, illustrations, and/or photographs). The course emphasizes a contextual approach to developing a brand or a line of products and its package as well as toward understanding the design processes that result in functional three-dimensional package solutions. Computer applications: Adobe Photoshop, Adobe Illustrator, and Adobe InDesign.

Pre-requisites: GD226, GD353

GD319: Brand Design Strategy 1

Credits: 3

This advanced course requires creative, computational, manual and critical thinking skills to meet conceptual and/or visual standards relevant to a comprehensive and strategic brand identity system. This course includes a comparative analysis of the market and of strategic brand positioning to create a visual identity system (for example, creation of a brand-mark, color palettes, brand expression, brand style through typographic, photographic and illustration styles). Brand strategy solutions will include sample applications (examples include environmental graphic design, transportation, apparel, product, packaging, experiential design).

Pre-requisites: GD226, GD230, GD353

GD351: Action Sport Industry 1

Credits: 3

This course introduces the concepts, methods and skills used in the Action Sports industry.

Pre-requisites: FD118, FD123, FD127, FD129

GD353: Typography 3

Credits: 3

This intermediate course explores the underlying principles and elements of letterforms. Also explored are their usage, various grid-based layout systems, and typographic styles. Assignments emphasize visual representations of complex information through various editorial design formats, and are conceived as a means by which to analyze the semiotic function of text and its aesthetic and phenomenal qualities. Computer applications: Adobe Photoshop, Adobe Illustrator, and Adobe InDesign.

Pre-requisites: GD253

GD411: Motion Graphics + Visual Effects 1

Credits: 3

This course builds on students' existing design and typography skills and sets them in motion. Students in this course learn how to communicate messages by combining video, 3d, animation, and sound. This course focuses on Adobe master suite, After Effects, Maya, Sound Booth, and FinalCut Pro. Students will be storyboarding and executing motion graphics pieces that would be used in high definition television and on the web. Topics include typographic design, alpha channels, keys, masks, compositing 2D and 3D graphics, and video compression.

Pre-requisites: FD134, FD142, GD230

GD418: Senior Portfolio 1

Credits: 3

This course prepares students to enter the professional design industry. Students will create a database of prospective employers in a variety of design-related fields for a self-promotional direct-mail campaign. In accordance with the observed individual needs, students will complete a grand-scale senior thesis project. The emphasis of the senior thesis is for the student to challenge their design and problem-solving skills while developing final portfolio pieces.

Pre-requisites: GD001, GD312

GD419: Senior Portfolio 2

Credits: 3

This course continues to prepare students to enter the professional design industry. Students will create a database of prospective employers in a variety of design-related fields for a self-promotional direct-mail campaign. In accordance with the observed individual needs, students will complete a grand-scale senior thesis project. The emphasis of the senior thesis is for the student to challenge their design and problem-solving skills while developing final portfolio pieces.

Pre-requisites: GD418

GD451: Action Sport Industry 2

Credits: 3

This course provides the next level of development for the student looking to enter the action sport industry. This class partners with industry to create a more in depth knowledge of the business, terminology, methods and creativity needed. Students will use their knowledge of media, layout and 3D to create complete individual clothing lines or action sport related products.

Pre-requisites: GD351

ELECTIVE STUDIO COURSES

GD201: Applied Design Lab

Credits: 3

This course focuses on making tangible objects utilizing image making software. It will heavily utilize the campus Fabrication Lab, as well as tools and techniques common in traditional art studios. Shop and materials safety will be demonstrated and discussed. Equipment that will be used by students includes the laser engraver for cutting and engraving a variety of materials, the vinyl cutter, the vacuum former, the 3d scanner and printer. Wood shop training will include use of the drill, saws, and sander. The practical application of this course is diverse and will require students to incorporate research and design thinking to produce project ideas related to design mock-ups, paper craft, priming, painting, and veneering surfaces, and building prototypes. Professional documentation of the process as well as final projects will also be emphasized through photo and video.

Pre-requisites: FD127, FD129

GD235: Special Topics

Credits: 3

This course allows students to explore or participate in a class that is specifically focused on a special topic or opportunity. Example: Prints and Patterns – using design skills to understand the development and set up for apparel print and pattern making.

Pre-requisites: FD118, FD123, FD127, FD129

GD236: User Interface Design 2

Credits: 3

This course covers user interface and user experience principles, processes, and application. Students will learn the basic skills of UI/UX in order to design digital products such as mobile apps and responsive websites. The goal of the class is to understand and apply the product development steps; starting with research, concept validation, user-focused designs, to file preparation for web developers/engineers. The course will introduce industry-approved tools and programs.

Pre-requisites: GD202

GD237: Digital Media Strategies

Credits: 3

This course is designed to empower graphic designers with the knowledge and skills needed to create compelling visual content for a wide range of digital platforms. Through a combination of theory, practical exercises, and real-world case studies, students will gain an understanding of how to engage, inform, and inspire audiences across various online platforms including social media, websites, mobile apps, and emerging technologies. Topics include social media literacy, best practices for digital file distribution, domain name registration, web hosting, and a survey of dominant platforms and technologies that allow for instant, global communication. Software used: Adobe Photoshop, Adobe Illustrator, text-editors, and supplemental open source and third party tools for design and content management.

Pre-requisites: GD224, GD235

GD302: Color, Materials + Finishes

Credits: 3

Color Marketing, and the field of Color, Material and Finish design is one of the fastest growing areas of design that is practiced in numerous different industries including apparel, automotive, consumer electronics, aviation, and almost all consumer goods manufactured worldwide. This discipline is used to create more meaning, emotional connection, and aesthetic value to products of all kinds. Most professionals who work in the field come from a variety of backgrounds including graphics, branding, illustration, advertising, industrial and product design. The top global brands like Apple, NIKE, MINI, Beats, use color, materials, and finishes to create products that will succeed in the marketplace, and create more added value, and emotional connection to the products. It is one of the main factors in creating the DNA of any successful consumer product brand.

Pre-requisites: FD118, FD123, FD127, FD129

GD303: Experiential Design

Credits: 3

In this course, we will learn how to design and implement various types of mobile AR experiences (model viewers, interactive objects, image targets, and face filters) using Unity. You'll learn about the challenges and tactics for creating well designed AR experiences, and build a solid foundation that you can use to create a wide variety of functional, high quality, AR experiences on your phone.

Pre-requisites: FD137, FD142, GD312

GD305: Product Design

Credits: 3

This intermediate course requires conceptual, imaginative, manual and critical thinking skills resulting in conceptual 3 dimensional Industrial Design Product solutions. Utilizing design processes and the principles and practices of Industrial Design, this course focuses on developing innovative and functional products for various industries. Through a combination of lectures, group sketch critique, and hands-on projects, students will learn the fundamental concepts and techniques used in the Product Design process from concept ideation to final product realization. Computer applications: Adobe Photoshop, Adobe Illustrator, and Adobe InDesign.

Pre-requisites: FD129, FD137, FD145

GD315: Action Sport Video 2: On Location

Credits: 3

This course provides the opportunity for students to participate in project planning for location development projects. The course covers the art and science of non-linear production and editing. Students study field-production techniques and methods for developing, reporting, and storytelling through action video. Students learn how working on location, with various elements, impacts the final project and ultimately affects its success. Students are introduced to the production model of editing video for location shooting.

Pre-requisites: GD232

GD320: Digital Videography 1

Credits: 3

This course focuses on recording, editing, and compositing digital video files. Concepts and techniques of non-linear editing, compositing layers of computer generated imagery and live action video, special effects, camera movements and cinematic points of view, and design of titling and motion graphics will be covered. The work of professional animators, directors, and producers will be screened and discussed. This course covers the operation of video-capable devices and camcorders, including exposure control, use of lighting, and shot types. Techniques for working with title graphics and sound will also be demonstrated and practiced.

Pre-requisites: FD127, FD129, GD275

GD332: Brand Development & Marketing

Credits: 3

Brand Development will address the cornerstone methods and philosophies of branding. Students will create brand campaigns, media, advertising and branded experiences for both hypothetical and real companies. Projects will use cross disciplinary skills.

Pre-requisites: GD226, GD353

GD333: Graphic Design Honors Lab

Credits: 3

This course is an upper level elective where a selected group of students focus on in depth projects. The Honors Team environment simulates that of a working design office, school project or firm. Students take the first step into professional application of their talents through working on advanced more complex or multi-faceted projects individually and as a team. Honors lab looks at the business of design as well as the effect of the designer in business. Projects can also include LCAD material etc. Admission is by portfolio application.

Pre-requisites: GD226, GD232, GD353

GD334: Visual Merchandising

Credits: 3

This course addresses the skills and logic needed to conceptualize and extend a brand to environmental applications. Bus wraps, events, retail spaces, billboards, buildings and exhibits are all mediums that have become the domain of the designer. This course focuses on projects that will teach the student how to design for these environments.

Pre-requisites: GD226, GD353

GD350: Digital Videography 2 - Motion & Movies

Credits: 3

This course will allow the student to gain a more in-depth focus on creating and developing the skills needed to create more advanced digital videos (30 second ads marketing/promotional videos, and digital shorts, etc.). Students will learn and use Final Cut Pro, HD camera use, lighting techniques as needed. Students will learn the process needed to conceptualize and create final videos. Some use of special effects will be explored as well as the software used to create these effects.

Pre-requisites: GD320

GD375: Digital Photography 2

Credits: 3

This lecture and studio course explores the use of digital cameras with a focus on essential skills relevant to artists and designers. Technical aspects of the course include principles of photographic exposure, lighting, and working with digital files. Artistic aspects of the course include considerations for effective communication and emotional impact, thematic unity, and image enhancement techniques. Primary software used: Adobe Photoshop, Adobe Bridge.

Pre-requisites: GD275

GD402: 3D Design for Motion 2

Credits: 3

This is an advanced course that explores, through assignments that emphasize narrative and stylistic qualities of dynamic, time-based presentations, computer modeling and concepts and techniques. Computer application: Maya.

Pre-requisites: GD251

GD413: Communication Design 2

Credits: 3

This is an intermediate course in the design major that focuses on the methods and principles of communication and the creation of meaningful content through the development of visual symbols, structures, and systems. Class will include extensive readings and in-depth research, the development and execution of strategic briefs, and both visual and verbal presentations.

Pre-requisites: GD312

GD415: Package Design 2

Credits: 3

This course continues studies in product and package design and in the development of a brand or a line of products and its packaging. The class focuses on the interpretational, promotional, and functional aspects of three-dimensional package solutions. Computer applications: Adobe Photoshop, Adobe Illustrator, and Adobe InDesign.

Pre-requisites: GD314

GD421: Motion Graphics + Visual Effects 2

Credits: 3

This course builds on the students' existing experience and knowledge from Motion Graphics + Visual Effects. Students in this course focus on producing a motion graphics reel to display their work. Students function independently to create several professional level motion graphic animations to supplement the work they have already produced. This course offers more creative freedom so students can explore their own style inside of motion graphics. At the end of the course students will have a reel that will showcase their abilities. This course focuses on Adobe Creative Cloud, After Effects, C4D, Audition, Premiere and Media Encoder.

Pre-requisites: GD411

GD452: Prints + Patterns

Credits: 3

This course teaches students how to make production ready prints and patterns for apparel or other uses.

Pre-requisites: FD118, FD123, FD127, FD129

GD490: Advanced Studies: Typography

Credits: 3

This is an advanced course that allows students to focus on type and information design. Students will work closely with the course instructor and will hone individual design skills.

Pre-requisites: GD353

GD491: Advanced Studies – Graphic Design

Credits: 3

This is an advanced course that allows students to focus on developing individual design projects. Students will work closely with the course instructor on the development of communication materials.

Pre-requisites: GD226

GD493: Advanced Studies – Package Design

Credits: 3

This is an advanced course that emphasizes an advanced contextual approach to developing a brand or a line of products and its package as well as toward understanding the design processes that result in the development of functional three-dimensional package solutions. The course requires an advanced understanding of conceptual, imaginative, manual, and computational skills to meet studio production and research resulting in projects that combine visual identity elements (such as logotypes, color palettes, typographic components, illustrations, and/or photographs). Computer applications: Adobe Photoshop, Adobe Illustrator, and Adobe InDesign.

Pre-requisites: GD415

GD495: Special Topics: Communication Design

Credits: 3

This course is specifically developed to integrate an industry, design contest, sponsorship and/or a special educational or academic opportunity. It is a specifically focused course in which students develop efficient, coherent, distinguishable, and competitive promotional design solutions based on market analyses. Students work individually or in teams to address a conceptual design prompt or theory or project. The range of work is determined by the special topic opportunity and an example of this would be the Nike: 2016 Olympics special topics class. The students will utilize a broad range of design and digital media skills.

Pre-requisites: GD413

Studio electives may be taken from other departments with the appropriate prerequisites or with the approval of the Department Chair.

BFA in Graphic Design + Digital Media with Illustration Emphasis

As a student of LCAD's Illustration emphasis, you will further develop your fine arts and illustration skills while being fully immersed in our GD+DM program. Unlike an Illustration major, you will be highly technically advanced with solid skills across the range of industry required design skills. You will learn to take your talents into motion graphic work, 3D, package design, user experience and interfaces, advertising, social media, photography and video, and emerging virtual reality applications. In project based learning classes you will apply your artistic talents and illustration skills to create design solutions while developing a strong cross discipline and successful portfolio of work that will position you to work in a wide range of design fields.

LEARNING OUTCOMES

- + Utilize basic design Illustration principles and elements to address a visual narrative or expressive problem.
- + Use research skills in the development of design project solutions.
- + Apply digital imaging processes in design projects
- + Demonstrate a clear understanding of composition and color.
- + Apply typography skills in design projects.
- + Demonstrate a clear understanding of graphic design principles and their application.
- + Develop creative concepts and effective visual solutions.
- + Demonstrate effective collaboration techniques as evidenced through the completion of real-world projects with corporate partners.

REQUIRED STUDIO COURSES

FD118: Fund Comp + Color: Digital

Credits: 2

This course investigates principles of pictorial organization through the relationship of composition and color of visual elements. This includes the study of formal qualities of art; line, shape, value, texture, rhythm, space, balance, proportion, movement, unity, harmony, and tension. Studies of color address properties of hue, value, and intensity, as well as color interactions of harmony, discord, and simultaneous contrast. Special emphasis is given to concepts necessary for visual communication, regardless of media, but this course will utilize digital tools as a way to explore the concepts efficiently and to prepare students for contemporary expectations of commercial art and design professions. Primary software: Adobe Illustrator and Adobe Photoshop.

Pre-requisites: None

FD123: Fundamentals of Graphic Design

Credits: 2

This foundation course explores basic graphic design methods, processes, techniques, and formats. Assignments introduce elements, media, and principles of graphic design from historical and contemporary perspectives and emphasize visual representation aimed to communicate ideas and non-visual content. Students will use Adobe's Creative Suite 3 (CS3) software.

Pre-requisites: FD127, FD129

FD127: Fundamentals of Digital Imaging 1

Credits: 2

This lecture and studio course introduces principles of creative visualization with the use of the computer and pixel based imaging software. Comprehension of key terms and concepts are taught, with projects designed to develop practical software skills and aesthetic development. Emphasis is placed upon working with imagery from digital cameras, scanners, and generating original computer graphics. Topics include photo-retouching, digital drawing and painting, digital montage, color modes, and preparing files for printing and web based display. Primary software: Adobe Photoshop.

Pre-requisites: None

FD129: Fund of Digital Imaging 2

Credits: 2

This lecture and studio course is focused on the use of vector based imaging software for drawing and design. Comprehension of key terms and concepts are taught, with projects designed to develop practical software skills and aesthetic development. Emphasis is placed upon use of vector drawing tools, stylization techniques, and integration with pixel graphics. Topics include simplification of form, technical drawing, pattern creation, and perspective studies. Primary software: Adobe Illustrator.

Pre-requisites: None

FD137: Fundamentals of 3D

Credits: 2

This course will focus on an introduction to 3D. Students will learn the key features of modeling, animation, lighting, texturing, physic dynamics and camera technique through Autodesk Maya.

Pre-requisites: FD127, FD129

FD142: Fundamentals of Motion Graphics

Credits: 2

This course is an introduction to the process of creating motion graphics. The core applications used in this course are Adobe After Effects, Premiere, Photoshop, and Illustrator. Students will also be creating video content to use in their motion graphics work.

Pre-requisites: FD127, FD129

FD150: Fundamentals of Drawing + Perspective

Credits: 3

This is an introduction to drawing, covering the basic technical skills and materials necessary to create convincing representations of simple or complex still-life forms with an emphasis on applied perspective. Students are introduced to composition and the concepts of creating volume and space utilizing lines as measurement, construction drawing, value and linear perspective systems. Materials include graphite and charcoal.

Pre-requisites: None

GD001: GD+DM Advancement Review

Credits: 0

LCAD Design students will be required to successfully complete a portfolio review within their sophomore to junior year in order to continue in the design program. This review is mandatory and is designed to assess strengths, weaknesses, and academic readiness to move forward in the program. Students must follow the Advancement Submission Guidelines and File Upload Instructions as provided by the Department Chair.

GD202: User Interface Design 1

Credits: 3

This course covers user interface and user experience principles, processes, and application. Students will learn the basic skills of UI/UX in order to design digital products such as mobile apps and responsive websites. The goal of the class is to understand and apply the product development steps; starting with research, concept validation, user-focused designs, to file preparation for web developers/engineers. The course will introduce industry-approved tools and programs.

Pre-requisites: FD118, FD123, FD127, FD129

GD203: Typography 1

Credits: 3

This course covers the history, theory and practice of letterforms and typography they apply to other areas of design, graphics and visual communication. Projects cover principles of typography, letter structure, typeface selection, fundamentals of digital type, and typographic layout.

Pre-requisites: FD127, FD129

GD224: Graphic Design 1

Credits: 3

This is an introductory course for the design major. Studio practice explores the use of hierarchy, form, conceptual thinking, visual representation and interpretation, and the elements of communication. Projects address various essential graphic design formats: logotypes, promotional items, editorial design examples, announcements, and a variety of visual styles. Computer applications: Adobe Photoshop, Adobe Illustrator, and Adobe InDesign.

Pre-requisites: FD123, FD127, FD129

GD226: Graphic Design 2

Credits: 3

This is an intermediate course in the Graphic Design major. Conceptual and practical solutions are emphasized in projects that are conceived to address and meet various communication objectives. Assignments are based on research, design process communication skills and professional presentation.

Pre-requisites: GD203, GD224

GD230: Computer Imaging

Credits: 3

This studio course in digital image making will challenge students to create thought-provoking and visually stimulating work while learning how to use the computer as a versatile tool for creation and manipulation. A range of projects will be developed while students consider the role of literal and implicit communication, aesthetics, and emotional impact. Computer applications: Adobe Photoshop, Adobe Illustrator, and Macromedia Flash (a beginning intro).

Pre-requisites: FD160, FD162 OR FD127, FD129

GD251: 3D-1: Animation for Motion Graphics 1

Credits: 3

This advanced course introduces 3-dimensional computer modeling, concepts, technology and techniques (i.e., 3-dimensional virtual coordinate system, wire-frame, texture mapping, light source and camera positioning, etc.) through assignments that emphasize innovative object or product design and photo realistic representation.

Pre-requisites: FD137, FD142

GD253: Typography 2

Credits: 3

This is an introductory course for the design major requiring conceptual, perceptual, manual, and computational skills to meet studio research into the history of letterforms and layout design. Projects explore compositional and structural aspects of letterforms, as well as various kinds of text layouts and their optical and interpretational effects. Computer applications: Adobe Photoshop, Adobe Illustrator, and Adobe InDesign.

Pre-requisites: GD203

GD275: Digital Photography 1

Credits: 3

This lecture and studio course examines the use of digital cameras with a focus on essential skills relevant to artists and designers. Technical aspects of the course include principles of photographic exposure, lighting, and working with digital files. Artistic aspects of the course include considerations for effective communication and emotional impact, thematic unity, and image enhancement techniques. Primary software used: Adobe Photoshop, Adobe Bridge.

Pre-requisites: FD118, FD127

GD312: Communication Design 1

Credits: 3

This is an intermediate course in the design major that focuses on the methods and principles of communication and the creation of meaningful content through the development of visual symbols, structures, and systems. The course will include extensive readings and in-depth research, the development and execution of strategic briefs, and both visual and verbal presentations.

Pre-requisites: GD226, GD230, GD353

GD314: Package Design 1

Credits: 3

This advanced course requires conceptual, imaginative, manual, and computational skills to meet studio production and research resulting in projects that combine visual identity elements (such as logotypes, color palettes, typographic components, illustrations, and/or photographs). The course emphasizes a contextual approach to developing a brand or a line of products and its package as well as toward understanding the design processes that result in functional three-dimensional package solutions. Computer applications: Adobe Photoshop, Adobe Illustrator, and Adobe InDesign.

Pre-requisites: GD226, GD353

GD319: Brand Design Strategy 1

Credits: 3

This advanced course requires creative, computational, manual and critical thinking skills to meet conceptual and/or visual standards relevant to a comprehensive and strategic brand identity system. This course includes a comparative analysis of the market and of strategic brand positioning to create a visual identity system (for example, creation of a brand-mark, color palettes, brand expression, brand style through typographic, photographic and illustration styles). Brand strategy solutions will include sample applications (examples include environmental graphic design, transportation, apparel, product, packaging, experiential design).

Pre-requisites: GD226, GD230, GD353

GD320: Digital Videography 1

Credits: 3

This course focuses on recording, editing, and compositing digital video files. Concepts and techniques of non-linear editing, compositing layers of computer generated imagery and live action video, special effects, camera movements and cinematic points of view, and design of titling and motion graphics will be covered. The work of professional animators, directors, and producers will be screened and discussed. This course covers the operation of video-capable devices and camcorders, including exposure control, use of lighting, and shot types. Techniques for working with title graphics and sound will also be demonstrated and practiced.

Pre-requisites: FD127, FD129, GD275

GD353: Typography 3

Credits: 3

This intermediate course explores the underlying principles and elements of letterforms. Also explored are their usage, various grid-based layout systems, and typographic styles. Assignments emphasize visual representations of complex information through various editorial design formats, and are conceived as a means by which to analyze the semiotic function of text and its aesthetic and phenomenal qualities. Computer applications: Adobe Photoshop, Adobe Illustrator, and Adobe InDesign.

Pre-requisites: GD253

GD411: Motion Graphics + Visual Effects 1

Credits: 3

This course builds on students' existing design and typography skills and sets them in motion. Students in this course learn how to communicate messages by combining video, 3d, animation, and sound. This course focuses on Adobe master suite, After Effects, Maya, Sound Booth, and FinalCut Pro. Students will be storyboarding and executing motion graphics pieces that would be used in high definition television and on the web. Topics include typographic design, alpha channels, keys, masks, compositing 2D and 3D graphics, and video compression.

Pre-requisites: FD134, FD142, GD230

GD418: Senior Portfolio 1

Credits: 3

This course prepares students to enter the professional design industry. Students will create a database of prospective employers in a variety of design-related fields for a self-promotional direct-mail campaign. In accordance with the observed individual needs, students will complete a grand-scale senior thesis project. The emphasis of the senior thesis is for the student to challenge their design and problem-solving skills while developing final portfolio pieces.

Pre-requisites: GD001, GD312

GD419: Senior Portfolio 2

Credits: 3

This course continues to prepare students to enter the professional design industry. Students will create a database of prospective employers in a variety of design-related fields for a self-promotional direct-mail campaign. In accordance with the observed individual needs, students will complete a grand-scale senior thesis project. The emphasis of the senior thesis is for the student to challenge their design and problem-solving skills while developing final portfolio pieces.

Pre-requisites: GD418

ELECTIVE STUDIO COURSES

AN220: Animal Drawing 1

Credits: 3

This course emphasizes 3-dimensional form analysis: proportion, scale, foreshortening, and weight. Using an economy of line and value, students will strive to capture emotion and expression of animal forms by depicting gesture, manner, attitude, and rhythm. Comparative studies of animal and human anatomy will empower students with strong, imaginative drawing skills. A variety of domestic and zoo animals will be studied and drawn in the studio and on location.

Pre-requisites: AN217

ED212: 3D Design 2

Credits: 3

In this course students will learn the skills to texture and light objects and characters as well as model more efficiently and accurately. Students will use texture editing systems to adhere and manipulate textures onto form. Students learn to model in polygons as well as model within the surfaces offered within Zbrush software (i.e., subdivision surfaces).

Pre-requisites: FD158 or FD133 or FD148

FD151: Fundamentals of Figure Drawing

Credits: 3

This course is an introduction to drawing the human form. Students work from the draped and undraped model. Emphasis is on accurate representation of the figure utilizing observation with the elements of gesture, measurement, construction line, volume, proportion, and surface anatomy. Materials include graphite and charcoal.

Pre-requisites: None

FD154: Fundamentals of Painting

Credits: 3

This course is an introduction to the basic skills, tools, materials, and techniques used in painting with oils. The student paints from direct observation, primarily using still life as subject matter. Emphasis is on solving the problems of representing form in space by applying the elements of composition, perspective, value, and color. Topics include preparing supports for painting and various painting techniques. Materials used: oil paints

Pre-requisites: FD150

FD160: Pictorial Design for Illustration

Credits: 3

This course introduces 2-D design principles in constructing pictorial imagery. The relationship between the principles of design and formal elements of art are addressed, and how these components apply to composition and illustrative applications. Appropriate and effective fusions of form and function and illustrative styles and strategies are also explored.

Pre-requisites: None

FD161: Fundamentals of Illustration

Credits: 3

An introduction to illustration and the role of the illustrator in the communication arts field. Through assignments and in-class demonstrations and brief exercises, students will explore the practices and principles of communicating visual concepts and executing successful illustrations. Students will work with a variety of media and surfaces and will be expected to understand the uniqueness and use of each individual material and practice by the end of class. The course will place an emphasis on visual communication and problem solving. Students are expected to come prepared to every class, and to find individual solutions to the illustration "problems" provided them throughout the semester and to successfully execute each project to the breadth of their ability.

Pre-requisites: FD150, FD151

GD201: Applied Design Lab

Credits: 3

This course focuses on making tangible objects utilizing image making software. It will heavily utilize the campus Fabrication Lab, as well as tools and techniques common in traditional art studios. Shop and materials safety will be demonstrated and discussed. Equipment that will be used by students includes the laser engraver for cutting and engraving a variety of materials, the vinyl cutter, the vacuum former, the 3d scanner and printer. Wood shop training will include use of the drill, saws, and sander. The practical application of this course is diverse and will require students to incorporate research and design thinking to produce project ideas related to design mock-ups, paper craft, priming, painting, and veneering surfaces, and building prototypes. Professional documentation of the process as well as final projects will also be emphasized through photo and video.

Pre-requisites: FD127, FD129

GD232: Action Sport Video 1

Credits: 3

This course is designed to expose students to the basics of video production for the purpose of concept and content creation. Students study techniques and methods for reporting, messaging, and storytelling through video. The interactive course teaches students how to develop stories and how to best structure these stories for Action Sport audiences.

Pre-requisites: FD127, FD129, GD275

GD234: Action Sport Business, Brand + Culture

Credits: 3

This course serves as an exploration and introduction of the history and culture of action sports. The course provides an overview of the key companies, influential athletes, various sports and key concepts that drive the industry culture and brand. Through the use of lectures and guest speakers, students will gain valuable context for design development and industry knowledge. Guest speakers will include corporate leaders, art directors, athletes and action sport designers.

Pre-requisites: GD224, GD253

GD235: Special Topics

Credits: 3

This course allows students to explore or participate in a class that is specifically focused on a special topic or opportunity. Example: Prints and Patterns – using design skills to understand the development and set up for apparel print and pattern making.

Pre-requisites: FD118, FD123, FD127, FD129

GD236: User Interface Design 2

Credits: 3

This course covers user interface and user experience principles, processes, and application. Students will learn the basic skills of UI/UX in order to design digital products such as mobile apps and responsive websites. The goal of the class is to understand and apply the product development steps; starting with research, concept validation, user-focused designs, to file preparation for web developers/engineers. The course will introduce industry-approved tools and programs.

Pre-requisites: GD202

GD237: Digital Media Strategies

Credits: 3

This course is designed to empower graphic designers with the knowledge and skills needed to create compelling visual content for a wide range of digital platforms. Through a combination of theory, practical exercises, and real-world case studies, students will gain an understanding of how to engage, inform, and inspire audiences across various online platforms including social media, websites, mobile apps, and emerging technologies. Topics include social media literacy, best practices for digital file distribution, domain name registration, web hosting, and a survey of dominant platforms and technologies that allow for instant, global communication. Software used: Adobe Photoshop, Adobe Illustrator, text-editors, and supplemental open source and third party tools for design and content management.

Pre-requisites: GD224, GD235

GD302: Color, Materials + Finishes

Credits: 3

Color Marketing, and the field of Color, Material and Finish design is one of the fastest growing areas of design that is practiced in numerous different industries including apparel, automotive, consumer electronics, aviation, and almost all consumer goods manufactured worldwide. This discipline is used to create more meaning, emotional connection, and aesthetic value to products of all kinds. Most professionals who work in the field come from a variety of backgrounds including graphics, branding, illustration, advertising, industrial and product design. The top global brands like Apple, NIKE, MINI, Beats, use color, materials, and finishes to create products that will succeed in the marketplace, and create more added value, and emotional connection to the products. It is one of the main factors in creating the DNA of any successful consumer product brand.

Pre-requisites: FD118, FD123, FD127, FD129

GD303: Experiential Design

Credits: 3

In this course, we will learn how to design and implement various types of mobile AR experiences (model viewers, interactive objects, image targets, and face filters) using Unity. You'll learn about the challenges and tactics for creating well designed AR experiences, and build a solid foundation that you can use to create a wide variety of functional, high quality, AR experiences on your phone.

Pre-requisites: FD137, FD142, GD312

GD305: Product Design

Credits: 3

This intermediate course requires conceptual, imaginative, manual and critical thinking skills resulting in conceptual 3 dimensional Industrial Design Product solutions. Utilizing design processes and the principles and practices of Industrial Design, this course focuses on developing innovative and functional products for various industries. Through a combination of lectures, group sketch critique, and hands-on projects, students will learn the fundamental concepts and techniques used in the Product Design process from concept ideation to final product realization. Computer applications: Adobe Photoshop, Adobe Illustrator, and Adobe InDesign.

Pre-requisites: FD129, FD137, FD145

GD315: Action Sport Video 2: On Location

Credits: 3

This course provides the opportunity for students to participate in project planning for location development projects. The course covers the art and science of non-linear production and editing. Students study field-production techniques and methods for developing, reporting, and storytelling through action video. Students learn how working on location, with various elements, impacts the final project and ultimately affects its success. Students are introduced to the production model of editing video for location shooting.

Pre-requisites: GD232

GD332: Brand Development & Marketing

Credits: 3

Brand Development will address the cornerstone methods and philosophies of branding. Students will create brand campaigns, media, advertising and branded experiences for both hypothetical and real companies. Projects will use cross disciplinary skills.

Pre-requisites: GD226, GD353

GD333: Graphic Design Honors Lab

Credits: 3

This course is an upper level elective where a selected group of students focus on in depth projects. The Honors Team environment simulates that of a working design office, school project or firm. Students take the first step into professional application of their talents through working on advanced more complex or multi-faceted projects individually and as a team. Honors lab looks at the business of design as well as the effect of the designer in business. Projects can also include LCAD material etc. Admission is by portfolio application.

Pre-requisites: GD226, GD232, GD353

GD334: Visual Merchandising

Credits: 3

This course addresses the skills and logic needed to conceptualize and extend a brand to environmental applications. Bus wraps, events, retail spaces, billboards, buildings and exhibits are all mediums that have become the domain of the designer. This course focuses on projects that will teach the student how to design for these environments.

Pre-requisites: GD226, GD353

GD350: Digital Videography 2 - Motion & Movies

Credits: 3

This course will allow the student to gain a more in-depth focus on creating and developing the skills needed to create more advanced digital videos (30 second ads marketing/promotional videos, and digital shorts, etc.). Students will learn and use Final Cut Pro, HD camera use, lighting techniques as needed. Students will learn the process needed to conceptualize and create final videos. Some use of special effects will be explored as well as the software used to create these effects.

Pre-requisites: GD320

GD351: Action Sport Industry 1

Credits: 3

This course introduces the concepts, methods and skills used in the Action Sports industry.

Pre-requisites: FD118, FD123, FD127, FD129

GD375: Digital Photography 2

Credits: 3

This lecture and studio course explores the use of digital cameras with a focus on essential skills relevant to artists and designers. Technical aspects of the course include principles of photographic exposure, lighting, and working with digital files. Artistic aspects of the course include considerations for effective communication and emotional impact, thematic unity, and image enhancement techniques. Primary software used: Adobe Photoshop, Adobe Bridge.

Pre-requisites: GD275

GD402: 3D Design for Motion 2

Credits: 3

This is an advanced course that explores, through assignments that emphasize narrative and stylistic qualities of dynamic, time-based presentations, computer modeling and concepts and techniques. Computer application: Maya.

Pre-requisites: GD251

GD413: Communication Design 2

Credits: 3

This is an intermediate course in the design major that focuses on the methods and principles of communication and the creation of meaningful content through the development of visual symbols, structures, and systems. Class will include extensive readings and in-depth research, the development and execution of strategic briefs, and both visual and verbal presentations.

Pre-requisites: GD312

GD415: Package Design 2

Credits: 3

This course continues studies in product and package design and in the development of a brand or a line of products and its packaging. The class focuses on the interpretational, promotional, and functional aspects of three-dimensional package solutions. Computer applications: Adobe Photoshop, Adobe Illustrator, and Adobe InDesign.

Pre-requisites: GD314

GD421: Motion Graphics + Visual Effects 2

Credits: 3

This course builds on the students' existing experience and knowledge from Motion Graphics + Visual Effects. Students in this course focus on producing a motion graphics reel to display their work. Students function independently to create several professional level motion graphic animations to supplement the work they have already produced. This course offers more creative freedom so students can explore their own style inside of motion graphics. At the end of the course students will have a reel that will showcase their abilities. This course focuses on Adobe Creative Cloud, After Effects, C4D, Audition, Premiere and Media Encoder.

Pre-requisites: GD411

GD451: Action Sport Industry 2

Credits: 3

This course provides the next level of development for the student looking to enter the action sport industry. This class partners with industry to create a more in depth knowledge of the business, terminology, methods and creativity needed. Students will use their knowledge of media, layout and 3D to create complete individual clothing lines or action sport related products.

Pre-requisites: GD351

GD452: Prints + Patterns

Credits: 3

This course teaches students how to make production ready prints and patterns for apparel or other uses.

Pre-requisites: FD118, FD123, FD127, FD129

GD490: Advanced Studies: Typography

Credits: 3

This is an advanced course that allows students to focus on type and information design. Students will work closely with the course instructor and will hone individual design skills.

Pre-requisites: GD353

GD491: Advanced Studies – Graphic Design

Credits: 3

This is an advanced course that allows students to focus on developing individual design projects. Students will work closely with the course instructor on the development of communication materials.

Pre-requisites: GD226

GD493: Advanced Studies – Package Design

Credits: 3

This is an advanced course that emphasizes an advanced contextual approach to developing a brand or a line of products and its package as well as toward understanding the design processes that result in the development of functional three-dimensional package solutions. The course requires an advanced understanding of conceptual, imaginative, manual, and computational skills to meet studio production and research resulting in projects that combine visual identity elements (such as logotypes, color palettes, typographic components, illustrations, and/or photographs). Computer applications: Adobe Photoshop, Adobe Illustrator, and Adobe InDesign.

Pre-requisites: GD415

GD495: Special Topics: Communication Design

Credits: 3

This course is specifically developed to integrate an industry, design contest, sponsorship and/or a special educational or academic opportunity. It is a specifically focused course in which students develop efficient, coherent, distinguishable, and competitive promotional design solutions based on market analyses. Students work individually or in teams to address a conceptual design prompt or theory or project. The range of work is determined by the special topic opportunity and an example of this would be the Nike: 2016 Olympics special topics class. The students will utilize a broad range of design and digital media skills.

Pre-requisites: GD413

IL210: Rendering

Credits: 3

This course provides an intensive study of graphic visualization for convincing representation. Students will be introduced to the use of light logis and the application of a variety of black and white and color media to produce highly refined and visually accurate drawings and painting. Emphasis is on a realistic fidelity in the representation of nature and man-made objects through the careful study of structure, surface, and lighting influences.

Pre-requisites: FD154, FD161

IL214: Illustration 1 – Color

Credits: 3

This course provides an overview of traditional and contemporary color illustration practices, techniques, and styles. A comprehensive and practical introduction to color theory and the use of multiple color media is also emphasized. This course is meant to be the critical bridge between rational color theory and intuitive painting. It also provides the opportunity for exploration and familiarization of painting methods and styles through a range of in-class exercises and outside assignments addressing the full spectrum of color and its relationship with commissioned art.

Pre-requisites: FD150, FD154, FD162

IL223: Words, Images + Ideas

Credits: 3

This course gives the illustrator hands-on opportunities to explore the interaction of words and images. Students will learn basic principles of type and its role in visual communication and historical context. This course will also encourage experimentation with type and text as a central component of narrative art, which includes, book, comics, editorial / advertising illustration, and posters. Processes and genres may include: Adobe Illustrator, Indesign, calligraphy, signage, graffiti, tattoo, relief printmaking and illustrated type.

Pre-requisites: FD160, FD161, FD162

Studio electives may be taken from other departments with the appropriate prerequisites or with the approval of the Department Chair.

BFA in Illustration

Building on a solid foundation of drawing, painting, and conceptualization, LCAD's BFA program in Illustration will help you achieve mastery of your craft in an array of both traditional and technical media and techniques. You will become not only a skillful illustrator, but also a dynamic and adaptable one. LCAD's BFA program in Illustration will teach you to build complex visual narratives that will allow you to bring your original ideas to life. Your skills will be highly marketable and may be applied to apparel, advertising, boutique print design, children's books, comics, editorials, entertainment, fashion, gallery art, graphic novels, industrial design, medicine, the music industry, product design, various fields of science, and more.

LEARNING OUTCOMES

- + Demonstrate proficiency in drawing, sketching, rendering, and painting effectively using various mediums.
- + Demonstrate a clear understanding of color theory and pictorial composition.
- + Demonstrate a clear understanding of digital imaging processes—both vector and raster.
- + Demonstrate a clear understanding of the human anatomy and accurately depict the human form.

REQUIRED STUDIO COURSES

FD150: Fundamentals of Drawing + Perspective

Credits: 3

This is an introduction to drawing, covering the basic technical skills and materials necessary to create convincing representations of simple or complex still-life forms with an emphasis on applied perspective. Students are introduced to composition and the concepts of creating volume and space utilizing lines as measurement, construction drawing, value and linear perspective systems. Materials include graphite and charcoal.

Pre-requisites: None

FD151: Fundamentals of Figure Drawing

Credits: 3

This course is an introduction to drawing the human form. Students work from the draped and undraped model. Emphasis is on accurate representation of the figure utilizing observation with the elements of gesture, measurement, construction line, volume, proportion, and surface anatomy. Materials include graphite and charcoal.

Pre-requisites: None

FD154: Fundamentals of Painting

Credits: 3

This course is an introduction to the basic skills, tools, materials, and techniques used in painting with oils. The student paints from direct observation, primarily using still life as subject matter. Emphasis is on solving the problems of representing form in space by applying the elements of composition, perspective, value, and color. Topics include preparing supports for painting and various painting techniques. Materials used: oil paints

Pre-requisites: FD150

FD160: Pictorial Design for Illustration

Credits: 3

This course introduces 2-D design principles in constructing pictorial imagery. The relationship between the principles of design and formal elements of art are addressed, and how these components apply to composition and illustrative applications. Appropriate and effective fusions of form and function and illustrative styles and strategies are also explored.

Pre-requisites: None

FD161: Fundamentals of Illustration

Credits: 3

An introduction to illustration and the role of the illustrator in the communication arts field. Through assignments and in-class demonstrations and brief exercises, students will explore the practices and principles of communicating visual concepts and executing successful illustrations. Students will work with a variety of media and surfaces and will be expected to understand the uniqueness and use of each individual material and practice by the end of class. The course will place an emphasis on visual communication and problem solving. Students are expected to come prepared to every class, and to find individual solutions to the illustration “problems” provided them throughout the semester and to successfully execute each project to the breadth of their ability.

Pre-requisites: FD150, FD151

FD162: Fundamentals of Digital Painting

Credits: 3

Fundamentals of Digital Painting will cover use and creation of custom brush sets, general digital painting techniques, good organization of layers, composition, and proper usage of layer blending modes.

Pre-requisites: None

FA201: Intermediate Figure Drawing

Credits: 3

This course covers figure drawing from the draped and undraped model, emphasizing accurate representation of surface anatomy, proportion, gesture, weight, balance, structure, and light-logic in a variety of drawing media. It also includes drawing from the head with an introduction to the general rules of proportion as they relate to portraiture and to the investigation of individual features: eyes, nose, mouth, ears, hair and skeletal structure as they relate to the entire human head.

Pre-requisites: FD150, FD151

FA202: Introduction to Figure Painting

Credits: 3

This course provides an introduction to painting the draped and undraped life model with emphasis on direct observation and accurate representation. Students learn to convincingly depict the life model through the study of light sources, color palettes and compositional devices using various painting techniques. The course also includes an introduction to portrait painting with an emphasis on accurate representation of the head and upper torso.

Pre-requisites: FD150, FD151

GD230: Computer Imaging

Credits: 3

This studio course in digital image making will challenge students to create thought-provoking and visually stimulating work while learning how to use the computer as a versatile tool for creation and manipulation. A range of projects will be developed while students consider the role of literal and implicit communication, aesthetics, and emotional impact. Computer applications: Adobe Photoshop, Adobe Illustrator, and Macromedia Flash (a beginning intro).

Pre-requisites: FD160, FD162 OR FD127, FD129

IL001: Illustration Advancement Review

Credits: 0

The Advancement Review (AR) is a formal portfolio review designed to evaluate competency in foundation studio art abilities at the fourth semester Sophomore level, or when the student has earned between 40 and 65 total academic units. Students submit a series of images to the AR, which is held twice-a-year. A panel of faculty evaluates submissions, and the student is presented the results showing scores of: Outstanding, Excellent, Good, Satisfactory, or Deficient in areas that include: Anatomy, Painting, Perspective, Draftsmanship, Design (or 3D), and Illustration. Students are required to obtain designated tutoring for all categories scored "deficient" prior to re-submitting during the next AR submission period. Once all categories have received a minimum score of satisfactory or higher, the AR requirement will be credited as "passed". Failure to pass all categories of AR will result in the student being withheld from entering senior status.

Pre-requisites: None

IL205: Artistic Anatomy I

Credits: 3

This course improves the artist's understanding of the body's underlying structure while emphasizing accurate observation and depiction of the figure. Anatomical elements such as the skeleton, muscular origins, insertions and surface landmarks are stressed. Students learn anatomy by drawing individual parts of the figure that begins with the skeleton followed by studying the major muscles of the human figure.

Pre-requisites: ED220 or FA201

IL210: Rendering

Credits: 3

This course provides an intensive study of graphic visualization for convincing representation. Students will be introduced to the use of light logis and the application of a variety of black and white and color media to produce highly refined and visually accurate drawings and painting. Emphasis is on a realistic fidelity in the representation of nature and man-made objects through the careful study of structure, surface, and lighting influences.

Pre-requisites: FD154, FD161

IL214: Illustration 1 – Color

Credits: 3

This course provides an overview of traditional and contemporary color illustration practices, techniques, and styles. A comprehensive and practical introduction to color theory and the use of multiple color media is also emphasized. This course is meant to be the critical bridge between rational color theory and intuitive painting. It also provides the opportunity for exploration and familiarization of painting methods and styles through a range of in-class exercises and outside assignments addressing the full spectrum of color and its relationship with commissioned art.

Pre-requisites: FD150, FD154, FD162

IL216: Illustrative Painting

Credits: 3

This course is an exploration of the chemistry of color mediums and the experimentation with possible handling techniques as it relates to the finished composition. Compositional emphasis will be on using the human form from life and reference material as it relates to each assignment. Skill in the areas of reference photography and lighting as it relates to working with models will be developed. Knowledge will be gained in the areas of application, handling, surfaces, color palette development, narrative, concept, and composition.

Pre-requisites: IL214, IL210, IL224

IL223: Words, Images + Ideas

Credits: 3

This course gives the illustrator hands-on opportunities to explore the interaction of words and images. Students will learn basic principles of type and its role in visual communication and historical context. This course will also encourage experimentation with type and text as a central component of narrative art, which includes, book, comics, editorial / advertising illustration, and posters. Processes and genres may include: Adobe Illustrator, Indesign, calligraphy, signage, graffiti, tattoo, relief printmaking and illustrated type.

Pre-requisites: FD160, FD161, FD162

IL224: Advanced Perspective for Illustration

Credits: 3

This course is designed to further develop the students' understanding of perspective. Areas covered will include multipoint and curvilinear perspective, cast shadows, reflections, forced perspective and distortion. The goal of this course is to further the students ability to accurately conceive and create environments from imagination using quick-sketch empirical methods in addition to traditional mechanical processes covered in fundamentals of perspective.

Pre-requisites: FD150 OR FD166

IL249: Applied Art Reproduction

Credits: 3

This course is an exploration of how illustrations are used in the context of commercial projects. Exploration of printing and reproduction processes related to the needs of Illustrators. Emphasis on interaction with various industry professionals.

Pre-requisites: FD160, FD162

IL314: Illustration 2

Credits: 3

This course is designed to refine and develop the skills for a consistent personal visual vocabulary, and to enable the artist to produce editorial interpretations based on literary works and social, cultural, and political issues of personal and public opinion. Concepts are stressed with emphasis on communication of visual surprise and imagination. The creation of narrative and symbolic image making are encouraged and explored. Students are expected to find individual solutions to both black and white and color assignments.

Pre-requisites: IL210, IL214, IL224, FA201

IL315: Graphic Illustration 1

Credits: 3

This course provides a comprehensive exploration of the connection between illustration and design. Students are equipped to enter the professional world with market-ready skills, such as producing advertising illustrations for various media outlets including print, digital magazines or other printed collateral. Through assignments centering on relationships among art directors, illustrators and clients alike; this course helps prepare creative minds to flourish in any work environment they may find themselves drawn towards.

Pre-requisites: IL210, IL214, IL224, FA201, FA202

IL330: Digital Painting for Illustration

Credits: 3

This course teaches skills in the use of appropriate Macintosh software as a tool in creating illustrative paintings. Students draw directly on the computer or manipulate scanned drawings, paintings, photographs and video images to produce individualized illustrations.

Pre-requisites: FD162, IL210, IL214, IL224

IL337: Artist as Entrepreneur

Credits: 3

This course will offer the tools for students to become self-sufficient artist entrepreneurs. It will present an economic model for artists to successfully market their art and services in a variety of areas including: online marketing/social media, galleries, events and conventions, how to build a following and start while in school. The goal of this class is to align products/services with artistic personal vision, and market these gifts to the world through High Tech/High Touch venues.

Pre-requisites: FD161

IL418: Senior Portfolio 1: Illustration

Credits: 3

Senior Portfolio 1 is taken after the completion of all foundation, sophomore, and junior level classes. It is a directed studies course that provides, through faculty supervision, the time, opportunity, and advice for each student to create the physical pieces that will become the core of their first working portfolio. The course is offered as a transition from the academic experience to a professional life as an illustrator. Through extensive research, students provide a written project proposal on a topic or theme of their choice to create a cohesive body of work. The progress of this work will be monitored through individual appointments between the student and Senior Portfolio faculty. Intensive group critiques are spaced throughout the term to allow for class interaction. All coursework is done inside the classroom and outside, independently.

Pre-requisites: IL001, GD230, IL216, IL314

IL419: Senior Portfolio 2: Illustration

Credits: 3

This is a directed studies course that provides, through faculty supervision, the time, opportunity, and advice for each student to create the physical pieces that will become the core of their first working portfolio. The course is offered as a transition from the academic experience to a professional life as an illustrator. Students select their own topic or theme for a body of work, the progress of which will be monitored through individual appointments between the student and Senior Portfolio faculty. Intensive group critiques are spaced throughout the term to allow for class interaction. All coursework is done outside the classroom.

Pre-requisites: IL418

ELECTIVE STUDIO COURSES

IL213: Drawing with Ink

Credits: 3

This course covers the history of the medium and artists who created their illustrations with ink. Varieties of fluids, tools, and supports and their usage will be studied and demonstrated. Assignments include exercises in hatching and crosshatching, stippling, ink washes with brush, technical drawing, and combining other media with ink. Practical application of techniques to the illustration field are learned through advertising, book, and editorial drawing projects.

Pre-requisites: FD150, FD151

IL228: Digital Drawing from Observation

Credits: 3

This course includes a comprehensive examination of digital drawing and painting from observation. This course explores the possibilities in the use of technology as it applies to observational drawing and painting. Students will employ the use of a laptop computer, software and graphics tablet and stylus.

Pre-requisites: FD150, FD151

IL302: Toy Design

Credits: 3

Even in an ever-changing world, toys will always be in demand, and these days, what a toy is and who it's for is broadening—toys aren't just for kids anymore! In this course we will look at the importance of human representation in miniature form for various kinds of play. We will explore the history of humans in toy form, from the ancient clay action figures of gladiators fighting in the coliseum to the porcelain dolls of the Victorian era to the latest Marvel Superhero collectibles. We will look at the toy-representations of men and women throughout the last few decades and we will explore how those representations may shape young minds. Each student will design their own jointed figure based on something they feel passionate about and creating Concept Sketches, Control Art, and finally, the figure itself. We will use various materials and techniques to bring the designs to life, sculpting in industry standard materials and finally molding, casting and painting the figures.

Pre-requisites: None

IL308: Watercolor 1**Credits: 3**

This course is an introduction to water-based media with an emphasis on transparent watercolor. Students learn the basic techniques of flat washes, graduated washes, and wet-into-wet applications. Stretching paper, transparent glazes, dry brush, and experimental techniques are also explored. Subjects include still life, landscape, and the portrait.

Pre-requisites: FD154**IL316: Fantasy Art****Credits: 3**

This course provides an introduction to the process and application of fantastic illustration to print products, interactive games, film/television, and mass media.

Pre-requisites: IL210, IL214**IL319: Children's Book Illustration****Credits: 3**

This course is an extensive study of children's book illustration and publishing. The history of children's book illustration and various types of children's books are researched through visual presentations, lectures, class discussions, and assignments. Storytelling structure with an emphasis on appropriate reader-level identification critically follows standard professional guidelines. Students are encouraged to explore personal illustrative styles through media experimentation. Book subjects interpreted through a personal lens, cultural heritage, diversity, and inclusion, are examined as they relate to the field. Class critiques challenge students to defend their work and refine relevant skills with strong consideration for commercial application.

Pre-requisites: IL210, IL214**IL320: Illustrated Book****Credits: 3**

This course focuses on creating art for the unique world of children's books. Emphasis is on being able to create an entire book from cover to cover. Concepts introduced will be the various types of children's books and their special requirements, approaches to designing all aspects of a book (inside and out), and effective presentations to publishing clients. The course will include lectures, slide presentations, demonstrations, class discussions and critiques.

Pre-requisites: IL210, IL214

IL324: Comic Book/Graphic Novel Illustration**Credits: 3**

This course is a studio workshop in the Comic Book/Graphic Novel as an art form and entertainment medium, balancing personal expression and commercial application. Through weekly one-on-one discussion, lectures/presentations, group discussion, and production of comic book pages in continuity, the distinctive magic of the art form will be explored, and skills in its creation advanced. The medium's distinctions from and relations to traditional Literature and Cinema will be discussed.

Pre-requisites: FD150, FD151, FD154, FD160**IL399: Children's Book Illustration 2****Credits: 3**

This course is an extensive study of children's book illustration and publishing. The history of children's book illustration and various types of children's books are researched through visual presentations, lectures, class discussions, and assignments. Storytelling structure with an emphasis on appropriate reader-level identification critically follows standard professional guidelines. Students are encouraged to explore personal illustrative styles through media experimentation. Book subjects interpreted through a personal lens, cultural heritage, diversity, and inclusion, are examined as they relate to the field. Class critiques challenge students to defend their work and refine relevant skills with strong consideration for commercial application.

Pre-requisites: IL319**IL414: Graphic Illustration 2****Credits: 3**

A continuation of Advertising Illustration I. Students refine previous methods, processes, and techniques, and work on a series of illustrations that emphasize the making of commissioned artwork for the marketplace. Students select their own media and develop a consistent style appropriate to their own direction.

Pre-requisites: IL315**MD300: Plein Air to Concept****Credits: 3**

In this course students will learn the fundamentals of landscape painting in addition to concepts and skills that are commonly used when creating environment designs for outdoor locations and client work. Students will learn to study light and simplify complex organic forms into manageable designs using limited value systems and color theory. Students will study on site from life, and they will learn to use reference so they can practice landscape painting in a studio setting. These resources include understanding how to work from photography and online resources such as mapcrunch and pinterest. The primary software used is Photoshop, but other digital painting software can be explored.

Pre-requisites: None

IL324: Comic Book/Graphic Novel Illustration

Credits: 3

This course is a studio workshop in the Comic Book/Graphic Novel as an art form and entertainment medium, balancing personal expression and commercial application. Through weekly one-on-one discussion, lectures/presentations, group discussion, and production of comic book pages in continuity, the distinctive magic of the art form will be explored, and skills in its creation advanced. The medium's distinctions from and relations to traditional Literature and Cinema will be discussed.

Pre-requisites: FD150, FD151, FD154, FD160

IL399: Children's Book Illustration 2

Credits: 3

This course is an extensive study of children's book illustration and publishing. The history of children's book illustration and various types of children's books are researched through visual presentations, lectures, class discussions, and assignments. Storytelling structure with an emphasis on appropriate reader-level identification critically follows standard professional guidelines. Students are encouraged to explore personal illustrative styles through media experimentation. Book subjects interpreted through a personal lens, cultural heritage, diversity, and inclusion, are examined as they relate to the field. Class critiques challenge students to defend their work and refine relevant skills with strong consideration for commercial application.

Pre-requisites: IL319

IL414: Graphic Illustration 2

Credits: 3

A continuation of Advertising Illustration I. Students refine previous methods, processes, and techniques, and work on a series of illustrations that emphasize the making of commissioned artwork for the marketplace. Students select their own media and develop a consistent style appropriate to their own direction.

Pre-requisites: IL315

MD300: Plein Air to Concept

Credits: 3

In this course students will learn the fundamentals of landscape painting in addition to concepts and skills that are commonly used when creating environment designs for outdoor locations and client work. Students will learn to study light and simplify complex organic forms into manageable designs using limited value systems and color theory. Students will study on site from life, and they will learn to use reference so they can practice landscape painting in a studio setting. These resources include understanding how to work from photography and online resources such as mapcrunch and pinterest. The primary software used is Photoshop, but other digital painting software can be explored.

Pre-requisites: None

Studio electives may be taken from other departments with the appropriate prerequisites or with the approval of the Department Chair. Studio electives may be taken from other departments with the appropriate prerequisites or with the approval of the Department Chair.

MFA in Drawing

The goal of the MFA program in Drawing is to support you in building on the time-honored skills you have acquired so that you may realize greater potential within the rich and varied discipline of representational art. You will achieve this objective through experimentation and the creation of a coherent body of work, a written thesis, and a thesis exhibition. Additionally, you will gain insights into the presentation and marketing of your work and will be educated in the logistics of teaching art at the college level. Our current and former students have been included in multiple solo and group exhibitions, both national and international. Prominent galleries show and represent LCAD MFA graduates. Aside from our regular teachers we have a healthy infusion of guest faculty including Carl Dobsky, Natalia Fabia, Aleah Chapin, David Kassan, Zoey Frank, Christopher Murphey, John Brosio, and Suzanne Shifflett. Our MFA mentorship program provides one-on-one study with the mentor of your choice from a list of over 40 accomplished artists. We host a robust visiting speaker series some recent speakers include Kazu Hiro, Noah Buchanan, Carl Dobsky, Aleah Chapin, Narsiso Martinez, Adonna Khare, Natalia Fabia, Jas Knight, Daniel Sprick, Stephen Assael, Adrienne Stein, Andrew Hem, Anne Harris, and James Strombotne. As a graduate of LCAD's MFA program in Painting, you will be equipped for a career as gallery artists and/or a teacher in higher education.

LEARNING OUTCOMES

- + Describe the theoretical aspects of picture making, incorporating effective pictorial strategies.
- + Use appropriate technical and conceptual strategies to support their artistic intents.
- + Describe how representational art fits into the greater art historical context.
- + Communicate ideas clearly, in writing.
- + Critically evaluate their own work and the work of other artists and will discern between fashionable trends and authentic explorations.
- + Promote and market their work and their abilities to professional venues; i.e., galleries, exhibitions, educational institutions, etc.

REQUIRED STUDIO COURSES

FA500: Mentor Studio 1

Credits: 8

This course is dedicated principally to identifying and exploring directions the student's work may take, including such aspects as subject matter, content, style, as well as technical considerations. Reference to possible historical and contemporary influences, and issues of personal import or special relevance such as race, gender, or ethnic identification may be considered/discussed as themes or as inspiration. Preparatory material may take the form of written notes and drawn or painted sketches, including possibly photos, to be kept in a dedicated journal or portfolio. Projects at this stage are understood to be largely preliminary in nature, enabling the student sufficient breadth for exploration.

Pre-requisites: None. Graduate Level.

A550: Mentor Studio 2

Credits: 8

In this course, the student continues the work begun in Mentor Studio 1, producing more resolved, focused studies based on the previous semester's investigations.

Pre-requisites: FA500. Graduate Level.

FA600: Mentor Studio 3

Credits: 8

This course is concerned with further clarifying the formal and conceptual direction the graduate's work is to take through the planning and execution of a series of developed works. The completion of a body of paintings evidencing a rigorous, sustained effort that effectively achieves the stated project objectives.

Pre-requisites: FA550. Graduate Level.

FA650: Mentor Studio 4

Credits: 8 or 11

Mentor Studio 4 culminates with the student's graduate exhibition.

Pre-requisites: FA600. Graduate Level.

LA617: Pedagogy + Professional Studies

Credits: 3

This course is designed to prepare students for careers as professional artists and college-level educators. The course will also serve to inform students' experiences as teaching assistants during graduate study. Students will receive instruction on developing syllabi, structuring class time and delivering lecture material. Other sections of the course will detail the process of creating presentation materials to museums, galleries and alternative spaces for exhibition. The course will also focus on professional applications and interviewing strategies for academic appointments.

Pre-requisites: None. Graduate Level.

LA620: The Writing Artist

Credits: 1

This course examines the writing of other visual artists from a variety of mediums and reviews the fundamentals of English grammar and composition. The course will focus on the development of an authentic academic voice, providing the syntactical tools and rhetorical strategies necessary to describe artistic content and process. Course work will include grammar exercises designed for the adult, artistic scholar to facilitate the drafting of the Thesis document.

Pre-requisites: None. Graduate Level.

LA625: MFA Thesis 1**Credits: 2**

This specialized course is designed to develop the MFA Thesis: a substantial summative statement analyzing and explaining the student's final studio work in the MFA program. More than a mere artist statement, the writing is to be a formal academic analysis (of approximately 8,000 words), which will be submitted at the end of the final semester of study to stand in partial fulfillment of the requirements for the degree Master of Fine Arts. This MFA Thesis will describe the studio project fully, integrate the student's understanding of historical and contemporary issues with themes that the student is exploring in her or his studio practice, explain the research and methodology behind the creation of the art itself, describe any self-imposed limitations, and present a sufficiently developed justification of the artwork.

Pre-requisites: LA620. Graduate Level.**LA626: MFA Thesis 2****Credits: 2**

This specialized course is designed to develop the MFA Thesis: a substantial summative statement analyzing and explaining the student's final studio work in the MFA program. More than a mere artist statement, the writing is to be a formal academic analysis (of approximately 8,000 words), which will be submitted at the end of the final semester of study to stand in partial fulfillment of the requirements for the degree Master of Fine Arts. This MFA Thesis will describe the studio project fully, integrate the student's understanding of historical and contemporary issues with themes that the student is exploring in her or his studio practice, explain the research and methodology behind the creation of the art itself, describe any self-imposed limitations, and present a sufficiently developed justification of the artwork.

Pre-requisites: LA625. Graduate Level.**LA627: MFA Thesis 3****Credits: 2**

This specialized course is designed to develop the MFA Thesis: a substantial summative statement analyzing and explaining the student's final studio work in the MFA program. More than a mere artist statement, the writing is to be a formal academic analysis (of approximately 8,000 words), which will be submitted at the end of the final semester of study to stand in partial fulfillment of the requirements for the degree Master of Fine Arts. This MFA Thesis will describe the studio project fully, integrate the student's understanding of historical and contemporary issues with themes that the student is exploring in her or his studio practice, explain the research and methodology behind the creation of the art itself, describe any self-imposed limitations, and present a sufficiently developed justification of the artwork.

Pre-requisites: LA626. Graduate Level.**ELECTIVE COURSES**

AH502: Rethink: Survey of the Overlooked

Credits: 3

This course will explore a wide range of less-familiar visual arts. Crossing the boundaries of time, culture, class, geography, and intent, students will be encouraged to find relevance within the overlooked. Some areas of focus include; Tribal Art, Abstraction, Photography, Comic Books, Film, Propaganda, Illustration, Folk Art, and Craft.

Pre-requisites: None. Graduate Level.

FA501: Private Expression/Public Exposure

Credits: 3

In this studio course will explore and develop personal content and examine the ramifications of public exposure. Research and strategies for connecting the intensely private and the universally accessible will be examined. Approaches will include content layering, developing personal narratives and methodologies, metaphorical expression, and the psychology of composition. Learning to identify one's own internal dialogue, clarify the psychological threads, and discovering the best means to deliver your intended meaning.

Pre-requisites: None. Graduate Level.

FA502: Studio Production Intensive

Credits: 3

This studio course is tailored to the student who wants to maximize productive work and seriously curtail procrastination. Heightened accountability, time management, breaking large projects into reasonable tasks, and clarification of one's goals are integral parts of this focused course. The projects will be self-selected and likely aimed at one's thesis body of work. This course is ideal for anyone in their last semester preparing for their thesis show, but students at any level are welcome.

Pre-requisites: None. Graduate Level.

FA505: Contemporary Issues: Methods + Meanings

Credits: 3

This graduate level studio course is designed to explore and enhance the connection between materials, methods and the resultant meaning of the artwork. Different representational genres will be introduced with specific challenges tailored to expand artistic options and identify methods most appropriate for one's intentions. While this course is designed for new students, it will benefit returning students equally.

Pre-requisites: None. Graduate Level.

FA507: The Filtered Photo

Credits: 3

"The Filtered Photo is a 3 unit MFA Studio class focused on skillful incorporation of photography involved in the development of a work of art. What makes it unique is that several guest artists will work alongside the students while they demonstrate, lecture and critique. The selected artists will each have their own unique "filter" or approach and the students will experience, first hand, the steps taken and results achieved. The course will expand awareness of the options and approaches to representational art. It is intended that a variety of materials, mindsets, and methodology will be introduced. This class can be repeated. "

Pre-requisites: None. Graduate Level.

FA508: The Filtered Intent

Credits: 3

A 3-unit MFA Studio class that is entirely focused on painting and or drawing compositions that support the clear objectives of the individual artist. Four distinctly different approaches will be incorporated: 1 Formal, 2 Exploratory, 3 Persuasive, and 4 Disruptive. Aside from the content, what makes this format unique is that 4 different artists will teach and work alongside the students while they demonstrate, lecture and critique. The selected artists will each have their own unique "filter" or approach suited to the defined approach (formal, exploratory, persuasive, or disruptive). and the students will experience, first hand, the thoughts and actions taken toward the objective. The course will expand awareness of the options and approaches to representational art. A variety of materials, mindsets, and methodology will be introduced.

Pre-requisites: None. Graduate Level.

FA509: The Filtered Narrative

Credits: 3

This 3 credit MFA studio class utilizes several guest teachers with the focus on the topic of Narrative. Projects are designed to focus on effective construction and expression toward the desired outcome. The importance of "storytelling" wherein all elements support the artist's intent will be explored. The guest artists will present specific prompts designed to elevate the ability to convey one's chosen narrative. Historic and contemporary achievements will be examined.

Pre-requisites: None. Graduate Level.

FA510: Master's Secrets: Past + Present

Credits: 3

This 3-unit MFA Studio class is focused on painting and drawing methods passed down in workshops or ateliers. Academic practices like cast drawings and drawing from Bague plates will be introduced. Efficient studio practices like limited palettes, color theory and design strategies will be covered. The course will expand awareness of the options and approaches in traditional and contemporary representational art. A variety of materials, mindsets, and methodology will be introduced and practiced.

Pre-requisites: None. Graduate Level.

FA512: Advanced Portraiture**Credits: 3**

This course is a graduate level portrait class. The creation of engaging portraits will be explored. Our models will be diverse, presenting unfamiliar challenges. Technical options will be covered. Creative approaches will be encouraged. Human geographic adaptation, and how it influences appearance will be discussed.

Pre-requisites: None. Graduate Level.**FA527: Creative Investigation****Credits: 3**

Creative Investigation is a three unit Graduate level studio class designed to expand the options and approaches to representational art, foster creativity, provide valuable new skills, generate authentic ideas, and enhance intellectual engagement. A variety of materials, mindsets, and challenges will be introduced. While this course is specifically designed for new MFA students, it will also provide stimulating content for returning students.

Pre-requisites: None. Graduate Level.**FA528: The Filtered Figure****Credits: 3**

The live human figure is the theme of this 3 unit MFA studio class. A variety of accomplished guest artists will teach while they paint the figure along with the students. Every few weeks a new guest artist will direct the class and share their own "filter" on how they approach this timeless subject in a personal and relevant way leading to a finished work of Art. Multiple visiting artists will ensure diversity while continuity will be provided by the MFA Chair.

Pre-requisites: None. Graduate Level.**FA530: Nature as Metaphor****Credits: 3**

A 3-unit MFA studio class that will focus on drawing and painting derived from direct observation of the natural world and the artistic interpretation of that realm. Plein air painting as well as still life will be included in creative challenges. Students will be encouraged to seek personal symbolism and artistic potential in natural structure, systems, design, and cycles.

Pre-requisites: None. Graduate Level.

LA507: The Psychology of Space and Settings

Credits: 3

How do environments influence our experience of the world? The spaces we occupy can be understood as characters in the stories of our lives. This course will examine the intersections between psychology, narratives, and environment. Environment is understood in its fullest sense, encompassing the built and natural world, encompassing intimate spaces, architecture and design, landscape, and the natural world. Students will read theory and research on environmental and narrative psychology, in connection with contextualizing material drawn from fiction, poetry and philosophy. A range of topics will be covered including: psychology of intimate versus public spaces, architecture and design, landscape, the natural world and the stories we tell to make sense of our relationship to it, and the psychology of climate change. As storytellers, students will gain deep insight into the ways in which the spaces we occupy, both in our lives and in our imaginations, shape the ways in which we make sense of our world.

Pre-requisites: None. Graduate Level

LA520: Figuration & Modernism

Credits: 3

This course traces the major movements and canonical figures of Modernism from 1850-1960. The theoretical underpinnings of Modernism are examined through selected readings. The course will follow the path of representational art and how it was influenced by Modernist theories and processes throughout the first half of the 20th century.

Pre-requisites: None. Graduate Level.

LA522: Theory & Criticism

Credits: 3

This course examines contemporary representational art in galleries and museums of the greater Los Angeles area. Noted art writer John Seed leads classes through current exhibitions with critical examination of the work on view. Theory and Criticism also includes writing assignments on contemporary artists and group critiques of student work.

Pre-requisites: None. Graduate Level.

LA524: The Science of Sight

Credits: 3

The Science of Sight is a comprehensive overview of the visual phenomenon of eyesight incorporating information from disciplines of anatomy and health, history, psychology, sociology, natural science and computer science. Though topics outside of the discipline of art will be introduced, the primary intended audience are those who intend to focus their career in the visual arts. The class consists of lectures, mini-experiments, viewing of short films, group discussions, and student presentations. Guest lecturers for specific topics are encouraged when available.

Pre-requisites: None. Graduate Level.

LA530: Figuration and Postmodernism

Credits: 3

This course traces the development of representational art since 1960 and coordinates it with the major changes in the art world during this period. Attention will be given to the influence of late Modernism, Pop Art, Minimalism, Process Art and Photorealism, and other significant movements on representational painting and drawing. Along with the imagery of this period, the course will trace the important theoretical bases of Postmodernism including Structuralism and Deconstruction. The course will also address contemporary representation and its connection to past developments.

Pre-requisites: None. Graduate Level.

LA554: Psychology, Literature, and the Mind

Credits: 3

This course will examine storytelling as our most powerful means of understanding ourselves and the world around us. Literature becomes the lens through which to view the human mind and the scientific mechanisms by which it operates—focusing on how we, as individuals, may come to understand (or misunderstand) ourselves. Students will learn the basic premises of psychology through the way humankind has told stories through great works of literature. Led by primary texts, students study story as touchstone to explore our human nature, just as the science of psychology does, finding truth and meaning about ourselves through the fictional lives of others. Some specific psychological topics will include identity, memory, crisis, depression, psychopathology, healing, and resilience, covered through the lens of the great writers and storytellers that came before us, including many not often taught.

Pre-requisites: None. Graduate Level.

LA557: Intellectual Property for Artists

Credits: 3

Art: The lifeblood of creative expression. A world without art is a difficult scenario to imagine. But, behind any major art project is a transaction that requires business skill and legal knowledge. Students preparing for a career in the arts should be aware of their legal rights and responsibilities. This course will provide a detailed overview to the artist in the areas of copyright, trademark and right of publicity law. But that's just part of the picture: the business aspect of managing an art portfolio and being able to uncover opportunities is essential to any successful career that uses art as its primary income source.

Pre-requisites: None. Graduate Level.

MFA in Painting

The goal of the MFA program in Painting is to support you in building on the time-honored skills you have acquired so that you may realize greater potential within the rich and varied discipline of representational art. You will achieve this objective through experimentation and the creation of a coherent body of work, a written thesis, and a thesis exhibition. Additionally, you will gain insights into the presentation and marketing of your work and will be educated in the logistics of teaching art at the college level. Our current and former students have been included in multiple solo and group exhibitions, both national and international. Prominent galleries show and represent LCAD MFA graduates. Aside from our regular teachers we have a healthy infusion of guest faculty including Carl Dobsky, Natalia Fabia, Aleah Chapin, David Kassan, Zoey Frank, Christopher Murphey, John Brosio, and Suzanne Shifflett. Our MFA mentorship program provides one-on-one study with the mentor of your choice from a list of over 40 accomplished artists. We host a robust visiting speaker series some recent speakers include Kazu Hiro, Noah Buchanan, Carl Dobsky, Aleah Chapin, Narsiso Martinez, Adonna Khare, Natalia Fabia, Jas Knight, Daniel Sprick, Stephen Assael, Adrienne Stein, Andrew Hem, Anne Harris, and James Strombotne. As a graduate of LCAD's MFA program in Painting, you will be equipped for a career as gallery artists and/or a teacher in higher education.

LEARNING OUTCOMES

- + Describe the theoretical aspects of picture making, incorporating effective pictorial strategies.
- + Use appropriate technical and conceptual strategies to support their artistic intents.
- + Describe how representational art fits into the greater art historical context.
- + Communicate ideas clearly, in writing.
- + Critically evaluate their own work and the work of other artists and will discern between fashionable trends and authentic explorations.
- + Promote and market their work and their abilities to professional venues; i.e., galleries, exhibitions, educational institutions, etc.

REQUIRED STUDIO COURSES

FA500: Mentor Studio 1

Credits: 8

This course is dedicated principally to identifying and exploring directions the student's work may take, including such aspects as subject matter, content, style, as well as technical considerations. Reference to possible historical and contemporary influences, and issues of personal import or special relevance such as race, gender, or ethnic identification may be considered/discussed as themes or as inspiration. Preparatory material may take the form of written notes and drawn or painted sketches, including possibly photos, to be kept in a dedicated journal or portfolio. Projects at this stage are understood to be largely preliminary in nature, enabling the student sufficient breadth for exploration.

Pre-requisites: None. Graduate Level.

FA550: Mentor Studio 2

Credits: 8

In this course, the student continues the work begun in Mentor Studio 1, producing more resolved, focused studies based on the previous semester's investigations.

Pre-requisites: FA500. Graduate Level.

FA600: Mentor Studio 3

Credits: 8

This course is concerned with further clarifying the formal and conceptual direction the graduate's work is to take through the planning and execution of a series of developed works. The completion of a body of paintings evidencing a rigorous, sustained effort that effectively achieves the stated project objectives.

Pre-requisites: FA550. Graduate Level.

FA650: Mentor Studio 4

Credits: 8 or 11

Mentor Studio 4 culminates with the student's graduate exhibition.

Pre-requisites: FA600. Graduate Level.

LA617: Pedagogy + Professional Studies

Credits: 3

This course is designed to prepare students for careers as professional artists and college-level educators. The course will also serve to inform students' experiences as teaching assistants during graduate study. Students will receive instruction on developing syllabi, structuring class time and delivering lecture material. Other sections of the course will detail the process of creating presentation materials to museums, galleries and alternative spaces for exhibition. The course will also focus on professional applications and interviewing strategies for academic appointments.

Pre-requisites: None. Graduate Level.

LA620: The Writing Artist

Credits: 1

This course examines the writing of other visual artists from a variety of mediums and reviews the fundamentals of English grammar and composition. The course will focus on the development of an authentic academic voice, providing the syntactical tools and rhetorical strategies necessary to describe artistic content and process. Course work will include grammar exercises designed for the adult, artistic scholar to facilitate the drafting of the Thesis document.

Pre-requisites: None. Graduate Level.

LA625: MFA Thesis 1**Credits: 2**

This specialized course is designed to develop the MFA Thesis: a substantial summative statement analyzing and explaining the student's final studio work in the MFA program. More than a mere artist statement, the writing is to be a formal academic analysis (of approximately 8,000 words), which will be submitted at the end of the final semester of study to stand in partial fulfillment of the requirements for the degree Master of Fine Arts. This MFA Thesis will describe the studio project fully, integrate the student's understanding of historical and contemporary issues with themes that the student is exploring in her or his studio practice, explain the research and methodology behind the creation of the art itself, describe any self-imposed limitations, and present a sufficiently developed justification of the artwork.

Pre-requisites: LA620. Graduate Level.**LA626: MFA Thesis 2****Credits: 2**

This specialized course is designed to develop the MFA Thesis: a substantial summative statement analyzing and explaining the student's final studio work in the MFA program. More than a mere artist statement, the writing is to be a formal academic analysis (of approximately 8,000 words), which will be submitted at the end of the final semester of study to stand in partial fulfillment of the requirements for the degree Master of Fine Arts. This MFA Thesis will describe the studio project fully, integrate the student's understanding of historical and contemporary issues with themes that the student is exploring in her or his studio practice, explain the research and methodology behind the creation of the art itself, describe any self-imposed limitations, and present a sufficiently developed justification of the artwork.

Pre-requisites: LA625. Graduate Level.**LA627: MFA Thesis 3****Credits: 2**

This specialized course is designed to develop the MFA Thesis: a substantial summative statement analyzing and explaining the student's final studio work in the MFA program. More than a mere artist statement, the writing is to be a formal academic analysis (of approximately 8,000 words), which will be submitted at the end of the final semester of study to stand in partial fulfillment of the requirements for the degree Master of Fine Arts. This MFA Thesis will describe the studio project fully, integrate the student's understanding of historical and contemporary issues with themes that the student is exploring in her or his studio practice, explain the research and methodology behind the creation of the art itself, describe any self-imposed limitations, and present a sufficiently developed justification of the artwork.

Pre-requisites: LA626. Graduate Level.**ELECTIVE COURSES**

AH502: Rethink: Survey of the Overlooked

Credits: 3

This course will explore a wide range of less-familiar visual arts. Crossing the boundaries of time, culture, class, geography, and intent, students will be encouraged to find relevance within the overlooked. Some areas of focus include; Tribal Art, Abstraction, Photography, Comic Books, Film, Propaganda, Illustration, Folk Art, and Craft.

Pre-requisites: None. Graduate Level.

FA501: Private Expression/Public Exposure

Credits: 3

In this studio course will explore and develop personal content and examine the ramifications of public exposure. Research and strategies for connecting the intensely private and the universally accessible will be examined. Approaches will include content layering, developing personal narratives and methodologies, metaphorical expression, and the psychology of composition. Learning to identify one's own internal dialogue, clarify the psychological threads, and discovering the best means to deliver your intended meaning.

Pre-requisites: None. Graduate Level.

FA502: Studio Production Intensive

Credits: 3

This studio course is tailored to the student who wants to maximize productive work and seriously curtail procrastination. Heightened accountability, time management, breaking large projects into reasonable tasks, and clarification of one's goals are integral parts of this focused course. The projects will be self-selected and likely aimed at one's thesis body of work. This course is ideal for anyone in their last semester preparing for their thesis show, but students at any level are welcome.

Pre-requisites: None. Graduate Level.

FA505: Contemporary Issues: Methods + Meanings

Credits: 3

This graduate level studio course is designed to explore and enhance the connection between materials, methods and the resultant meaning of the artwork. Different representational genres will be introduced with specific challenges tailored to expand artistic options and identify methods most appropriate for one's intentions. While this course is designed for new students, it will benefit returning students equally.

Pre-requisites: None. Graduate Level.

FA507: The Filtered Photo

Credits: 3

"The Filtered Photo is a 3 unit MFA Studio class focused on skillful incorporation of photography involved in the development of a work of art. What makes it unique is that several guest artists will work alongside the students while they demonstrate, lecture and critique. The selected artists will each have their own unique "filter" or approach and the students will experience, first hand, the steps taken and results achieved. The course will expand awareness of the options and approaches to representational art. It is intended that a variety of materials, mindsets, and methodology will be introduced. This class can be repeated. "

Pre-requisites: None. Graduate Level.

FA508: The Filtered Intent

Credits: 3

A 3-unit MFA Studio class that is entirely focused on painting and or drawing compositions that support the clear objectives of the individual artist. Four distinctly different approaches will be incorporated: 1 Formal, 2 Exploratory, 3 Persuasive, and 4 Disruptive. Aside from the content, what makes this format unique is that 4 different artists will teach and work alongside the students while they demonstrate, lecture and critique. The selected artists will each have their own unique "filter" or approach suited to the defined approach (formal, exploratory, persuasive, or disruptive). and the students will experience, first hand, the thoughts and actions taken toward the objective. The course will expand awareness of the options and approaches to representational art. A variety of materials, mindsets, and methodology will be introduced.

Pre-requisites: None. Graduate Level.

FA509: The Filtered Narrative

Credits: 3

This 3 credit MFA studio class utilizes several guest teachers with the focus on the topic of Narrative. Projects are designed to focus on effective construction and expression toward the desired outcome. The importance of "storytelling" wherein all elements support the artist's intent will be explored. The guest artists will present specific prompts designed to elevate the ability to convey one's chosen narrative. Historic and contemporary achievements will be examined.

Pre-requisites: None. Graduate Level.

FA510: Master's Secrets: Past + Present

Credits: 3

This 3-unit MFA Studio class is focused on painting and drawing methods passed down in workshops or ateliers. Academic practices like cast drawings and drawing from Bague plates will be introduced. Efficient studio practices like limited palettes, color theory and design strategies will be covered. The course will expand awareness of the options and approaches in traditional and contemporary representational art. A variety of materials, mindsets, and methodology will be introduced and practiced.

Pre-requisites: None. Graduate Level.

FA512: Advanced Portraiture

Credits: 3

This course is a graduate level portrait class. The creation of engaging portraits will be explored. Our models will be diverse, presenting unfamiliar challenges. Technical options will be covered. Creative approaches will be encouraged. Human geographic adaptation, and how it influences appearance will be discussed.

Pre-requisites: None. Graduate Level.

FA527: Creative Investigation

Credits: 3

Creative Investigation is a three unit Graduate level studio class designed to expand the options and approaches to representational art, foster creativity, provide valuable new skills, generate authentic ideas, and enhance intellectual engagement. A variety of materials, mindsets, and challenges will be introduced. While this course is specifically designed for new MFA students, it will also provide stimulating content for returning students.

Pre-requisites: None. Graduate Level.

FA528: The Filtered Figure

Credits: 3

The live human figure is the theme of this 3 unit MFA studio class. A variety of accomplished guest artists will teach while they paint the figure along with the students. Every few weeks a new guest artist will direct the class and share their own "filter" on how they approach this timeless subject in a personal and relevant way leading to a finished work of Art. Multiple visiting artists will ensure diversity while continuity will be provided by the MFA Chair.

Pre-requisites: None. Graduate Level.

FA530: Nature as Metaphor

Credits: 3

A 3-unit MFA studio class that will focus on drawing and painting derived from direct observation of the natural world and the artistic interpretation of that realm. Plein air painting as well as still life will be included in creative challenges. Students will be encouraged to seek personal symbolism and artistic potential in natural structure, systems, design, and cycles.

Pre-requisites: None. Graduate Level.

LA507: The Psychology of Space and Settings

Credits: 3

How do environments influence our experience of the world? The spaces we occupy can be understood as characters in the stories of our lives. This course will examine the intersections between psychology, narratives, and environment. Environment is understood in its fullest sense, encompassing the built and natural world, encompassing intimate spaces, architecture and design, landscape, and the natural world. Students will read theory and research on environmental and narrative psychology, in connection with contextualizing material drawn from fiction, poetry and philosophy. A range of topics will be covered including: psychology of intimate versus public spaces, architecture and design, landscape, the natural world and the stories we tell to make sense of our relationship to it, and the psychology of climate change. As storytellers, students will gain deep insight into the ways in which the spaces we occupy, both in our lives and in our imaginations, shape the ways in which we make sense of our world.

Pre-requisites: None. Graduate Level.

LA520: Figuration & Modernism

Credits: 3

This course traces the major movements and canonical figures of Modernism from 1850-1960. The theoretical underpinnings of Modernism are examined through selected readings. The course will follow the path of representational art and how it was influenced by Modernist theories and processes throughout the first half of the 20th century.

Pre-requisites: None. Graduate Level.

LA522: Theory & Criticism

Credits: 3

This course examines contemporary representational art in galleries and museums of the greater Los Angeles area. Noted art writer John Seed leads classes through current exhibitions with critical examination of the work on view. Theory and Criticism also includes writing assignments on contemporary artists and group critiques of student work. Pre-requisites: None. Graduate Level.

LA524: The Science of Sight

Credits: 3

The Science of Sight is a comprehensive overview of the visual phenomenon of eyesight incorporating information from disciplines of anatomy and health, history, psychology, sociology, natural science and computer science. Though topics outside of the discipline of art will be introduced, the primary intended audience are those who intend to focus their career in the visual arts. The class consists of lectures, mini-experiments, viewing of short films, group discussions, and student presentations. Guest lecturers for specific topics are encouraged when available.

Pre-requisites: None. Graduate Level.

LA530: Figuration and Postmodernism

Credits: 3

This course traces the development of representational art since 1960 and coordinates it with the major changes in the art world during this period. Attention will be given to the influence of late Modernism, Pop Art, Minimalism, Process Art and Photorealism, and other significant movements on representational painting and drawing. Along with the imagery of this period, the course will trace the important theoretical bases of Postmodernism including Structuralism and Deconstruction. The course will also address contemporary representation and its connection to past developments.

Pre-requisites: None. Graduate Level.

LA554: Psychology, Literature, and the Mind

Credits: 3

This course will examine storytelling as our most powerful means of understanding ourselves and the world around us. Literature becomes the lens through which to view the human mind and the scientific mechanisms by which it operates—focusing on how we, as individuals, may come to understand (or misunderstand) ourselves. Students will learn the basic premises of psychology through the way humankind has told stories through great works of literature. Led by primary texts, students study story as touchstone to explore our human nature, just as the science of psychology does, finding truth and meaning about ourselves through the fictional lives of others. Some specific psychological topics will include identity, memory, crisis, depression, psychopathology, healing, and resilience, covered through the lens of the great writers and storytellers that came before us, including many not often taught.

Pre-requisites: None. Graduate Level.

LA557: Intellectual Property for Artists

Credits: 3

Art: The lifeblood of creative expression. A world without art is a difficult scenario to imagine. But, behind any major art project is a transaction that requires business skill and legal knowledge. Students preparing for a career in the arts should be aware of their legal rights and responsibilities. This course will provide a detailed overview to the artist in the areas of copyright, trademark and right of publicity law. But that's just part of the picture: the business aspect of managing an art portfolio and being able to uncover opportunities is essential to any successful career that uses art as its primary income source.

Pre-requisites: None. Graduate Level.

MFA in Game Design

LCAD's Game Design MFA is a 2-year terminal Masters of Fine Arts (MFA) degree that allows you to explore the design and development of games as a creative practice. The program offers a unique, multidisciplinary approach that bridges the gap between theory and practice in game design.

The Game Design MFA curriculum is centered on the processes of both the creation and the development of games. The program acknowledges that games are responsible for providing much more than mere entertainment; they also are meaningful products of a thriving global economy that illuminate truths about our world, our societies, and ourselves.

LCAD's Game Design MFA is structured in such a way that will empower you with both the knowledge base and the skill sets to ensure that your own meaningful game design enterprises are economically impactful and sustainable.

Our Game Design program will develop your creative skills and enhance your potential as a game designer, developer, and entrepreneur.

Select program candidates will create a graduate level game development environment, replicating that which reflects the current industry model, nurturing advanced skills in design, research and development, leadership and marketing in the creative art of game design.

LEARNING OUTCOMES

- + Describe the theoretical aspects of picture making, incorporating effective pictorial strategies
- + Use appropriate technical and conceptual strategies to support their artistic intents.
- + Describe how representational art fits into the greater art historical context.
- + Communicate ideas clearly, in writing.
- + Critically evaluate their own work and the work of other artists and will discern between fashionable trends and authentic explorations.
- + Promote and market their work and their abilities to professional venues; i.e., galleries, exhibitions, educational institutions, etc.

REQUIRED STUDIO COURSES

GA501: Prototyping 1

Credits: 5

This course will cover critical skills necessary to construct agile and iterative prototypes for the purpose of establishing credibility in chief mechanical concepts and technological approaches. Students will learn to create thorough requirements listings, construct and dissect systems, write technical literature, build architectural and-case diagrams, build simple prototypes using visual and non-visual scripting methodologies and industry standard deployment practices. Students will be exposed to the technical process by which qualities that are deemed desirable and “fun” are iteratively procured, refined, and eventually transformed into full production-scale endeavors.

Pre-requisites: None. Graduate Level.

GA502: Game Production

Credits: 3

This course will expose students to a wide range of processes and methodologies by which game development studios operate in a Production Capacity. Students will study different game production methodologies by implementing and using these methodologies directly in their projects both real and fictional. Students will be expected to use modern software to create task lists, risk management analysis, user stories, create and execute sprints, create and understand budgets as well as forecasts and reports. Students will be participating in honing both the hard and soft skills of Game Production.

Pre-requisites: None. Graduate Level.

GA507: Specialized Programming

Credits: 5

This studio course works concurrently with Prototyping (GA 501) to address the specific programming needs for the creation of a successful prototype for the initial stage of the final thesis project. To give the student a general overview of programming applications, we will begin in Unity with C#, and move on into UI functionality, logic loops in existing scenes, saving and loading custom data, and the creation of physics simulations. Having completed the mini projects, students will then load into their existing thesis project to enhance the functionality. Through the creation of a game in class and building out their thesis game at large, students will learn the basics of programming while gaining the knowledge of customization for their games.

Pre-requisites: None. Graduate Level.

GA509: Special Topics in Game Design

Credits: 3

Special Topics in Game Design: Featuring Quantum” explores the cutting-edge intersection of quantum mechanics and game design. Students will interact with the principles of quantum computing and their potential applications in creating innovative gameplay mechanics, challenging traditional design paradigms, and unlocking new creative possibilities within interactive entertainment.

Pre-requisites: None. Graduate Level.

GA518: Game Design

Credits: 3

This class is a hands-on comprehensive exploration of game design mechanics. It starts with a grounding in the game design fundamentals of flow, simplicity, and choice. It then expands into a full lexicon of game design mechanics such as motivation, mystery box, interest curve, Zeigarnik effect, convexity, loss aversion, habit loops, skinner boxes, and squares, circle, and triangles. Students will deconstruct existing games, reconstruct game designs, and then most importantly, iterate on the designs and processes to create new games. Together we explore the art, science, and practice of game design mechanics, creating a physical board game with cards and virtual mini games. We will continue until the student is able to confidently say, 'I am a game designer.'

Pre-requisites: None. Graduate Level.

GA521: Survey of Monetization Practices

Credits: 3

This course will consist of the study and implementation of modern-day video game monetization practices across mobile, PC, and console platforms. Students will learn how top developers and publishers are implementing and executing successful monetization models in premium, games as a service, and F2P business models. This course will focus primarily on design-centric monetization best practices, but also cover topics such as crowd-funding, advertising, and more traditional publisher/developer business practices. This course will be divided up into 3 major pillars of Acquisition, Retention, and Monetization. Throughout the class, students will participate in critical analysis of a wide range of successful monetization models used in top-performing games such as Fortnite, Apex Legends, and World of Warcraft, then learn how to work these same monetization practices into their own thesis projects in a way that best suits the game design in an organic and non-intrusive way.

Pre-requisites: None. Graduate Level.

GA526: Thesis Project Design 1

Credits: 3

Need

Pre-requisites: None. Graduate Level.

GA605: Production Studio 1

Credits: 5

This course will continue the development of the thesis projects. MFA students will distribute their materials (Game design document GDD, Style guide, repository, and tasking backlog to their recruited teams for the final production timeline of their thesis project development. Students will utilize production methodologies and frameworks to complete milestones related to their project's scope.

Pre-requisites: GA502. Graduate Level.

GA606: UI/UX Design

Credits: 3

In this course students will learn to balance what is on the screen so players feel empowered by information rather than burdened with it. Students will examine player interaction and learn techniques to create a better experience.

Pre-requisites: None. Graduate Level.

GA607: Level Design

Credits: 3

The purpose of this course is to instruct students in the construction of game levels. Theoretical aspects of level design will be discussed at the beginning of each class. The class will discuss story methodologies, level aesthetics, and general issues of game play which make the difference between an entertaining level and a mediocre one. Students will review examples of both good and bad levels for class critique. In addition to the theoretical aspects of level design, students will also learn the practical aspects of level creation through the course projects.

Pre-requisites: GA518. Graduate Level.

GA626: Thesis Project Design 2

Credits: 3

This course prepares a student's thesis project against the requirements of submission to industry peers to evaluate the project against its goals. Students will construct a presentation that combines their thesis project, game design document, research thesis, and testing results in a cohesive way that can be evaluated by their peers.

Pre-requisites: GA526. Graduate Level.

GA655: Production Studio 2

Credits: 5

Final Production studio for completion and testing of game projects.

Pre-requisites: GA605. Graduate Level.

LA508: Thesis Development

Credits: 2

Thesis Project Design 1 is the first step in developing your thesis project, where you will conceptualize and refine your game design idea. The course emphasizes the importance of examining business aspects in gaming, exploring player user experience techniques, and assessing the viability of your concept. By the end of the course, you will have a solid foundation for your thesis, equipped with critical insights into both the creative and commercial elements of game design.

Pre-requisites: None. Graduate Level.

LA509: Thesis I

Credits: 3

Thesis Development is an in-depth focus on the masters of game design and their methodologies, techniques, and processes. Students will formulate a vocabulary and a dialog with which they will begin to create a supportive document for their thesis game. In Art of Game Design, students create an innovative and theoretically informed body of work that is exhibited in a manner and context that supports its creative content. Building upon the foundations established during GA508, students in Thesis Project Directed Study 1 will continue developing a written component that addresses the theoretical premise of their work alongside their business and marketing plans, as well as a thorough and polished game design document (GDD).

Pre-requisites: None. Graduate Level.

LA602: Experimental Game Design

Credits: 3

This course is a masters level portrait class. The creation of engaging portraits will be explored. Our models will be diverse, presenting unfamiliar challenges. Technical options will be covered. Creative approaches will be encouraged. Human geographic adaptation, and how it influences appearance will be discussed.

Pre-requisites: None. Graduate Level.

LA609: Thesis II

Credits: 4

Building upon the literature review developed in Thesis I, students in Thesis II will continue to expand upon their research related to their thesis game to create an innovative and theoretically informed work that situates their original thesis game within the broader academic conversation of their chosen research topic. This work includes an in-depth analysis of the game design process, including the theoretical premise of the creative content, an evaluation of genre, an analysis of game mechanics and their use to support player motivations, and discussion of other design choices relevant to the research topic.

Pre-requisites: LA509. Graduate Level.

LA709: Thesis III

Credits: 4

Students in Thesis III will work with their thesis advisor to develop meaningful playtests to explore the theoretical premise of their research that will drive their project towards a unique and creative solution. In this final thesis course, students will show mastery of the methodologies and techniques of graduate-level experimental research and critically reflect on research processes, including outcomes, limitations, speculation on future work, potential applications, and pedagogical effects. Building upon the working drafts developed in Thesis I and II, students will produce a final product that is effectively written, appropriately organized, and properly formatted.

Pre-requisites: LA609. Graduate Level.

Liberal Arts and Art History Courses

The word “Liberal” comes from the root word liber, which means freedom or liberation. It is the mission of all LCAD Liberal Arts courses to liberate students from old patterns of thought and stagnant definitions of success and meaning. Ultimately, those who better understand the world gain the tools to help shape culture and meaning within their own communities and globally. Whether you are an artist or a designer, the knowledge that you gain about the history and current state of culture will resonate in your work. At LCAD, your liberation from conventional classes will be reflected in your liberation from your old worldviews.

LCAD’s progressive Liberal Arts curriculum is designed to teach you diverse methods of critical and lateral thinking and to instill better habits of mind, which, in turn, prime you for more effective creative output. Our coursework combines traditional subjects with new and innovative methodologies to engage you and to make a lasting effect on the whole you.

LEARNING OUTCOMES

- + **Written Communication:** Students will develop college-level writing skills for communicating through a variety of written mediums.
- + **Information Literacy:** Students will develop literacy skills that will enable them to access, to analyze and to utilize information in the construction and advancement of their own knowledge through written language.
- + **Oral Communication:** Students will demonstrate oral communication skills necessary for engaging in personal, professional, civic and social relationships.
- + **Critical Thinking:** Students will become critical thinkers who are able to make informed judgments and analyses.
- + **Quantitative Reasoning:** Students will be able to utilize both written and visual forms of quantitative information in order to draw logical conclusions and to solve problems.

COURSES

AH103: Directed Research + Writing 1

Credits: 3

“Directed Research and Writing” (Course numbers LA103, 203, 303 & 403 for Liberal Arts and AH103, 203, 303, and 403 for Art History) will be able to be taken 1-3 units at a time, depending on the student’s needs. These courses are not designed to teach an existing LA or AH course on an independent study basis. Rather, they will be similar to the graduate-level model, where we allow for specifically designed intensive studies in the student’s desired areas of interest. A student must be in good academic standing, have a mentor instructor who agrees to direct the study, and present to the mentor a proposed focus for the units earned; this then needs to be approved by both the instructor and chair. If approved, the instructor will craft the specifics re: assignments, workload, and learning outcomes for that semester’s study. Three units of credit would require roughly 5 books read and 5000-7000 words written over the course of the semester.

Some of the writing could take the form of journals and more informal reflections, however a formal academic written analysis of some kind must be part of the writing produced. Also, museum visits or personal tours of artifacts, et. al, may stand in lieu of some of the readings. We would let the instructor determine the balance, depending on the materials and areas of study; each case would be unique.

A student would be able to earn all units toward a minor via this “Directed Research and Writing” coursework (AH103 for the first 3 units, AH203 for the next 3, and so on); existing courses could also apply to the minor in any combination to reach the 12-unit total.

Pre-requisite: None

AH114: Mesoamerican Empires of the Aztec and Mayans

Credits: 3

An introductory course exploring the art and architecture of Mesoamerica from the rise of the Olmec in 1500 BCE to the Spanish conquest of the Aztec capital of Tenochtitlan in 1521, Mesoamerican Empires will focus on how changes in visual culture have reflected larger religious and political transformations in Mesoamerica. Issues of cultural memory and myth will be examined to understand indigenous conceptions of art, history, cosmology, and social hierarchy. Forging links with the present day, students will learn to identify and contextualize Mesoamerican iconography in contemporary media including the creative expression of lowrider culture, tattoos, fine art, and fashion. Students will be required to demonstrate their understanding of the material through visual (art) projects, a formal writing assignment, and their participation in class discussions.

Pre-requisite: None

AH115: Introduction to the History of Asian Art

Credits: 3

This course is an introduction to the arts of Asia, focusing on India, China, Korea, and Japan. The course covers material from the neolithic period to the present, and the lectures are divided into four units: 1) Art in the Tomb; 2) Art in the Temple; 3) Art at Court and in the Life of the Elite; and 4) Art in the Marketplace. We examine how art was commissioned, collected, and used by royalty, the elite, popular audiences, and religious communities in various settings. Lectures within each unit are organized chronologically with minor modifications of geographic considerations. Students are required to complete weekly readings and to participate actively in class discussions. In addition, two short quizzes, one mid-term and one final exam in class will be given.

Pre-requisite: None

AH116: Egypt-Greece-Rome

Credits: 3

If consciousness is shaped by our history, then where are we, collectively, if we've lost faith that a shared historical commonality among cultures ever existed? To the people who thrived in the strange and beautiful empires of ancient Egypt, Greece, and Rome, religious and cultural differences found in one's neighbors weren't unusual, confusing or frightening—

they were part of everyday life. In short: normal coexistence. In the class Egypt, Greece, Rome—we'll explore the commonalities and shared experiences found among these three remarkable civilizations, as well as follow the cultural fault lines exploited by those in power which eventually forced these empires to dissolve. Together, we'll explore three millennia of artifacts, objects, architecture, writings, as well as cultural and religious practice to see how these civilizations evolved, ran alongside one another, then overlapped and overcame one another to lay the foundations of modern western society. Through lecture, images, discussions, essays, and close readings, students will learn to identify, decode, understand and describe artworks and objects from the past, translating them from visual to verbal and textual language. In addition, in an effort to gain insight into the ancient state of mind, students will reconstruct a piece of history with a hands-on laboratory project and a small, original artwork of their own.

Pre-requisite: None

AH190: Rome, City of Splendor

Credits: 3

Rome, the Eternal City, is a city unlike any other. It is entrenched in history and undeniably beautiful, where Roman ruins serve as a backdrop for classically restrained Renaissance structures and dramatic Baroque spectacle. This course takes students through the incredible transformation the city has undergone from ancient times through the rise of Christianity, culminating with the tumultuous era and style of the 17th-century Baroque. Through these great epochs of Roman history, the city attracted some of the most revered artists including Raphael, Michelangelo, Gentileschi, Caravaggio, and Bernini. Students will leave this class with an in-depth understanding of the innovation of Roman architecture and engineering, what led to the decline of ancient Rome, and how the city transformed from a glorious capital of pagan culture to the prominent seat of the Catholic faith, home to over 900 churches. Requirements for this class include a museum visit, independent research, and the creation of an artwork related to the course content and historic techniques analyzed in this course.

Pre-requisite: None

AH203: Directed Research + Writing 2

Credits: 3

"Directed Research and Writing" (Course numbers LA103, 203, 303 & 403 for Liberal Arts and AH103, 203, 303, and 403 for Art History) will be able to be taken 1-3 units at a time, depending on the student's needs. These courses are not designed to teach an existing LA or AH course on an independent study basis. Rather, they will be similar to the graduate-level model, where we allow for specifically designed intensive studies in the student's desired areas of interest. A student must be in good academic standing, have a mentor instructor who agrees to direct the study, and present to the mentor a proposed focus for the units earned; this then needs to be approved by both the instructor and chair. If approved, the instructor will craft the specifics re: assignments, workload, and learning outcomes for that semester's study. Three units of credit would require roughly 5 books read and 5000-7000 words written over the course of the semester. Some of the writing could take the form of journals and more informal reflections, however a formal academic written analysis of some kind must be part of the writing produced. Also, museum visits or personal tours of artifacts, et. al, may stand in lieu of some of the readings. We would let the instructor determine the balance, depending on the materials and areas of study; each case would be unique.

A student would be able to earn all units toward a minor via this “Directed Research and Writing” coursework (AH103 for the first 3 units, AH203 for the next 3, and so on); existing courses could also apply to the minor in any combination to reach the 12-unit total.

Pre-requisite: AH103

AH204: The Medieval World

Credits: 3

The Middle Ages were a time of knights and ladies... or maybe brutal Viking warlords... or a clash of civilizations between Christians and Muslims... and maybe there were dragons? A lot of what we “know” about the medieval world comes from fantasy, pop culture, and from old nationalist scholarship that mostly invented origin myths. So, how can we know what the Middle Ages were really like? In this class, we’ll go back and try to get a more accurate picture by looking at things medieval people made: manuscripts, sculptures, buildings, weapons, clothing, etc., all in tandem with reading primary sources by the people who were there. Starting with the collapse of the western Roman Empire, we will uncover a different picture of how two related cultures arose out of the wreckage of the ancient world: Christendom and Dar al-Islam. Along the way we’ll learn that the “barbarians” weren’t that barbaric, that some Vikings converted to Islam, that trade and cooperation across the Mediterranean were far more common than Crusades, and that the medieval world was more diverse, cosmopolitan, and queer than you may have been led

Pre-requisite: None

AH205: Nature in Art: The Arts of East Asia—Japan

Credits: 3

Nature in Art explores the rich and varied traditions of artistic expression unique to the regions of Japan, Korea, and Tibet, from prehistoric indigenous practices through the mid-19th century. Looking closely at Japan, the Korean renaissance, and the coded art of Tibetan Buddhist culture, we will uncover the distinct artistic heritage found in each, noting particularly the sharing and transmission of art practices and ideas as they cross geographical and cultural boundaries. Working chronologically, this course will identify intersections of spirituality and nature, then examine artistic expressions of such concepts through lacquer, ceramic, ink, paper, stone, bamboo and ivory, among other media. Both two- and three-dimensional art forms are considered, from calligraphy, wood-block prints and landscape painting to festivals, garden design, poetry, and tea ceremonies. The objects and sites studied in this course will reflect how concepts of beauty and aesthetics are achieved through the practice of “harmony, respect, purity, and tranquility.” The course is conducted as a hybrid seminar-lecture style course, with instructor-led lectures and video, student presentations, research, writing, culinary experiences, as well as hands-on exploration of the traditional processes of historic art production in these regions. This class requires a visit to the USC Pacific Asia Museum to see art in person from each of the regions studied in this class.

Pre-requisite: None

AH206: Illuminating Women—Female Artists, Healers

Credits: 3

People often wonder exactly when, throughout history, women first became active in society? Of course, the answer is: always. Even though women's efforts have been overshadowed by that of their male contemporaries in the chronicling of official histories, women have always participated in every facet of life, from rich to poor, north to south, east to west, and from the ancient period to the present. In this course, we will examine the lives and creative pursuits of the many women who contributed to the arts, sciences, and humanities throughout history, particularly focusing on artists & craftspersons, writers & poets, healers, pharmacists, natural philosophers, and rulers, with a few warriors included for good measure. Students will conduct close readings, originate research, formulate short essays, and in an effort to gain insight into the state of mind of historical women, reconstruct a piece of history with a hands-on laboratory project and a small, original artwork placing themselves in the environment of a chosen historical female.

Prerequisites: AH210, or one course each from Ancient and Medieval categories

AH207: Age of Michelangelo, 1450-1650

Credits: 3

"Force yourself to imitate Michelangelo in everything." These were the words expressed by Michelangelo's biographer to a remarkably self-aware generation of artists in 16th-century Florence, Rome, and Venice. However, whether rival artists wanted to, or even imagined they could succeed in imitating Michelangelo's work is another question—one among many we'll explore in *The Age of Michelangelo, 1450-1650*. In consultation with a range of visual, historical, and literary materials, we'll delve into the spirit of the age, looking at drawing, painting, sculpture, furniture and garden design, food, weaponry, architecture, and urban planning, as well as people. We'll tap into the players and personalities of the times—Leonardo, Giorgione, Raphael, Sofonisba Anguissola, Titian—as well as Isabella d'Este, the Della Rovere, and the Medici families who sought to shape their immediate world through power, imagination, and the artistry of their times. Students will conduct close readings, originate research, formulate essays, and in an effort to gain insight into the Renaissance state of mind reconstruct a piece of history with a hands-on laboratory project and a small, original artwork of their own.

Prerequisites: AH210, or one course each from Ancient and Medieval categories

AH209: For the Love of Dante—Imagination, Imagery, and the Circle of Knowledge

Credits: 3

It's an old idea. Imagination is the weapon of the poet. Wielded properly, it can dislocate us from where we are, ferry us back to the past, and transport us into the future. But imagination has its faults according to Dante Alighieri (1265-1321), exiled poet of the late Middle Ages. Imagination or visionariness (the ability or likeliness to see visions) as Dante found out, confounds us when we attempt to describe visions with words. Vision exceeds language, exceeds speech. In his *Divine Comedy*, Dante laments how speech is unable to contain the plenitude of what he envisions; that not everything can be elucidated with language. In this sense, the *Comedy* is a way of thinking about the relationship between vision and language, and equally important, the cultural traction inherent in images. People had deep imaginations in Medieval culture, and artists and illustrators were there to bring those visions to life. Upon examination of the nightmares populating the poem's *Inferno*—the fallen Lucifer, serpent-covered Furies, loathsome Harpies,

deceitful Geryon, as well as classical figures from the Purgatorio and crystalline beings populating the Paradiso, all made famous by Botticelli, Bosch, Blake, and Doré among others—we'll consider the ethics of Medieval Italian culture symbolized by such vivid imagery, but we'll also prepare ourselves for what the poem is really about: a love so perfect it can move the sun and stars. We'll also ask what we think Dante was doing in the writing of it. Is it a romance? An epic tale? Is it autobiographical? A novel? Novel, as in new, marvelous, strange, unexpected? The answer is Yes. It is all these things, including a remarkably styled circle of knowledge, or an “encyclopedia” in the old sense—knowledge gathering that begins with a point of departure, takes us along the road of learning, and ends at the same point—but with us standing at a new point, with a different view. In short, Dante uses all the tools of the Liberal Arts in the Divine Comedy to come to know the world around him and to construct a poem of hope, of peace, of exile, and a poem of desire as a witness to his imagination, his visions, and to his understanding of love.

Pre-requisite: None

AH210: Western Art History 1

Credits: 3

This course introduces students to art historical issues and important monuments from prehistory until the Renaissance period in the Western tradition. It establishes a social, political, and historical context for the production of art in society, and provides art students with a sense of the historical development of styles as a continuous tradition relating to their own work.

Pre-requisite: None

AH220: Western Art History 2

Credits: 3

This course introduces students to art historical issues and important monuments from the Renaissance through the mid-nineteenth century in the Western tradition. It establishes a social, political, and historical context for the production of art in society, and provides art students with a sense of the historical development of styles as a continuous tradition relating to their own work.

Pre-requisite: AH210 (or equivalent)

AH304: History of Entertainment Design

Credits: 3

This course examines the evolution of entertainment as a human and cultural activity. It looks at all forms of human amusement and its various manifestations throughout history. It explores the multidisciplinary role of artists and designer in making of entertainment productions from a historical and contemporary perspective. In addition to traditional entertainment venues that include theatrical stage, theme park and other physical local expressions, the course will examine the evolution of entertainment technologies from the early days of film and television to the present. It will provide some perspective into the future trajectories of both traditional and technological processes involving entertainment, and those creatively involved in its making.

Pre-requisite: None

AH305: Worldly + Otherworldly: Fantastic Creatures

Credits: 3

For centuries, earthly creatures, charmed animals and otherworldly beings conjured by artisans, magicians, folklorists, natural philosophers, and physicians, have inspired both wonder and delight as well as revulsion, alarm, and terror in the hearts and minds of otherwise thinking persons. Considering beasts and beings of all sorts, both earthly and divine, this course seeks to investigate the origin stories of such creatures and inquire as to what motivations compel an individual or society to conjure such creatures. From the Classical World to Medieval Scandinavia, from the Americas to Slavic Europe, this course explores how art and monstrosity intersected in the cultural imagination to both delightful and devastating effect. In consultation with a range of visual and literary primary materials, including the Great Chain of Being, the Malleus Maleficarum (the Witches Hammer), and Della Porta's How We May Produce New and Strange Monsters, students will conduct close readings, originate research, formulate essays and create original artwork of their own in an effort to gain insight into earlier states of mind as well as open avenues into wholly new creations. All readings for the course will be in English, although international and graduate students may be asked to give additional reports on texts written in other languages.

Pre-requisites: AH210, or one course each from Ancient and Medieval categories

AH306: Global Tuscany - Thinkers in Exile

Credits: 3

What happens when we are forcibly removed from the safety of our home, our family, our community, profession, church, or perhaps even removed from what we thought was the safety of our ideas or beliefs? Dismaying as this sounds, for the Renaissance thinker, exile was a source of profound alarm, particularly since there were few ways to restore one's previous life or reputation after the fact. "Exile" is a concept we're not often confronted with today, but during the Early Modern period this type of action was frighteningly common. One way to survive the state of exile was to mine the recesses of the imagination—a method which propelled some of the greatest thinkers in the western tradition to leave the quotidian behind and discover new stories, new theories, new inventions, and new planets. From the diverse region of Tuscany, four remarkable artists and thinkers emerged—Dante, Leonardo, Artemisia, and Galileo—who made their most important cultural contributions while living in states of profound displacement. From roughly 1300 to 1700, the lives of these Italians found commonalities against the backdrop of the city of Florence, made relevant, splendid, and dangerous by the rising Medici family. As thinkers in exile, students will study and live in this environment. We'll visit major sites and museums that bring our lectures to life, plus make day excursions to Pisa, Siena, San Miniato al Monte, and Pistoia. We'll complete projects in fresco and traditional Italian cooking, plus sketch live animals on site.

Pre-requisite: Interview meeting. Art History or Liberal Arts credit.

AH320: Modern + Contemporary Art History

Credits: 3

This course addresses developments in art from the mid-nineteenth century to the present. Although the course focuses on the western scene, issues of contemporary global art are also discussed. Museum and gallery visits are required.

Pre-requisites: AH 210 and AH220 (or equivalents)

AH331: History of Illustration

Credits: 3

This course is an examination of the major artists and trends in the history of illustration. The course emphasizes the development and role of illustration as an art form. Major fields covered include posters, comics, animation, computer graphics, editorial and advertising illustration, and book and magazine illustration. Required for Illustration majors.

Pre-requisite: None

AH332: History of Animation

Credits: 3

The course examines the development of animation from its inception through present-day manifestations in television, films, and the Internet. Major animators and key works are analyzed and discussed. Required for Animation majors.

Pre-requisite: None

AH334: History of Graphic Design

Credits: 3

This course examines the emergence of graphic design and the professional designer from 1800 C.E. to the present. Continual conceptual and technological revolution is the essence of this subject and the theme of this course. Required for Graphic Design majors.

Pre-requisite: None

AH337: History of Representational Painting

Credits: 3

This course seeks to trace the sources of the Western representational tradition from the nineteenth century to the present day. A key concern of the class will be to define the very nature of realism as an artistic perception. The demise of the so-called avant-garde has opened up an enormous diversity of artistic approaches, many of which are figurative. The course will examine some of these recent developments. This course is required for Fine Arts majors.

Pre-requisite: None

AH338: History of Game Art

Credits: 3

This course chronicles the history and evolution of game design while reflecting on its immediacy through the Internet and game culture trends. Students examine the social and artistic influences in computer-mediated communications, and consider game theory principles while examining the motive, strategy, competition, and psychology of the game.

Pre-requisite: None

AH401: Revolutionary Activism: Feminist Artists

Credits: 3

Largely obscured from the history of “feminist” art, Latin American artists such as Ana Mendieta, Yolanda Andrade, Sylvia Palacios Whitman, Marisol, and Marie Orensanz, among many others, were crucial to the development of contemporary art in the twentieth century. Active in Latin America and the United States during a key period in this dual-continental history, many of these artists may not have considered themselves feminists per se, but their work can be interpreted in relation to feminist art theory. This course examines selected issues, movements, and artists of global importance from the 1960s to the mid-1980s. We will explore ways in which themes such as repression parallel those of liberation and how women, whose experiences were shaped by violence, censorship, and exile, developed an aesthetic that addressed body politics, marginalization, and repressive regimes. What can we learn from women whose legacies continue to be relevant today? Through text, video, and images exploring these histories, students will produce written responses and formulate a final research project based on one of the organizing themes of this class.

Pre-requisites: One course each from Ancient, Medieval, and Early Modern/Renaissance categories

AH404: Los Tres Grandes—The Mexican Muralist Movement

Credits: 3

Los Tres Grandes explores the Mexican Muralist movement of the 1920s from its beginnings under the post-Mexican Revolution government to its present-day influence on Chicana and Street artists. Utilizing a curricular framework centered on Los Tres Grandes (the big three), Diego Rivera, José Clemente Orozco and David Alfaro Siqueiros, our studies will then expand to include further influential figures such as Frida Kahlo and Rufino Tamayo among others. Students will be required to demonstrate their understanding of the material through visual (art) projects, a formal writing assignment, and participation in class discussions.

Pre-requisites: One course each from Ancient, Medieval, and Early Modern/Renaissance categories

AH405: The Traditional Arts of Western Africa

Credits: 3

This course examines a diverse array of art created by different ethnic groups in West Africa from pre-colonial through the 19th century and beyond. Through the lens of both spiritual and cultural traditions, we will consider a wide range of styles and materials, and ask how meaning is derived from objects and practices, keeping in mind particular challenges that emerge when studying art that is both permanent and impermanent. The significance of oral traditions will be studied, as well as the roles of ancestor spirits, mythical creatures, divination and initiation rites, and how music, dance, and masking function in establishing power, status, political, and social conventions. Objects created exclusively for performative and ritual uses, art in service to royalty, sculpture, utilitarian objects, architecture, performance, and the body as subject and site of adornment will form the core of our studies. Materials studied will include metal, wood, textiles, mud, ivory, beads, bone, dung, and blood/bodily fluids. While important, this class does not intend to cover present-day political crises, border disputes, or changing social constructs in West Africa. This course is conducted with instructor-led lecture, film, guided reading and discussions, student presentations based on independent research, and

other exploratory exercises. A visit to the UCLA Fowler Museum is required for this class. Students will experience textile creation and the development of personal symbolism in a hands-on project.

Pre-requisites: One course each from Ancient, Medieval, and Early Modern/Renaissance categories

AH406: Modern Visualities: 19th to 20th-Century

Credits: 3

This course will examine the relationship between visibility and technology as expressed by photographers of the 19th- and 20th-centuries. Materials and readings for the course will focus on the roles and development of photography primarily in India, Afghanistan, China, and Japan, and the alterations it engendered in the perception and depiction of the world. We will examine the use of photography in the service of journalism and news reporting, ethnographic studies and geographical awareness, science, propaganda, tourism, entertainment, and of course, art. Beginning with Western photographers' images of a distant "Orient," this course will conclude with the uses of photography in contemporary Asian art, looking particularly at themes of national and personal identities as well as commentary on traditions. Students are required to do class readings and engage actively in class discussion, complete two papers, submit one individual project related to the course apparatus, and make a final presentation. Projects deriving from other time periods or regions are welcome, for example, photography from Imperial Russia or the Ottoman Empire.

Pre-requisites: One course each from Ancient, Medieval, and Early Modern/Renaissance categories

AH407: Exiles in L.A.—Art, Architecture, in L.A

Credits: 3

Los Angeles, not known for being a bastion of either culture or liberalism during the early twentieth century, was—for a time—both a cradle of high-modernism and a refuge from the charnel house of European fascism. Icons such as poet and playwright Bertolt Brecht, Marxist philosopher Theodor Adorno, noir filmmakers Fritz Lang and Billy Wilder, composers Arnold Schoenberg and Igor Stravinski, novelists Thomas Mann and Aldous Huxley, and architects Richard Neutra and Rudolph Schindler, many of whom had fled the Nazis, made their homes in Los Angeles. In this course, we will examine the lives and major works of the many refugees and exiles who transformed LA's intellectual and aesthetic culture in the 1940s, as well as look closely at three critical aspects of their enduring legacy. First, the transnational exchange of aesthetic and intellectual history between Europe and the United States; Second, the effects of fascism on aesthetics and its implications; and Third, the degree to which the creative output of European émigrés provided survival strategies in the wake of such genocidal and illiberal ideologies. What, in other words, can we glean from Brecht's poetry, from Adorno's "reflections from damaged life," from Fritz Lang's deeply expressionistic noir films, from Huxley's *Brave New World*? Through the consumption of text and images representing this history students will create a project utilizing this aesthetic and intellectual history of art (and artists) as a means of strategizing survival in today's climate.

Pre-requisites: One course each from Ancient, Medieval, Early Modern/Renaissance, and Modern categories

AH408: Living Thru History - Understanding the American Culture Wars

Credits: 3

Since 1954 when the Supreme Court handed down its decision in *Brown v. Board of Education*, the people of the United States have been engaged in a series of “culture wars” concerned primarily with identity—particularly race and gender—and a grappling with its morally ambiguous past. This deep and alienating sense of polarization and clashing of identities—some voluntary and others forced upon us—has only intensified over the years, coming to an explosive climax in the chaotic and tragic years of 2020-21. Everything from the anti-mask movement and “cancel culture” to the fate of Confederate Statues and defunding the police falls under the rubric of a longstanding, and increasingly tribal culture war in the United States. In this course we will look at the broad historical context of the 1960s from which these battles emerged and trace them through the present. In doing so, we will pay close attention to the ways in which the expansion of rights, freedoms, and liberties for historically marginalized groups has elicited conservative reactions seeking to roll back those gains through an often sectarian vision of American culture and history. This course will focus on flashpoints or sites of contestation—*Roe v. Wade*, the Oklahoma City Bombing, the rise of “Alt-Right” groups such as the Proud Boys, recent controversies about “Big Tech” censorship, the fate of civil rights, Black Lives Matter protests, and the violent denouement of the Trump Administration. Students will produce written responses to the readings and also formulate a final project determining the role of art and the artist in meeting this particular historical moment.

Pre-requisites: One course each from Ancient, Medieval, Early Modern/Renaissance, and Modern categories

AH409: Intro to Exhibition Design

Credits: 3

This course will introduce students to current theoretical and real-world applications of exhibition design operating today in museums, galleries, and contemporary art spaces, both real and virtual. Through weekly in-person exploration of cultural sites in and around Orange County and Los Angeles, students will observe and critique aesthetic and practical decisions made by professional curators and exhibition designers, with particular emphasis on structural layout, cultural themes, the curation and arrangement of objects, and how artworks interact with one another in outdoor and indoor spaces. In doing so, students will sharpen their perceptual skills, strengthen their discourse specific to the fields of art production, curation, collecting, and museum studies, and pursue theoretical examples of design brought to life within the rich artistic landscape of Southern California. Students produce written journal entries, participate in discussions, produce directed reading responses to museum catalogs, articles, and other didactic material, as well as participate in oral presentations and collaborative hands-on projects.

Pre-requisites: One course each from Ancient, Medieval, Early Modern/Renaissance, and Modern categories

AH411: Vision, Passion, Rebellion - Modern Art

Credits: 3

Set primarily in Paris, this course traces the development and public reception of modern art in Europe from the mid-19th century through the early years of the 20th century. The main focus of this course is the Post-Impressionists, artists working in diverse styles during the years 1880-1900. In order to better understand the radical approaches to art undertaken by these artists the course will include a brief investigation of the cultural, political, and artistic trends

which led up to the period known as Post-Impressionism. Thus, students will gain familiarity with the major art movements of the 18th and 19th centuries: Neoclassicism, Romanticism, Realism, and Impressionism. This course will be framed by the theories of “bohemian” poet Charles Baudelaire, whose close friendship with many artists helped shape the trajectory of modern art. Encircled by other like-minded writers, these artists spurred the creative process and championed one another. Van Gogh, Toulouse-Lautrec, Munch, Mucha, and Klimt are among the artists examined in this class. Through close analysis of the artists’ own words, students will explore the psyche of the modern artist as they sought to create an expressive art imbued with feeling, originality, and innovation. This course requires a museum visit, independent research, analysis of primary sources (artist letters and essays), and the creation of an artwork related to course content.

Pre-requisites: One course each from Ancient, Medieval, and Early Modern/Renaissance categories

AH412: The Charisma of the Past: The His of Nostalgia

Credits: 3

Nostalgia is notoriously amorphous. Is it conservative or liberal. Is it political. Or does it align more with culture and aesthetics. Is it a psychological phenomenon that is confined to the plane of the individual. Or is it collective. Is it an industry unto itself, responsible for a relentless stream of remakes and reboots that appear on Netflix and in theaters or is it that which animates very real and vivid memories that can never truly be recovered. In truth, it is all these things and more. Nostalgia blurs the boundaries between politics and aesthetics, between the realm of individual reflection and collective calls for restoration. Discovered by a Swiss doctor in the seventeenth century, nostalgia was at first a literal disease (akin to homesickness) that afflicted soldiers and servants made to serve far from home. The concept migrated, first geographically and then metaphorically, but it has always maintained a deeply sensual component. This course is designed in such a way that we will trace the “career” of nostalgia through three key realms—Politics, Culture, and Nature—in order to demystify and typologize nostalgia so that we may differentiate between the reflectivity of “modernist nostalgia” and the commodified pastiche of retro that the culture industry offers as a pallid substitute for the past. In the end, it is important that we become familiar with how nostalgia works on us and how we, as artists, thinkers, and creatives use nostalgia as a conceptual framework for seeing, analyzing, and representing the past as more than just kitsch, or a cramped politics of looking back toward a “simpler” past, or the myth of an Edenic and untouched natural environment. In this course we will read across disciplines, authors such as Svetlana Boym, Frederic Jameson, Walter Benjamin, Susan Stewart, and William Cronon. These readings, by and large, will provide the bulk of our intellectual understanding while we will take time in class to discuss the contemporary contours of nostalgia. Students will produce written responses to the readings and also formulate a final essay that will, instead of just summarizing the reading and discussions, ponder the future of nostalgia.

Pre-requisites: One course each from Ancient, Medieval, Early Modern/Renaissance, and Modern categories

AH413: Pioneers of Light + Form: Exploring Art

Credits: 3

From the birth of photography to stop motion to film, this course explores the history of cinematic technology and its intersection with the art movements and cultural shifts of the late-19th to early-20th centuries. Pioneers of Light and Form: Art Nouveau and the Birth of Film introduces the dynamic movements of Expressionism and Art Nouveau alongside the pioneering era of film to discover how advances in technology and the shock of world events shaped emerging artistic and aesthetic values. Through the examination of photography, film, artwork, fashion, architecture, and home goods, students will gain an understanding of the roles art and cinema played within the burgeoning modern lifestyle of the late 1800s through the Roaring Twenties.

Pre-requisites: One course each from Ancient, Medieval, and Early Modern/Renaissance categories

AH414: Art of Latin America–1940 to Present

Credits: 3

This course considers the history of art produced in the Americas from the mid-1940s to the present, with special emphasis on the artistic contributions of Afro-Latinx, Indigenous, and women artists. Over the course of this semester, we will explore a variety of media including sculpture, photography, installation, architecture, performance, textile, painting, film, graphic and mural art created in Mexico, Venezuela, Peru, Brazil, Argentina, Cuba and Chile, among other countries. This course will interrogate the idea of “center and periphery” and reevaluate the concept of “Latin American Art” through readings, in-class discussions, museum/gallery visits, and the analyses of selected art forms and artists such as Alfredo Jaar’s billboard A Logo for America installed in Times Square in New York in 1984; Doris Salcedo’s 2003 Untitled public installation consisting of 1,500 chairs stacked between two buildings in Istanbul; and Sandra Monterroso’s video artwork. Coloring the strands/Bleaching the strands produced in 2011, among many others. Some of the themes that will be discussed in this course include gender, sexuality, nationality and identity, modernity and coloniality, and political activism.

Pre-requisites: One course each from Ancient, Medieval, Early Modern/Renaissance, and Modern categories

AH420: Aesthetics

Credits: 3

This course includes consideration of such questions as: What is Art? What is Beauty? What is the role and responsibility of artists in society? Are there genuine standards by which we can judge art? Students have the opportunity to participate in dialogues concerning these questions.

Pre-requisites: AH210, AH220, and AH320 (or equivalents)

LA010: College Prep Writing 1

Credits: 2 (Not eligible for credit towards BFA)

A basic course in writing skills that is designed to teach students the fundamentals of grammar and conventional mechanics, including punctuation, spelling, vocabulary, appropriate diction, varied sentence structure, and clarity. The course is not required of all students but may be repeated as many times as necessary. Graded Pass/No Pass only, it does not count toward a student's GPA, but does count toward units earned. Course fees.

Pre-requisites: None

LA011: College Prep Writing 2

Credits: 2 (Not eligible for credit towards BFA)

A writing course that provides intensive practice in the writing of nonfiction prose, with an emphasis on grammatically correct sentence structure, paragraph construction, organizational strategies, and the development of ideas within the essay form. Like College Prep 1, this is a pre-baccalaureate developmental writing course that is not required of all students but which may be repeated as many times as necessary. Graded Pass/No Pass only, it does not count toward a student's GPA, but does count toward units earned. Course fees.

Pre-requisites: None

LA103: Directed Research + Writing 1

Credits: 3

"Directed Research and Writing" (Course numbers LA103, 203, 303 & 403 for Liberal Arts and AH103, 203, 303, and 403 for Art History) will be able to be taken 1-3 units at a time, depending on the student's needs. These courses are not designed to teach an existing LA or AH course on an independent study basis. Rather, they will be similar to the graduate-level model, where we allow for specifically designed intensive studies in the student's desired areas of interest. A student must be in good academic standing, have a mentor instructor who agrees to direct the study, and present to the mentor a proposed focus for the units earned; this then needs to be approved by both the instructor and chair. If approved, the instructor will craft the specifics re: assignments, workload, and learning outcomes for that semester's study. Three units of credit would require roughly 5 books read and 5000-7000 words written over the course of the semester. Some of the writing could take the form of journals and more informal reflections, however a formal academic written analysis of some kind must be part of the writing produced. Also, museum visits or personal tours of artifacts, et. al, may stand in lieu of some of the readings. We would let the instructor determine the balance, depending on the materials and areas of study; each case would be unique. A student would be able to earn all units toward a minor via this "Directed Research and Writing" coursework (AH103 for the first 3 units, AH203 for the next 3, and so on); existing courses could also apply to the minor in any combination to reach the 12-unit total.

Pre-requisites: None

LA104: English Composition

Credits: 3

This course is the first leg of a full-year writing requirement and focuses on exploratory writing and methods of rhetoric. The goal is to provide the groundwork for the more sophisticated writing and thinking that is required later in their academic careers, as well as to help students reach a level of expository prose writing deemed appropriate for the university level. Classes are conducted in a workshop setting where students explore issues of craft as it relates to the process of writing.

Pre-requisites: English Diagnostic

LA111: Critical Reasoning

Credits: 3

This course prepares students for the writing, reading, and analysis required in their undergraduate education by learning various methods of argumentation, logic, and inquiry. Students practice their reasoning skills in writing assignments and discussions that demand analysis via critical reasoning. Assigned readings focus on basic philosophical questions and issues facing thinkers in all academic disciplines. This course helps students discover that writing is a natural, creative, and meaningful activity that helps them learn about themselves and the world. Students also learn the importance of questioning and critiquing the words and ideas of others. Ultimately, students experience first-hand how critical reasoning enables them to become informed and educated citizens of the world, with the abilities to affect change via their own words and actions. Successful completion of this course is a prerequisite for all Liberal Arts & Art History courses.

Pre-requisites: LA104

LA112: Say what?! Critical Reasoning: Freedom of Speech

Credits: 3

Evelyn Beatrice Hall may “disapprove of what you say, but... will defend to the death your right to say it.” It’s in the spirit of Hall that this course will proceed, reveling in the tension between the offender and the offended, the provocateur and those who prefer the status quo. Sedition, libel, slander, privacy issues, obscenity, pornography, symbolic speech, hate speech, the impact of technology on First Amendment freedoms, and the collective historical context thereof will be examined at great length in the spirit of curiosity and growth. It is almost certain this class will present ideas that are abhorrent, objectionable, offensive, and uncomfortable, and bringing these ideas into the light of a classroom that values free speech is the very thing that will sterilize them. As such, this class is the only trigger warning you’ll ever need.

Pre-requisites: LA104

LA113: Narrative Forms

Credits: 3

"In the end, we'll all become stories," says Margaret Atwood. As such, it is essential that we understand the power of narrative and how to craft our own stories. This course explores various forms of narrative, including prose, oral traditions, scripts, and verse. Through close readings of exemplary works and hands-on writing exercises, students will gain an understanding of how to craft engaging narratives that capture the human experience in a variety of contexts. Topics covered will include narrative structure, theme and/or main idea, point of view, voice, and an exploration of how these elements are synthesized to maximize emotional, intellectual, and creative impact. (Satisfies English Comp)

Pre-requisites: English Diagnostic

LA114: Mystery + Reason

Credits: 3

According to Luis Buñuel, "Mystery is the essential element in all works of art." Mystery, then, is the thing that makes us ask questions, look closer, think in different ways, and consider other possibilities—a great resource for developing logic, reason, creative thinking, and empathy. This course will use mystery writing -- both fiction and nonfiction -- to explore the nuances of logic, rhetoric, and critical thinking. Through close readings of exemplary works, as well as hands-on writing exercises, students will learn how to identify, analyze, and evaluate arguments and evidence. The course will wrestle with the precision of language, alternative perspectives, fallacious reasoning, and logos, ethos, and pathos in analysis and narrative. Students will apply both inductive and deductive modes of reasoning to solve mysteries and craft their own compelling narratives. (Satisfies Critical Reasoning)

Pre-requisites: LA104 or LA113

LA125: Scientific Anatomy

Credits: 3

This course provides an introduction to the human body structure and its functions. Skeletal, muscular, circulatory, nervous, and reproductive systems are studied. Projects are intended to prepare students for their studio experiences in life-drawing and life-painting. No other course may be substituted. (Satisfies Science OR Liberal Arts Elective)

Pre-requisites: None

LA126: Social Ecology and Stewardship

Credits: 3

This class explores social and ecological opportunities in the surrounding natural and cultural community. (Satisfies Science OR Liberal Arts Elective)

Pre-requisites: None

LA175: Poetry Workshop 1

Credits: 3

The primary goal of this course is to provide practice in the basics of poetry writing, with a simultaneous exploration of poetry's various theories and techniques. Students will be introduced to a variety of literary styles and devices via assigned readings by accomplished authors, with guided in-class discussions and group analyses of the craft at work in each piece (aspects such as meter, structure, rhyme, voice, tone, free verse, lyric, and form). Students will be required to complete a variety of writing assignments and similarly take part in close critiques of each other's new writing, both in class and via written feedback composed away from class, providing textual analysis from both aesthetic and technical standpoints, articulating both emotional and intellectual responses to the works. Accomplished guest authors will visit the class to provide additional mentoring and inspiration. Excursions to public readings will augment classroom instruction. Class work may culminate in a formal publication and/or public performances (e.g., as part of LCAD's Literary Companions Reading Series). By the end of the semester students will have broadened their understanding of the genre from a writer's perspective, improved their mechanics in regards to craft, and perhaps even taken several giant steps closer to discovering their own unique voices and visions as authors.

Similar to how the College Preparatory Writing classes are structured (and how other courses accommodate both undergraduate and graduate students in the same class), LCAD's Creative Writing Workshops will be able to simultaneously accommodate students taking the course as an Introductory Workshop (at the 100 level, practicing the basic craft essentials) and those in the more Advanced levels (200, 300, 400, working on more complex aspects of technique and voice, longer pieces, or a collection of works). While all levels will benefit from group feedback and critiques, individual assignments will be appropriate to the enrolment level. (Satisfies Non-Western Cultural Experience OR American Culture OR Creative Writing Minor Requirement OR Liberal Arts Elective OR Language Arts OR Literature)

Pre-requisites: None

LA192: Intro to Poetry - Literary Survey, Analysis

Credits: 3

The primary goal of this course is to provide practice in the basics of poetry writing, with a simultaneous exploration of poetry's various theories and techniques. Students will be introduced to a variety of literary styles and devices via assigned readings by accomplished authors, with guided in-class discussions and group analyses of the craft at work in each piece (aspects such as meter, structure, rhyme, voice, tone, free verse, lyric, and form). Students will be required to complete a variety of writing assignments and similarly take part in close critiques of each other's new writing, both in class and via written feedback composed away from class, providing textual analysis from both aesthetic and technical standpoints, articulating both emotional and intellectual responses to the works. Accomplished guest authors will visit the class to provide additional mentoring and inspiration. Excursions to public readings will augment classroom instruction. Class work may culminate in a formal publication and/or public performances (e.g., as part of LCAD's Literary Companions Reading Series). By the end of the semester students will have broadened their understanding of the genre from a writer's perspective, improved their mechanics in regards to craft, and perhaps even taken several giant steps closer to discovering their own unique voices and visions as authors.

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Pre-requisites: None

LA193: Creative Writing Workshop: Literary Summer Intensive

Credits: 3

Taking place either in New York City (with excursions to surrounding areas) or The West Coast (San Francisco mainly, with perhaps Oregon and Washington hops). 10-14 nights in June-July; cost approx. \$4,600 for airfare and hotel (with all taxes and surcharges included), transportation between cities, all museum/gallery/event entrance fees, several dinners, a few tours, meet-and-greet with established authors, and tuition for the 3-unit class. Likewise, this class could be taken by any student to fulfill the Liberal Arts elective, or applied to a Creative Writing minor.

As the literary counterpart to "The New York Scene?" Art History course, we'd study the writing generated from each area visited, but assignments would be mainly the student's own creative writing, inspired by the writing, art, and culture of each place. New York is the literary and publishing capital of the world, so there would be lots to do and see and write about there?from the legendary reading series at the 92nd Street Y and bookstores galore, to tours of publishing houses and the campuses of Columbia and NYU, to an "Oscar Wilde in New York Walking Tour" and Shakespeare in the Park. Readings might include selections from Paul Auster, Galway Kinnell, Sharon Olds, William Kennedy, Edgar Allan Poe, Sarah Vowell, David Foster Wallace, Walt Whitman. If we head north instead of east, most of the trip would be centered in San Francisco with its legendary literary scene -- City Light Bookstore, The Six Gallery, Marin County Poets -- and readings might include works by Kim Addonizio, Isabel Allende, Philip K. Dick, Dave Eggers, Lawrence Ferlinghetti, CB Follett, James Houston, Jack Kerouac, Jack London, Tupac Shakur, Mark Twain. This West Coast trip might include a leg to explore the literary scenes of Oregon (Richard Brautigan, William Everson, William Stafford, Gary Snyder, Vladimir Nabokov, Ken Kesey), and/or Washington (Raymond Carver, Tom Robbins).

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Pre-requisites: None

LA194: Creative Writing Workshop: Multi-Genre

Credits: 3

The primary goal of this course is to provide practice in the basics of writing in multiple genres, offering students a wide range of options for expressing their stories and words regardless of the forms they may take. While traditional structures and vehicles such as songwriting and spoken word performance art would be included, this class is meant to help encourage daring and difficult works that may push the boundaries of established forms and formalities. This may include multiple-disciplinary literature, literary artwork, installations, interactive works, intertextuality, and new media. Students will be encouraged to explore different avenues for their writing, understanding that there is no single “right way” to communicate a story, and that sometimes new inventions of form and even format are called for.

Students will be required to complete a variety of writing assignments and similarly take part in close critiques of each other's new work, both in class and via written feedback composed away from class, providing textual analysis from both aesthetic and technical standpoints, articulating both emotional and intellectual responses to the works. Accomplished guest authors will visit the class to provide additional mentoring and inspiration. Excursions to public readings will augment classroom instruction. Class work may culminate in a formal publication and/or public performances (e.g., as part of LCAD's Literary Companions Reading Series). By the end of the semester students will have broadened their understanding of the genre from a writer's perspective, improved their mechanics in regards to craft, and perhaps even taken several giant steps closer to discovering their own unique voices and visions as authors.

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Pre-requisites: None

LA195: Art Spotlight

Credits: 1-3

“Art Spotlight” is designed to zoom in to examine a specific artist, movement, or issue within the arts, or compare two or more artists, movements, or issues. The subject matter is narrow and the studies intense—like a spotlight. Example Art Spotlights include: Comedy Writing, Lyrics and Poetry, Postmodernism, the Grotesque, etc.

Pre-requisites: None

LA196: Fiction Writing Workshop

Credits: 3

Mark Twain, whose tongue perpetually pushed into his cheek, asked the following: “Why shouldn’t truth be stranger than fiction? Fiction, after all, has to make sense.” This class is about making sense of the process of making sense. By analyzing and implementing the tools of fiction — plot, character, tone, symbol, point of view, setting, theme — this class provides students insight on how storytellers order the chaos to engender meaning. Students will be introduced to a variety of literary styles and devices via assigned readings by accomplished authors, with guided discussions and group analyses of the craft at work in each piece (aspects such as structure, conflict, plot, character, point of view, setting, dialogue, voice, tone, narrative form). Students will be required to complete a variety of writing assignments and similarly take part in close critiques of each other’s new writing, providing textual analysis from both aesthetic and technical standpoints, articulating both emotional and intellectual responses to the works. (Satisfies Non-Western Cultural Experience OR American Culture OR Creative Writing Minor Requirement OR Liberal Arts Elective OR Language Arts OR Literature)

Pre-requisites: None

LA197: Creative Writing Workshop: Non-Fiction

Credits: 3

The primary goal of this course is to provide practice in the basics of non-fiction writing, with a simultaneous exploration of non-fiction’s various theories and techniques. Students will become familiar with techniques and challenges related to a variety of non-fiction writing: biography, personal essay, memoir, historical profiles, newspaper reporting, magazine features, and critical reviews. Students will be introduced to a variety of styles and devices via assigned readings by accomplished authors, with guided in-class discussions and group analyses of the craft at work in each piece (aspects such as structure, conflict, plot, character, point of view, setting, dialogue, voice, tone, narrative form). Students will be required to complete a variety of writing assignments and similarly take part in close critiques of each other’s new writing, both in class and via written feedback composed away from class, providing textual analysis from both aesthetic and technical standpoints, articulating both emotional and intellectual responses to the works. Accomplished guest authors will visit the class to provide additional mentoring and inspiration. Excursions to public readings will augment classroom instruction. Class work may culminate in a formal publication and/or public performances (e.g., as part of LCAD’s Literary Companions Reading Series). By the end of the semester students will have broadened their understanding of the genre from a writer’s perspective, improved their mechanics in regards to craft, and perhaps even taken several giant steps closer to discovering their own unique voices and visions as authors.

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Pre-requisites: None

LA198: Creative Writing Workshop: Script Writing

Credits: 3

The primary goal of this course is to provide practice in the basics of script writing, with a simultaneous exploration of various theories and techniques related to creating scripted stories and storytelling techniques. Students will become familiar with common terminologies and structures: beat sheets, treatments, outlines, pitches, One Act, 3-act, 4-act, Teleplays, Screenplays, Documentaries, Multimedia, Graphic Novels, etc. Students will be introduced to a variety of styles and devices via assigned readings by accomplished authors, with guided in-class discussions and group analyses of the craft at work in each piece (aspects such as structure, conflict, plot, character, point of view, setting, dialogue, voice, tone, narrative form). Students will be required to complete a variety of writing assignments and similarly take part in close critiques of each other's new writing, both in class and via written feedback composed away from class, providing textual analysis from both aesthetic and technical standpoints, articulating both emotional and intellectual responses to the works. Accomplished guest authors will visit the class to provide additional mentoring and inspiration. Excursions to public readings will augment classroom instruction. Class work may culminate in a formal publication and/or public performances (e.g., as part of LCAD's Literary Companions Reading Series). By the end of the semester students will have broadened their understanding of the genre from a writer's perspective, improved their mechanics in regards to craft, and perhaps even taken several giant steps closer to discovering their own unique voices and visions as authors.

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Pre-requisites: None

LA199: Creative Writing: Storytelling

Credits: 3

Both a survey course and a creative writing course, the focus is on the art and craft of how stories are told across artistic genres. Storytelling is employed in various ways within each of our studio majors: literary devices and narrative techniques can add richness and depth to artwork, regardless of genre. By learning about comparative storytelling across cultures, and by practicing some of these techniques via original writing assignments, students gain a deeper understanding of how the human story can be effectively told. (Satisfies Non-Western Cultural Experience OR American Culture OR Creative Writing Minor Requirement OR Liberal Arts Elective OR Language Arts OR Literature)

Pre-requisites: None

LA201: The Politicization of Everything

Credits: 3

Since 1954 when the Supreme Court handed down its decision in *Brown v. Board of Education*, which sought to desegregate American schools, the people of the United States have been engaged in what some have come to call the “culture wars” in which even the most intimate things have become subject to politicization: sex, marriage, language, education, spiritual life, housing patterns, gun ownership, art, music, movies, literature, media, sports, access to bathrooms. Everything from abortion and bussing in schools to Gamergate and Drag Queen Story Hour falls under the rubric of a longstanding, and increasingly tribal culture war in the United States. In this course we will look at the broad historical context – segregation, Cold War, Vietnam, the Summer of Love – from which these battles emerged and trace them through the present, paying particularly close attention to the ways in which the legal expansion of rights, freedoms, and liberties for historically marginalized groups often elicited conservative reactions seeking to roll back those gains. Through open discussion, the politicization and policing of everything as a means of reasserting a traditionalist, and often sectarian, vision of culture on an increasingly liberal (and liberated) secular society will be examined. This course will focus on flashpoints or sites of contestation—*Roe v. Wade*, the reaction to the artist Andres Serrano’s *Piss Christ* (1987), the Oklahoma City Bombing, the North Carolina “Bathroom Bill” and many others – via contemporaneous media coverage and analysis. Students will produce written responses to the readings and also formulate a final project (with a written component) urgent to the awareness of policing and politicization of contemporary culture. (Satisfies Social Science)

Pre-requisites: None

LA204: The Science of Sight

Credits: 3

The Science of Sight is a comprehensive overview of the visual phenomenon of eyesight incorporating information from disciplines of anatomy and health, history, psychology, sociology, natural science and computer science. Though topics outside of the discipline of art will be introduced, the primary intended audience are those who intend to focus their career in the visual arts. The class consists of lectures, mini-experiments, viewing of short films, group discussions, and student presentations. Guest lecturers for specific topics are encouraged when available. (Satisfies Science OR Cognitive Science OR Liberal Arts Elective)

Pre-requisites: None

LA205: Mythology and Archetypes

Credits: 3

Myths are the dreams of the people. And familiar faces and patterns — that is to say, archetypes — run rampant in these myths. To be familiar with myths and archetypes is to understand the foundations of what makes humans human. Through readings, lectures, discussions, and writing exercises, students will learn to recognize and analyze archetypal motifs that appear across cultures and time periods and understand their significance in shaping human thought and behavior. By exploring the power of myths to connect us with our past and illuminate the present, students will gain insights into the complexities of the human experience, and develop a deeper appreciation for the foundational stories that stir our emotions and inspire our actions. (Satisfies Cognitive Science OR Social Science OR Liberal Arts Elective)

Pre-requisites: None

LA206: Creative Writing: The Art of the Pitch**Credits: 3**

So you have an idea that you believe is worth sharing with the world. How do you convince others to buy in, collaborate, produce, or publish your project? In this course, we explore the art of pitching through a combination of lectures, discussions, and workshop exercises. By breaking down the essential elements of a successful pitch and learning to create compelling pitch materials—query letters, pitch decks, one sheets, and more—students will develop the requisite sales and persuasive skills to be “good in the room.” With all walks of creatives in mind, this course equips students the tools and knowledge to take creative projects to the next level. (Satisfies Creative Writing Minor Requirement OR Liberal Arts Elective OR Language Arts OR Literature)

Pre-requisites: None**LA207: The Psychology of Spaces + Settings****Credits: 3**

How do environments influence our experience of the world? The spaces we occupy can be understood as characters in the stories of our lives. This course will examine the intersections between psychology, narratives, and environment. Environment is understood in its fullest sense, encompassing the built and natural world, encompassing intimate spaces, architecture and design, landscape, and the natural world. Students will read theory and research on environmental and narrative psychology, in connection with contextualizing material drawn from fiction, poetry and philosophy. A range of topics will be covered including: psychology of intimate versus public spaces, architecture and design, landscape, the natural world and the stories we tell to make sense of our relationship to it, and the psychology of climate change. As storytellers, students will gain deep insight into the ways in which the spaces we occupy, both in our lives and in our imaginations, shape the ways in which we make sense of our world. (Satisfies Cognitive Science OR Social Science OR Liberal Arts Elective or Language Arts OR Literature)

Pre-requisites: None**LA208: Business and Budgeting for Creatives****Credits: 3**

In the rapidly evolving world of creative industries, mastering the art of business and budgeting is crucial. This course is designed to bridge the gap between creative passion and business acumen. Through a blend of theoretical understanding and practical application, students will learn to navigate the financial aspects of their creative endeavors, from budgeting for projects to understanding the economics of the creative industry. This course empowers creatives with the knowledge to make sound business decisions, manage resources effectively, and sustain their artistic ventures in a competitive market. (Satisfies Quantitative Reasoning or Liberal Arts Elective)

Pre-requisites: None

LA209: Dystopian Literature

Credits: 3

Dystopian novels are powerful and imaginative works that highlight a future we do not want to see. But they are more than just sci-fi. By exaggerating and distorting the logic of our present system, authors make strong political statements about the times we live in. This course will explore some of the pillars of dystopian literature and focus a critical eye on modern connections. (Satisfies Non-western Culture OR Liberal Arts Elective OR Language Arts OR Literature)

Pre-requisites: None

LA216: Comics as American Literature

Credits: 3

(A cultural approach to American culture this course satisfies the American Culture requirement.) This course considers the history of the comic medium and its place in American culture, not only as an aspect of pop culture, but as a struggling art form unique to this country. Strongly recommended for Illustration majors. (Satisfies Non-western Culture OR Liberal Arts Elective OR Language Arts OR Literature)

Pre-requisites: None

LA218: American Literature

Credits: 3

This is a survey course of the Literature of the United States, and may focus on a specific author (or group of authors), time period, theme, or culture. (Satisfies Non-western Culture OR Liberal Arts Elective OR Language Arts OR Literature)

Pre-requisites: None

LA222: Environmental Ecology

Credits: 3

This course explores the human relationship with our environment in a historical and contemporary context. We will examine the collapse of ancient civilizations as well as the ecological challenges we face in today's modern world. Students will investigate local and global environmental issues and discover the symbiotic relationship we share with our ecology. (Satisfies Science OR Liberal Arts Elective)

Pre-requisites: None

LA231: Mathematics

Credits: 3

This course reviews basic concepts and processes in arithmetic as well as key concepts and questions in geometry. The course explores questions in the philosophy of mathematics regarding the nature of numbers, space, infinity, and truth, as well as topics of concern to artists such as proportion, the Golden Mean, and the mathematics of light. (Satisfies Quantitative Reasoning or Liberal Arts Elective)

Pre-requisites: None

LA232: Personal Finance + The Artist**Credits: 3**

A survey of basic financial skills for artists, this class will teach the fundamental principles of finance that are relevant to sole proprietor artists and to artists working in the corporate environment. The goal of this course is to have students leave with the building blocks for a successful personal financial career. The class will begin with basic economic principles that business owners and individuals should understand in order to grasp the course's topics. Students will learn about personal financial responsibility, including student aid loans, budgeting, credit-building, investments, and also about 401ks and other retirement portfolios. The course will also focus on operating a small business, including such topics as setting up the business, basic tax knowledge (including ways to lower one's tax burden), personal bookkeeping, and cost controlling. (Satisfies Quantitative Reasoning or Liberal Arts Elective)

Pre-requisites: None**LA233: American Cinema****Credits: 3**

A survey of American cinema, this course examines film—its filmmakers, time periods, themes, and genres—as a touchstone for understanding the greater culture of American time and place, including the social conditions from which the art emerged and why it was important. (Satisfies American Culture OR Liberal Arts Elective OR Social Science OR Literature)

Pre-requisites: None**LA234: Project GREEN: From Ridge to Reef****Credits: 3**

Project GREEN: From Ridge to Reef will take a systems approach that integrates Project GREEN: Ocean and Project GREEN: Hillside, by considering the greater regional watershed and its impact on the regeneration and sustainability of local natural resources, particularly water quality. The course will help foster a greater understanding of the regional watershed as a valuable asset to the ecological health of hillside and the coastal ocean environments. Students will have the opportunity to expand the digital media assets discussed above with the addition of Voices of the Earth, an archive of Earth observations and educational materials.

As with Project GREEN: Ocean, there is great potential for further collaboration with organizations such as the Laguna Canyon Foundation (Hillside), as well as with new partners such as the Crystal Cove Alliance (Coastal Ocean), the Ocean Institute, and the Aquarium of the Pacific. Collaborations with these organizations would provide opportunities for students to apply what they learn in the classroom to meaningful, conservation projects that are valued by the community. Dr. Schubel has strong connections with the Aquarium of the Pacific's administration, education and exhibit staff, and has initiated a growing, collegial relationship with Laguna Canyon Foundation. She has met both groups about various collaborative projects that they would be interested in working on with LCAD, as part of its Project GREEN.

The next logical extension of Project GREEN is to move from ridge to reef, as it were. We have always seen this as the natural progression for the Project GREEN course sequence: we start in our own backyard on LCAD property, move to

the protected wilderness hillside area overseen by LCWP, and then move toward the coast and deeper oceans. This title reflect a “zooming out” of the lens of study; we would combine content from both currently funded Marisla Grant Project GREEN courses, Hillside and Ocean, as we expand into the reefs and deeper waters; this thereby provides the larger perspective and message that all of our restoration and ecological efforts are inter-connected, for the earth as a whole should be seen as one living organism. (Satisfies Science OR Liberal Arts Elective)

Pre-requisites: None

LA235: Introduction to Psychology

Credits: 3

This course explores the basic psychological concepts underlying human behavior and development. Students may gain an understanding of the history of the science of psychology and how it has advised our culture over the last century. (Satisfies Cognitive Science OR Social Science)

Pre-requisites: None

LA237: Financial Literacy

Credits: 3

Economics, mathematics, and sociology combine to form the study of financial literacy. Knowing how to handle money, investments, retirement, and much more are covered in this course. Though money offers a shifting ground, this course should give you the ability to adapt to changing conditions. (Satisfies Quantitative Reasoning or Liberal Arts Elective)

Pre-requisites: None

LA239: Project Green: Hillside

Credits: 3

This course is an ecological survey of the native flora and fauna of our surrounding wilderness area. Students will collaborate as a research team to participate in the ecological restoration of a coastal sage scrub community, develop research questions, document results, and propose further research. The canyon offers a unique outdoor class environment, applied research opportunity, and a rewarding experience of engaged stewardship in our ecological community. (Satisfies Science OR Liberal Arts Elective)

Pre-requisites: None

LA242: Project Green: Oceans

Credits: 3

This course is designed to provide students with a broad introduction to the coastal oceans of Orange County. As a part of the course work, students will observe and analyze physical processes and distribution of organisms in the intertidal and shallow zones, and document their findings. These findings will be translated into digital educational materials that will be made available to the public. Students will also investigate coastal processes, coastal marine ecosystems

(kelp forests, the intertidal zone) and the impact of humans on the coastal ocean. Students will study the marine mammals that call the Orange County coast home, for migratory seasons, or for all of the year. (Satisfies Science OR Liberal Arts Elective)

Pre-requisites: None

LA244: The Zombie Zeitgeist

Credits: 3

This course explores the zombie as a literary, historical, and pop culture archetype, focusing on the role of the zombie in horror, adventure, fantasy, and satiric literature and film. Spanning Antiquity to the present, this course surveys literature, cinema, and critical theory to examine the earliest precedents of the undead in the Ancient and Classical world, the origins of zombies in West Africa and the Caribbean, their adoption in Western culture, and their subsequent proliferation in Latin America, Asia, and (back to) Africa. Zombies provide an ideal means through which to examine cultures and issues of xenophobia, globalization, capitalism, and individuality. It is a symbol that has crossed many borders, reaching truly global status in the last twenty years. Weekly assignments will require written reflection and analysis. (Satisfies Non-Western Cultural Experience OR American Culture OR Creative Writing Minor Requirement OR Liberal Arts Elective OR Language Arts OR Literature)

Pre-requisites: None

LA245: Intro to Philosophy

Credits: 3

From the mystics of the East to the Classical philosophy of the west, this survey course takes a look at our cultures' attempts to understand the world we live in and how to live a good life. (Satisfies Cognitive Science OR Social Science)

Pre-requisites: None

LA247: Introduction to Sociology

Credits: 3

Designed to introduce students to a sociological understanding of how we build and live in communities. With a strong emphasis on the psychology of power structures, social institutions, social reasoning, and social constructivism, this course helps students to understand the role of the individual within the larger society. With a broad scope into the science of groups, topics may also include urgent current events to build a vivid understanding of the social interactivity in everyday life. (Satisfies Cognitive Science OR Social Science)

Pre-requisites: None

LA250: Human Evolution

Credits: 3

This course provides an overview of the theories of human origins. Areas emphasized include human genetics, selective pressures, Darwinian gradualism, continental drift, migration patterns, mammals, comparative anatomy, and the fossil record. A quantitative approach is employed. (Satisfies Cognitive Science OR Social Science)

Pre-requisites: None

LA251: Acting for Animators

Credits: 3

The challenge for the animator is to create the illusion of life in animated images. This course involves the animator in theoretical considerations of performance, analyses of animated films, and studio experiences aimed at realizing the animator's goal of creating the illusion of life in animated images. (Required for All Animation and Experimental Animation Students. Satisfies Language Arts. Required for all Animation and Experimental Animation students)

Pre-requisites: None

LA253: Cultural Wonders of Ancient Asia

Credits: 3

The class exposes the student to the cultural, aesthetic, religious, and historical achievements of ancient Asian cultures, including those of China, Japan, India, Southeast Asia, Tibet, and others. Some of the many topics explored include early and sustained contact between the East and the West, and cultural interactions between Asian cultures in the past that have shaped this part of the world as we see it today. (Satisfies Non-Western Cultural Experience OR Liberal Arts Elective)

Pre-requisites: None

LA254: Psychology, Literature + the Mind

Credits: 3

This course will examine storytelling as our most powerful means of understanding ourselves and the world around us. Literature becomes the lens through which to view the human mind and the scientific mechanisms by which it operates—focusing on how we, as individuals, may come to understand (or misunderstand) ourselves. Students will learn the basic premises of psychology through the way humankind has told stories through great works of literature. Led by primary texts, students study story as touchstone to explore our human nature, just as the science of psychology does, finding truth and meaning about ourselves through the fictional lives of others. Some specific psychological topics will include identity, memory, crisis, depression, psychopathology, healing, and resilience, covered through the lens of the great writers and storytellers that came before us, including many not often taught. (Satisfies Cognitive Science OR Social Science OR Liberal Arts Elective or Language Arts OR Literature)

Pre-requisites: None

LA255: Human Diversity

Credits: 3

Human Diversity explores biological variation in modern humans, biological concepts of species and subspecies and the race concept from a social perspective. Following completion of this course you should have a greater understanding of the misuse of the term “race,” an appreciation of human biological diversity, and a grasp of the adaptive nature of human variation. (Satisfies Cognitive Science OR Social Science)

Pre-requisites: None

LA257: Intellectual Property for Artists

Credits: 3

Art: The lifeblood of creative expression. A world without art is a difficult scenario to imagine. But, behind any major art project is a transaction that requires business skill and legal knowledge. Students preparing for a career in the arts should be aware of their legal rights and responsibilities. This course will provide a detailed overview to the artist in the areas of copyright, trademark and right of publicity law. But that’s just part of the picture: the business aspect of managing an art portfolio and being able to uncover opportunities is essential to any successful career that uses art as its primary income source. (Satisfies Social Science OR Liberal Arts Elective)

Pre-requisites: None

LA258: Story Structure, Screenwriting + Visuals

Credits: 3

Storytelling is the essence of life. It deeply influences every aspect of our existence, especially for those tasked with captivating us through film, tv, games, and animation. Storytelling is more than mere entertainment; storytelling is a vital part of being human, shaping our understanding of the world and our place in it.

“Story Structure, Screenwriting and Visuals for Artists” is a course born from the collaborative efforts of the Experimental Animation and Liberal Arts departments. Developed in response to the evolving needs of visual artists, animators, and student requests, this course is timely in today’s media-rich landscape. The ability to craft compelling stories that complement visual content is increasingly vital. The lessons in this course will enrich the artist’s toolbox, providing methods to ensure their visual communication aligns with the linked narrative outlines and screenplays. It aims to enhance the creative tool set of visual artists by introducing them to diverse story structure tools, written character development, and the essential techniques and nuances of creating and refining screenplays for animated series, short films, and multi-act screenplays. Students will engage in exercises to craft emotional and impactful outlines, beat sheets and stories drawn from their own lives and the real and imagined worlds inspiring them. Overall, students will work to harmonize their written and visual storytelling skills, ensuring their visual creations resonate with their intended messages and emotions desired by contemporary audiences.

By bridging the gap between visual and written storytelling, we strive to empower artists to express their intended messages with enhanced clarity and impact, ensuring character development, narrative payoff, and a deeper exploration of what it means to be human.”

Pre-requisites: None

LA260: Human Sexuality

Credits: 3

Human Sexuality is a course that combines lectures, films, discussions and research regarding our sexuality from physiological, psychological and sociological perspectives. Topics include history, anatomy, reproduction, cross-cultural perspectives, gender roles, myths, safety and variations in sexual expression. (Satisfies Social Science OR Liberal Arts Elective)

Pre-requisites: None

LA275: Poetry Workshop 2

Credits: 3

The primary goal of this course is to provide practice in the basics of poetry writing, with a simultaneous exploration of poetry's various theories and techniques. Students will be introduced to a variety of literary styles and devices via assigned readings by accomplished authors, with guided in-class discussions and group analyses of the craft at work in each piece (aspects such as meter, structure, rhyme, voice, tone, free verse, lyric, and form). Students will be required to complete a variety of writing assignments and similarly take part in close critiques of each other's new writing, both in class and via written feedback composed away from class, providing textual analysis from both aesthetic and technical standpoints, articulating both emotional and intellectual responses to the works. Accomplished guest authors will visit the class to provide additional mentoring and inspiration. Excursions to public readings will augment classroom instruction. Class work may culminate in a formal publication and/or public performances (e.g., as part of LCAD's Literary Companions Reading Series). By the end of the semester students will have broadened their understanding of the genre from a writer's perspective, improved their mechanics in regards to craft, and perhaps even taken several giant steps closer to discovering their own unique voices and visions as authors.

Similar to how the College Preparatory Writing classes are structured (and how other courses accommodate both undergraduate and graduate students in the same class), LCAD's Creative Writing Workshops will be able to simultaneously accommodate students taking the course as an Introductory Workshop (at the 100 level, practicing the basic craft essentials) and those in the more Advanced levels (200, 300, 400, working on more complex aspects of technique and voice, longer pieces, or a collection of works). While all levels will benefit from group feedback and critiques, individual assignments will be appropriate to the enrolment level. (Satisfies Non-Western Cultural Experience OR American Culture OR Creative Writing Minor Requirement OR Liberal Arts Elective OR Language Arts OR Literature)

Pre-requisites: LA175

LA280: Feminist Literature

Credits: 3

From the earliest novel, "Tales of Genji" to Toni Morrison, feminist authors have long made their experience and point of view profound works of art. This survey course covers many novels and the impact they make in studying the social conditions of the authors. (Satisfies Non-western Culture OR Liberal Arts Elective OR Language Arts OR Literature)

Pre-requisites: None

LA281: Graphic Novels

Credits: 3

From memoirs to fantasy and superheroes, graphic literature has come a long way in recent decades. This survey course takes a look at graphic literature and what it means to communicate story in visual images. (Satisfies Non-western Culture OR Liberal Arts Elective OR Language Arts OR Literature)

Pre-requisites: None

LA290: World Literature

Credits: 3

This is an analytical approach to Literature found across the globe. The coursework will include readings, discussions, reactions, and essays, all focused on writers who have helped to mold the contemporary works of World Literature. Readings will include novels and short stories. (Satisfies Non-western Culture OR Liberal Arts Elective OR Language Arts OR Literature)

Pre-requisites: None

LA292: Advanced Poetry - Literary Survey, Analysis

Credits: 3

The primary goal of this course is to provide practice in the basics of poetry writing, with a simultaneous exploration of poetry's various theories and techniques. Students will be introduced to a variety of literary styles and devices via assigned readings by accomplished authors, with guided in-class discussions and group analyses of the craft at work in each piece (aspects such as meter, structure, rhyme, voice, tone, free verse, lyric, and form). Students will be required to complete a variety of writing assignments and similarly take part in close critiques of each other's new writing, both in class and via written feedback composed away from class, providing textual analysis from both aesthetic and technical standpoints, articulating both emotional and intellectual responses to the works. Accomplished guest authors will visit the class to provide additional mentoring and inspiration. Excursions to public readings will augment classroom instruction. Class work may culminate in a formal publication and/or public performances (e.g., as part of LCAD's Literary Companions Reading Series). By the end of the semester students will have broadened their understanding of the genre from a writer's perspective, improved their mechanics in regards to craft, and perhaps even taken several giant steps closer to discovering their own unique voices and visions as authors.

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Pre-requisites: LA192

LA299: Creative Writing: Storytelling 2

Credits: 3

Both a survey course and a creative writing course, the focus is on the art and craft of how stories are told across artistic genres. Storytelling is employed in various ways within each of our studio majors: literary devices and narrative techniques can add richness and depth to artwork, regardless of genre. By learning about comparative storytelling across cultures, and by practicing some of these techniques via original writing assignments, students gain a deeper understanding of how the human story can be effectively told. (Satisfies Non-Western Cultural Experience OR American Culture OR Creative Writing Minor Requirement OR Liberal Arts Elective OR Language Arts OR Literature)

Pre-requisites: LA199

LA300: The Liberal Arts & Humanities Abroad

Credits: 3

The unique opportunity to learn other cultures through lived experience is something you'll remember all your life. This 3-unit course abroad is an intensive faculty-led summer program where through the study of literature, the visual arts, architecture, garden, and urban design, you'll gain cross-cultural perspectives, develop language abilities, and marvel at how the Humanities come alive when experienced first-hand, outside the classroom. Combining novels, memoirs, poetry, the history of art & design, and plein-air practice & techniques, this program now in its fourth decade, has led students to France, Italy, Belgium, Netherlands, Greece, Spain, Portugal, Germany, Austria, and the Czech Republic to study and experience world-class cities, monuments, and museums, intimate towns and artist ateliers, as well as restorative natural seascapes and gardens. The program typically runs three weeks following Spring semester. (Satisfies Non-Western Cultural Experience OR Liberal Arts Elective OR Language Arts OR Literature)

Pre-requisites: None

LA322: Professional Studies for Fine Artists

Credits: 3

This course combines classroom and field activities and covers topics such as portfolio development, photographing and presenting artwork, self-promotion, graduate school admission, professional organizations and small business practices (including legal guidelines, such as tax and copyright laws). Resources include guest artists, speakers of interest and field trips.

Pre-requisites: None

LA323: Professional Studies for Illustrators

Credits: 3

This lecture course introduces the student to small business practices that help bridge the gap between the educational experience and the professional world of the illustrator. Topics include self-promotion, processes and intricacies of finding work, printing of promotional collateral, setting up a working studio, legal and pricing guidelines, and billing clients, contracts, and professional organizations. Includes guest artists and field trips to art studios, agencies, and art directors.

Pre-requisites: None

LA324: Professional Studies for Animators

Credits: 3

This course concentrates on preparing students to enter team-based creative environments with emphasis on digital portfolio and reel development, communication skills, industry networking opportunities and success strategies for collaborative projects.

Pre-requisites: None

LA325: Professional Studies for Game Artists

Credits: 3

This course concentrates on preparing students to enter team-based creative environments with emphasis on career skills, digital portfolio and reel development, communication skills, industry networking opportunities, resume and cover letter development, interviewing skills, presentation skills, and success strategies for collaborative projects.

Pre-requisites: GA001

LA326: Professional Studies for Designers

Credits: 3

This lecture/studio course introduces students to business practices, thereby bridging the gap between the educational experience and the professional world of the graphic designer. Topics include self-promotion, processes and intricacies of finding work, printing processes and collateral, general business guidelines, billing clients, contracts, and professional organizations.

Pre-requisites: None

LA327: Professional Studies for Entertainment Design

Credits: 3

The Entertainment Industry is vast, not offering one pathway but reaching out in every direction of our visual culture. Professional Studies for Entertainment Design brings you a toolkit for getting started and maintaining a career in any branch of the industry.

Pre-requisites: None

LA375: Poetry Workshop 3

Credits: 3

The primary goal of this course is to provide practice in the basics of poetry writing, with a simultaneous exploration of poetry's various theories and techniques. Students will be introduced to a variety of literary styles and devices via assigned readings by accomplished authors, with guided in-class discussions and group analyses of the craft at work in each piece (aspects such as meter, structure, rhyme, voice, tone, free verse, lyric, and form). Students will be required to complete a variety of writing assignments and similarly take part in close critiques of each other's new writing, both in class and via written feedback composed away from class, providing textual analysis from both

aesthetic and technical standpoints, articulating both emotional and intellectual responses to the works. Accomplished guest authors will visit the class to provide additional mentoring and inspiration. Excursions to public readings will augment classroom instruction. Class work may culminate in a formal publication and/or public performances (e.g., as part of LCAD's Literary Companions Reading Series). By the end of the semester students will have broadened their understanding of the genre from a writer's perspective, improved their mechanics in regards to craft, and perhaps even taken several giant steps closer to discovering their own unique voices and visions as authors.

Similar to how the College Preparatory Writing classes are structured (and how other courses accommodate both undergraduate and graduate students in the same class), LCAD's Creative Writing Workshops will be able to simultaneously accommodate students taking the course as an Introductory Workshop (at the 100 level, practicing the basic craft essentials) and those in the more Advanced levels (200, 300, 400, working on more complex aspects of technique and voice, longer pieces, or a collection of works). While all levels will benefit from group feedback and critiques, individual assignments will be appropriate to the enrolment level. (Satisfies Non-Western Cultural Experience OR American Culture OR Creative Writing Minor Requirement OR Liberal Arts Elective OR Language Arts OR Literature)

Pre-requisites: LA275

LA424: Senior Capstone and Thesis Defense

Credits: 3

The Senior Capstone experience is designed to foster intellectual, conceptual, and artistic self-reflection by the graduating senior as they contemplate, articulate and expound on the meaning, value, and purpose of their Senior Portfolio Project. There are two major components to the class: the writing of a major essay (with drafts and related assignments) comprising a detailed, in-depth, analytical explication of the student's Senior Portfolio Project or Thesis Film focusing on the student's creative intent and processes involved, followed by a formal oral defense of the same. The student must receive a passing grade on both the essay and the oral defense in order to pass the class and graduate. Senior Capstone must be taken concurrently with the student's final Portfolio/Thesis class so that the work being done in one class simultaneously informs the work being done in the other. This class is graded pass/no pass. A passing grade in Senior Capstone is required in order to graduate with a degree. Senior Capstone may not be taken as Independent Study. (satisfies Senior Capstone requirement)

Pre-requisites: Senior level concurrent with final Portfolio or Thesis class.

Animation Minor

The minor in Animation offers students the chance to broaden their career opportunities by learning the principles of animation in both traditional (hand-drawn) and CG (computer generated) mediums. Emphasis is on full animation with acting choices and expressions dictated by personality, but the skills taught are applicable to feature films, games, television, and Internet animation. In addition to animation courses, artists minoring in Animation will study character design and storyboarding and will have the opportunity to create a short personal film. Whatever their ultimate goals, students will build speed and confidence in their draftsmanship and the ability to stylize and dynamically pose dimensional characters.

COURSE REQUIREMENTS FOR NON-EXPERIMENTAL ANIMATION STUDENTS

AN209 Animation

Credits: 3

This course expands on the fundamentals, applying the basic concepts to further develop skills in locomotion and acting for animation. Students will progress their understanding of motion, weight, and balance, develop pantomime character performance skills, and have their first introduction to animating dialogue. Students will gain a deeper grasp of traditional animation principles and character animation techniques.

Pre-requisites: FD157

AN215 Character Design 1

Credits: 3

This course offers an intense investigation of character design. The objective of this course is to design model sheets of unique and imaginative animated characters. Students begin with preliminary sketches and construction drawing and continue to develop numerous rotation drawings (turnarounds) of facial expressions and a variety of action poses that are refined and which eventually lead to more finished drawings. A variety of styles are explored. Emphasis is on working from imagination and strengthening drawing skills.

Pre-requisites: FD151

AN218 Storyboarding 1

Credits: 3

This course covers how to effectively portray the essence of a story by means of quick and accurate sketches. Students learn to develop and create a sequential series of staged drawings (the visual script of each scene in a film). A brief overview of script writing is included. The script's plot, situations, and conflict are developed from rough sketches to finished presentations. This course also examines staging, cinematography, drama, action notes, dialogue, pacing, timing, and sequencing the story's action.

Pre-requisites: FD150, FD155

CG Animation 1

Credits: 3

This course introduces the student to Alias's industry-leading Maya software. This course is designed for students interested in computer-generated character animation for film, TV, and the gaming industry. This introductory course covers inverse kinematics (movement of arms and legs), 3D modeling, lighting, texturing, and basic rendering. Students produce a short animation using a character developed early in the semester. Each student will provide their own external hard drive.

Pre-requisites: FD158, AN209

AN309 Animation 2

Credits: 3

This course is a continuation of Animation 1. Following similar criteria, students will continue expanding their knowledge of the 12 principles of animation: with emphasis on leading action and overlap. By employing the basics of acting and observing how to portray emotion with their characters, students will explore animating different character types and personalities in various ways. Students may take part in selected assignments or create their own 30-second short film. Students are required to have their own sets of industry tools (for example, an animation light table, animation disk, punched animation paper, and pencils).

Pre-requisites: AN209

COURSE REQUIREMENTS FOR EXPERIMENTAL ANIMATION STUDENTS

AN309 Animation 2

Credits: 3

This course is a continuation of Animation 1. Following similar criteria, students will continue expanding their knowledge of the 12 principles of animation: with emphasis on leading action and overlap. By employing the basics of acting and observing how to portray emotion with their characters, students will explore animating different character types and personalities in various ways. Students may take part in selected assignments or create their own 30-second short film. Students are required to have their own sets of industry tools (for example, an animation light table, animation disk, punched animation paper, and pencils).

Pre-requisites: AN209

AN409 Animation 3

Credits: 3

This advanced animation course explores acting, emotion, personality, storytelling, and gags with complex characters and advanced principles and techniques such as secondary action, breaking joints, and blurs. Students are introduced to the exposure sheet in relation to dialogue and discover new methods of animating such as Straight Ahead versus Pose to Pose. Students are highly encouraged to participate in ACME on-line and on-air broadcasts.

Pre-requisites: AN309

AN250 CG Animation 1

Credits: 3

This course introduces the student to Alias's industry-leading Maya software. This course is designed for students interested in computer-generated character animation for film, TV, and the gaming industry. This introductory course covers inverse kinematics (movement of arms and legs), 3D modeling, lighting, texturing, and basic rendering. Students produce a short animation using a character developed early in the semester. Each student will provide their own external hard drive.

Pre-requisites: FD158, AN209

AN310 Layout

Credits: 3

In this course students will learn the role of layout in the filmmaking process, with an emphasis on feature films. The course will cover the basics of film cinematography, planning camera mechanics, how to plan and use creative perspective, lighting, and visual storytelling. Students will have the opportunity to plan and create a layout workbook, and to develop a series of key layouts during the semester. The emphasis will be on creative solutions for staging and designing the worlds that animated characters inhabit. The principles taught can be applied to traditional animation, 3D animation, or games. Recommended texts: *The Five Cs of Cinematography* by Joseph V. Mascelli and *Film Directing Shot by Shot* by Steven D. Katz. Bring a 9 × 12 sketchbook and a set of cool grey Prism color markers to the first day of class.

Pre-requisites: AN218

PICK 1

AN311 Background Painting

Credits: 3

Background Painting teaches students to take their drawn environments and background layouts to full color. The course emphasizes the skills and tools needed to emulate traditional painting techniques using Adobe Photoshop.

Pre-requisites: AN313

AN313 Visual Development

Credits: 3

This advanced course is designed to push the student's ability to give vision to a concept and to visually convey emotional story beats. Emphasis is placed on visual communication with the use of value, design, color, and composition. Artistic growth is encouraged through a series of critiques and demonstrations.

Pre-requisites: AN215, AN310, AN409

Art History Minor

A minor in Art History gives today's creatives a competitive edge in the fields of art conservation, architectural preservation, library and archival research, the museum profession, as well as an edge towards internships and teaching opportunities. Conducted under the guidance of an art history instructor of choice, students pursuing the minor take 4 additional art history courses (12 units) beyond degree requirements for the BFA. Of these four, one may be transferred into LCAD (upon approval), and one may be Study Abroad (upon passing). During senior year, the student may choose to write a thesis focused on their area of interest (Directed Research) in lieu of a fourth traditional class. Thus, there are a number of paths to achieve 4 additional courses.

Sample Minor Plan:

1. Freshman, Sophomore, or Junior year: One additional AH class
2. Summer between any year: Take and transfer approved 3-unit AH class
3. Summer between Junior and Senior year: LA+AH Study Abroad
4. Senior year: Thesis on approved topic of choice

To declare the minor degree, students must first contact the Chair of Art History who will work with the student to design a course of study. The proposed course of study must then be approved by the student's faculty advisor in their Major and the Registrar. Within one semester of declaring the minor, the student is required to attend a research orientation with Library Staff, where research materials, online databases, and search tools will be introduced.

COURSE OPTIONS

AH103, 203, 303, 403: Directed Research + Writing

Credits: 3

Directed Research and Writing allows for specifically-designed intensive studies in the student's area of interest. A student must be in good academic standing, have a mentor instructor who agrees to direct the study, and present to the mentor a proposed focus for the units earned; this then needs to be approved by both the instructor and chair. If approved, the instructor will craft the specifics re: materials, assignments, workload, and learning outcomes. Roughly 5 books read and 5000-7000 words written over the course of the semester. Some of the writing could take the form of journals and more informal reflections, however a formal academic written analysis of some kind must be part of the writing produced. Also, museum visits or personal tours of artifacts, et. al, may stand in lieu of some of the readings.

Pre-requisites: None

AH114: Mesoamerican Empires of the Aztec and Mayans

Credits: 3

An introductory course exploring the art and architecture of Mesoamerica from the rise of the Olmec in 1500 BCE to the Spanish conquest of the Aztec capital of Tenochtitlan in 1521, Mesoamerican Empires will focus on how changes in visual culture have reflected larger religious and political transformations in Mesoamerica. Issues of cultural memory and myth will be examined to understand indigenous conceptions of art, history, cosmology, and social hierarchy. Forging links with the present day, students will learn to identify and contextualize Mesoamerican iconography in contemporary media including the creative expression of lowrider culture, tattoos, fine art, and fashion. Students will be required to demonstrate their understanding of the material through visual (art) projects, a formal writing assignment, and their participation in class discussions.

Pre-requisites: None

AH115: Introduction to the History of Asian Art

Credits: 3

This course is an exploration of art and visual culture from the Asian continent. Focusing on art works as historical, cultural, and social documents, we will examine how art was commissioned, collected, and used by royalty, the elite, popular audiences, and religious communities in both rural and urban settings. Different themes discussed include art as an instrument of power and propaganda, as a tool for social and religious ritual, an expression of status and prestige, a medium for social protest, as well as a product for the marketplace. Beginning with Bronze Age objects for ritual purposes, subsequent artforms include scroll paintings in the Song Dynasty, women's painting and printed books, Japanese secular emaki scrolls and ukiyo-e art, the luxury of Mughal art in India, and true-view landscape painting in Korea. Students are required to do class readings and engage actively in class discussion, complete two papers, create a final project, and make a final presentation.

Pre-requisites: None

AH116: Ancient Civ: Egypt-Greece-Rome

Credits: 3

If consciousness is shaped by our history, then where are we, collectively, if we've lost faith that a shared historical commonality among cultures ever existed? To the people who thrived in the strange and beautiful empires of ancient Egypt, Greece, and Rome, religious and cultural differences found in one's neighbors weren't unusual, confusing or frightening—they were part of everyday life. In short: normal coexistence. In the class Egypt, Greece, Rome—we'll explore the commonalities and shared experiences found among these three remarkable civilizations, as well as follow the cultural fault lines exploited by those in power which eventually forced these empires to dissolve. Together, we'll explore three millennia of artifacts, objects, architecture, writings, as well as cultural and religious practice to see how these civilizations evolved, ran alongside one another, then overlapped and overcame one another to lay the foundations of modern western society. Through lecture, images, discussions, essays, and close readings, students will learn to identify, decode, understand and describe artworks and objects from the past, translating them from visual to verbal and textual language. In addition, in an effort to gain insight into the ancient state of mind, students will reconstruct a piece of history with a hands-on laboratory project and a small, original artwork of their own.

Pre-requisites: None

AH190: Rome, City of Splendor

Credits: 3

Rome, the Eternal City, is a city unlike any other. It is entrenched in history and undeniably beautiful, where Roman ruins serve as a backdrop for classically restrained Renaissance structures and dramatic Baroque spectacle. This course takes students through the incredible transformation the city has undergone from ancient times through the rise of Christianity, culminating with the tumultuous era and style of the 17th-century Baroque. Through these great epochs of Roman history, the city attracted some of the most revered artists including Raphael, Michelangelo, Gentileschi, Caravaggio, and Bernini. Students will leave this class with an in-depth understanding of the innovation of Roman architecture and engineering, what led to the decline of ancient Rome, and how the city transformed from a glorious capital of pagan culture to the prominent seat of the Catholic faith, home to over 900 churches. Requirements for this class include a museum visit, independent research, and the creation of an artwork related to the course content and historic techniques analyzed in this course.

Pre-requisites: None

AH203: Directed Research + Writing 2

Credits: 3

“Directed Research and Writing” (Course numbers LA103, 203, 303 & 403 for Liberal Arts and AH103, 203, 303, and 403 for Art History) will be able to be taken 1-3 units at a time, depending on the student’s needs. These courses are not designed to teach an existing LA or AH course on an independent study basis. Rather, they will be similar to the graduate-level model, where we allow for specifically designed intensive studies in the student’s desired areas of interest. A student must be in good academic standing, have a mentor instructor who agrees to direct the study, and present to the mentor a proposed focus for the units earned; this then needs to be approved by both the instructor and chair. If approved, the instructor will craft the specifics re: assignments, workload, and learning outcomes for that semester’s study. Three units of credit would require roughly 5 books read and 5000-7000 words written over the course of the semester. Some of the writing could take the form of journals and more informal reflections, however a formal academic written analysis of some kind must be part of the writing produced. Also, museum visits or personal tours of artifacts, et. al, may stand in lieu of some of the readings. We would let the instructor determine the balance, depending on the materials and areas of study; each case would be unique.

A student would be able to earn all units toward a minor via this “Directed Research and Writing” coursework (AH103 for the first 3 units, AH203 for the next 3, and so on); existing courses could also apply to the minor in any combination to reach the 12-unit total.

Pre-requisites: AH103

AH204: The Medieval World

Credits: 3

The Middle Ages were a time of knights and ladies... or maybe brutal Viking warlords... or a clash of civilizations between Christians and Muslims... and maybe there were dragons? A lot of what we “know” about the medieval world comes from fantasy, pop culture, and from old nationalist scholarship that mostly invented origin myths. So, how can we know what the Middle Ages were really like? In this class, we’ll go back and try to get a more accurate picture by looking at things medieval

people made: manuscripts, sculptures, buildings, weapons, clothing, etc., all in tandem with reading primary sources by the people who were there. Starting with the collapse of the western Roman Empire, we will uncover a different picture of how two related cultures arose out of the wreckage of the ancient world: Christendom and Dar al-Islam. Along the way we'll learn that the "barbarians" weren't that barbaric, that some Vikings converted to Islam, that trade and cooperation across the Mediterranean were far more common than Crusades, and that the medieval world was more diverse, cosmopolitan, and queer than you may have been led

Pre-requisites: None

AH205: Nature in Art: The Arts of East Asia—Japan

Credits: 3

Nature in Art explores the rich and varied traditions of artistic expression unique to the regions of Japan, Korea, and Tibet, from prehistoric indigenous practices through the mid-19th century. Looking closely at Japan, the Korean renaissance, and the coded art of Tibetan Buddhist culture, we will uncover the distinct artistic heritage found in each, noting particularly the sharing and transmission of art practices and ideas as they cross geographical and cultural boundaries. Working chronologically, this course will identify intersections of spirituality and nature, then examine artistic expressions of such concepts through lacquer, ceramic, ink, paper, stone, bamboo and ivory, among other media. Both two- and three-dimensional art forms are considered, from calligraphy, wood-block prints and landscape painting to festivals, garden design, poetry, and tea ceremonies. The objects and sites studied in this course will reflect how concepts of beauty and aesthetics are achieved through the practice of "harmony, respect, purity, and tranquility." The course is conducted as a hybrid seminar-lecture style course, with instructor-led lectures and video, student presentations, research, writing, culinary experiences, as well as hands-on exploration of the traditional processes of historic art production in these regions. This class requires a visit to the USC Pacific Asia Museum to see art in person from each of the regions studied in this class.

Pre-requisites: None

AH206: Illuminating Women—Female Artists, Heale

Credits: 3

People often wonder exactly when, throughout history, women first became active in society? Of course, the answer is: always. Even though women's efforts have been overshadowed by that of their male contemporaries in the chronicling of official histories, women have always participated in every facet of life, from rich to poor, north to south, east to west, and from the ancient period to the present. In this course, we will examine the lives and creative pursuits of the many women who contributed to the arts, sciences, and humanities throughout history, particularly focusing on artists & craftspersons, writers & poets, healers, pharmacists, natural philosophers, and rulers, with a few warriors included for good measure. Students will conduct close readings, originate research, formulate short essays, and in an effort to gain insight into the state of mind of historical women, reconstruct a piece of history with a hands-on laboratory project and a small, original artwork placing themselves in the environment of a chosen historical female.

Prerequisites: AH210, or one course each from Ancient and Medieval categories

AH207: Age of Michelangelo, 1450-1650

Credits: 3

"Force yourself to imitate Michelangelo in everything." These were the words expressed by Michelangelo's biographer to a remarkably self-aware generation of artists in 16th-century Florence, Rome, and Venice. However, whether rival artists wanted to, or even imagined they could succeed in imitating Michelangelo's work is another question—one among many we'll explore in *The Age of Michelangelo, 1450-1650*. In consultation with a range of visual, historical, and literary materials, we'll delve into the spirit of the age, looking at drawing, painting, sculpture, furniture and garden design, food, weaponry, architecture, and urban planning, as well as people. We'll tap into the players and personalities of the times—Leonardo, Giorgione, Raphael, Sofonisba Anguissola, Titian—as well as Isabella d'Este, the Della Rovere, and the Medici families who sought to shape their immediate world through power, imagination, and the artistry of their times. Students will conduct close readings, originate research, formulate essays, and in an effort to gain insight into the Renaissance state of mind reconstruct a piece of history with a hands-on laboratory project and a small, original artwork of their own.

Pre-requisites: One class from each of the following categories: Ancient, Medieval

AH209: For the Love of Dante—Imagination, Imagery, and the Circle of Knowledge

Credits: 3

It's an old idea. Imagination is the weapon of the poet. Wielded properly, it can dislocate us from where we are, ferry us back to the past, and transport us into the future. But imagination has its faults according to Dante Alighieri (1265-1321), exiled poet of the late Middle Ages. Imagination or visionariness (the ability or likeliness to see visions) as Dante found out, confounds us when we attempt to describe visions with words. Vision exceeds language, exceeds speech. In his *Divine Comedy*, Dante laments how speech is unable to contain the plentitude of what he envisions; that not everything can be elucidated with language. In this sense, the *Comedy* is a way of thinking about the relationship between vision and language, and equally important, the cultural traction inherent in images. People had deep imaginations in Medieval culture, and artists and illustrators were there to bring those visions to life. Upon examination of the nightmares populating the poem's *Inferno*—the fallen Lucifer, serpent-covered Furies, loathsome Harpies, deceitful Geryon, as well as classical figures from the *Purgatorio* and crystalline beings populating the *Paradiso*, all made famous by Botticelli, Bosch, Blake, and Doré among others—we'll consider the ethics of Medieval Italian culture symbolized by such vivid imagery, but we'll also prepare ourselves for what the poem is really about: a love so perfect it can move the sun and stars. We'll also ask what we think Dante was doing in the writing of it. Is it a romance? An epic tale? Is it autobiographical? A novel? Novel, as in new, marvelous, strange, unexpected? The answer is Yes. It is all these things, including a remarkably styled circle of knowledge, or an "encyclopedia" in the old sense—knowledge gathering that begins with a point of departure, takes us along the road of learning, and ends at the same point—but with us standing at a new point, with a different view. In short, Dante uses all the tools of the Liberal Arts in the *Divine Comedy* to come to know the world around him and to construct a poem of hope, of peace, of exile, and a poem of desire as a witness to his imagination, his visions, and to his understanding of love.

Pre-requisites: None

AH210: Western Art History 1**Credits: 3**

This course introduces students to art historical issues and important monuments from prehistory until the Renaissance period in the Western tradition. It establishes a social, political, and historical context for the production of art in society, and provides art students with a sense of the historical development of styles as a continuous tradition relating to their own work.

Pre-requisites: None**AH220: Western Art History 2****Credits: 3**

This course introduces students to art historical issues and important monuments from the Renaissance through the mid-nineteenth century in the Western tradition. It establishes a social, political, and historical context for the production of art in society, and provides art students with a sense of the historical development of styles as a continuous tradition relating to their own work.

Pre-requisites: AH210**AH304: History of Entertainment Design****Credits: 3**

This course examines the evolution of entertainment as a human and cultural activity. It looks at all forms of human amusement and its various manifestations throughout history. It explores the multidisciplinary role of artists and designer in making of entertainment productions from a historical and contemporary perspective. In addition to traditional entertainment venues that include theatrical stage, theme park and other physical local expressions, the course will examine the evolution of entertainment technologies from the early days of film and television to the present. It will provide some perspective into the future trajectories of both traditional and technological processes involving entertainment, and those creatively involved in its making.

Pre-requisites: None**AH305: Worldly + Otherworldly: Fantastic Creatures****Credits: 3**

For centuries, earthly creatures, charmed animals and otherworldly beings conjured by artisans, magicians, folklorists, natural philosophers, and physicians, have inspired both wonder and delight as well as revulsion, alarm, and terror in the hearts and minds of otherwise thinking persons. Considering beasts and beings of all sorts, both earthly and divine, this course seeks to investigate the origin stories of such creatures and inquire as to what motivations compel an individual or society to conjure such creatures. From the Classical World to Medieval Scandinavia, from the Americas to Slavic Europe, this course explores how art and monstrosity intersected in the cultural imagination to both delightful and devastating effect. In consultation with a range of visual and literary primary materials, including the Great Chain of Being, the Malleus Maleficarum (the Witches Hammer), and Della Porta's How We May Produce New and Strange Monsters, students will conduct close readings, originate research, formulate essays and create original

artwork of their own in an effort to gain insight into earlier states of mind as well as open avenues into wholly new creations. All readings for the course will be in English, although international and graduate students may be asked to give additional reports on texts written in other languages.

Pre-requisites: One class from each of the following categories: Ancient, Medieval

AH306: Global Tuscany - Thinkers in Exiles

Credits: 3

What happens when we are forcibly removed from the safety of our home, our family, our community, profession, church, or perhaps even removed from what we thought was the safety of our ideas or beliefs? Dismaying as this sounds, for the Renaissance thinker, exile was a source of profound alarm, particularly since there were few ways to restore one's previous life or reputation after the fact. "Exile" is a concept we're not often confronted with today, but during the Early Modern period this type of action was frighteningly common. One way to survive the state of exile was to mine the recesses of the imagination—a method which propelled some of the greatest thinkers in the western tradition to leave the quotidian behind and discover new stories, new theories, new inventions, and new planets. From the diverse region of Tuscany, four remarkable artists and thinkers emerged—Dante, Leonardo, Artemisia, and Galileo—who made their most important cultural contributions while living in states of profound displacement. From roughly 1300 to 1700, the lives of these Italians found commonalities against the backdrop of the city of Florence, made relevant, splendid, and dangerous by the rising Medici family. As thinkers in exile, students will study and live in this environment. We'll visit major sites and museums that bring our lectures to life, plus make day excursions to Pisa, Siena, San Miniato al Monte, and Pistoia. We'll complete projects in fresco and traditional Italian cooking, plus sketch live animals on site.

Pre-requisite: Interview meeting. Art History or Liberal Arts credit.

AH320: Modern + Contemporary Art History

Credits: 3

This course addresses developments in art from the mid-nineteenth century to the present. Although the course focuses on the western scene, issues of contemporary global art are also discussed. Museum and gallery visits are required.

Pre-requisites: AH220

AH331: History of Illustration

Credits: 3

This course is an examination of the major artists and trends in the history of illustration. The course emphasizes the development and role of illustration as an art form. Major fields covered include posters, comics, animation, computer graphics, editorial and advertising illustration, and book and magazine illustration. Required for Illustration majors.

Pre-requisites: None

AH332: History of Animation

Credits: 3

The course examines the development of animation from its inception through present-day manifestations in television, films, and the Internet. Major animators and key works are analyzed and discussed. Required for Animation majors.

Pre-requisites: None

AH334: History of Graphic Design

Credits: 3

This course examines the emergence of graphic design and the professional designer from 1800 C.E. to the present. Continual conceptual and technological revolution is the essence of this subject and the theme of this course. Required for Graphic Design majors.

Pre-requisites: None

AH337: History of Representational Painting

Credits: 3

This course seeks to trace the sources of the Western representational tradition from the nineteenth century to the present day. A key concern of the class will be to define the very nature of realism as an artistic perception. The demise of the so-called avant-garde has opened up an enormous diversity of artistic approaches, many of which are figurative. The course will examine some of these recent developments. This course is required for Fine Arts majors.

Pre-requisites: None

AH338: History of Game Art

Credits: 3

This course chronicles the history and evolution of game design while reflecting on its immediacy through the Internet and game culture trends. Students examine the social and artistic influences in computer-mediated communications, and consider game theory principles while examining the motive, strategy, competition, and psychology of the game.

Pre-requisites: None

AH401: Revolutionary Activism: Feminist Artists

Credits: 3

Largely obscured from the history of "feminist" art, Latin American artists such as Ana Mendieta, Yolanda Andrade, Sylvia Palacios Whitman, Marisol, and Marie Orensanz, among many others, were crucial to the development of contemporary art in the twentieth century. Active in Latin America and the United States during a key period in this dual-continental history, many of these artists may not have considered themselves feminists per se, but their work can be interpreted in relation to feminist art theory. This course examines selected issues, movements, and artists of global importance from the 1960s to the mid-1980s. We will explore ways in which themes such as repression parallel those of liberation and how women, whose experiences were shaped by violence, censorship, and exile, developed an aesthetic that addressed body politics,

marginalization, and repressive regimes. What can we learn from women whose legacies continue to be relevant today? Through text, video, and images exploring these histories, students will produce written responses and formulate a final research project based on one of the organizing themes of this class.

Pre-requisites: AH114 or AH115 and AH204 or AH205

AH404: Los Tres Grandes—The Mexican Muralist Movement

Credits: 3

Los Tres Grandes explores the Mexican Muralist movement of the 1920s from its beginnings under the post-Mexican Revolution government to its present-day influence on Chicana and Street artists. Utilizing a curricular framework centered on Los Tres Grandes (the big three), Diego Rivera, José Clemente Orozco and David Alfaro Siqueiros, our studies will then expand to include further influential figures such as Frida Kahlo and Rufino Tamayo among others. Students will be required to demonstrate their understanding of the material through visual (art) projects, a formal writing assignment, and participation in class discussions.

Pre-requisite: One course from Ancient Civilizations category and one course from either Medieval Worlds or Renaissance/Early Modern category.

AH405: The Traditional Arts of Western Africa

Credits: 3

This course examines a diverse array of art created by different ethnic groups in West Africa from pre-colonial through the 19th century and beyond. Through the lens of both spiritual and cultural traditions, we will consider a wide range of styles and materials, and ask how meaning is derived from objects and practices, keeping in mind particular challenges that emerge when studying art that is both permanent and impermanent. The significance of oral traditions will be studied, as well as the roles of ancestor spirits, mythical creatures, divination and initiation rites, and how music, dance, and masking function in establishing power, status, political, and social conventions. Objects created exclusively for performative and ritual uses, art in service to royalty, sculpture, utilitarian objects, architecture, performance, and the body as subject and site of adornment will form the core of our studies. Materials studied will include metal, wood, textiles, mud, ivory, beads, bone, dung, and blood/bodily fluids. While important, this class does not intend to cover present-day political crises, border disputes, or changing social constructs in West Africa. This course is conducted with instructor led lecture, film, guided reading and discussions, student presentations based on independent research, and other exploratory exercises. A visit to the UCLA Fowler Museum is required for this class. Students will experience textile creation and the development of personal symbolism in a hands-on project.

Pre-requisite: One course from Ancient Civilizations category and one course from either Medieval Worlds or Renaissance/Early Modern category.

AH406: Modern Visualities: 19th to 20th-Century

Credits: 3

This course will examine the relationship between visibility and technology as expressed by photographers of the 19th- and 20th-centuries. Materials and readings for the course will focus on the roles and development of photography primarily in India, Afghanistan, China, and Japan, and the alterations it engendered in the perception and depiction of the world. We will examine the use of photography in the service of journalism and news reporting, ethnographic studies and geographical awareness, science, propaganda, tourism, entertainment, and of course, art. Beginning with Western photographers' images of a distant "Orient," this course will conclude with the uses of photography in contemporary Asian art, looking particularly at themes of national and personal identities as well as commentary on traditions. Students are required to do class readings and engage actively in class discussion, complete two papers, submit one individual project related to the course apparatus, and make a final presentation. Projects deriving from other time periods or regions are welcome, for example, photography from Imperial Russia or the Ottoman Empire.

Pre-requisite: One course from Ancient Civilizations category and one course from either Medieval Worlds or Renaissance/Early Modern category.

AH407: Exiles in L.A.—Art, Architecture, in L.A

Credits: 3

Los Angeles, not known for being a bastion of either culture or liberalism during the early twentieth century, was—for a time—both a cradle of high-modernism and a refuge from the charnel house of European fascism. Icons such as poet and playwright Bertolt Brecht, Marxist philosopher Theodor Adorno, noir filmmakers Fritz Lang and Billy Wilder, composers Arnold Schoenberg and Igor Stravinski, novelists Thomas Mann and Aldous Huxley, and architects Richard Neutra and Rudolph Schindler, many of whom had fled the Nazis, made their homes in Los Angeles. In this course, we will examine the lives and major works of the many refugees and exiles who transformed LA's intellectual and aesthetic culture in the 1940s, as well as look closely at three critical aspects of their enduring legacy. First, the transnational exchange of aesthetic and intellectual history between Europe and the United States; Second, the effects of fascism on aesthetics and its implications; and Third, the degree to which the creative output of European émigrés provided survival strategies in the wake of such genocidal and illiberal ideologies. What, in other words, can we glean from Brecht's poetry, from Adorno's "reflections from damaged life," from Fritz Lang's deeply expressionistic noir films, from Huxley's Brave New World? Through the consumption of text and images representing this history students will create a project utilizing this aesthetic and intellectual history of art (and artists) as a means of strategizing survival in today's climate.

Pre-requisite: One course from Ancient Civilizations category and one course from either Medieval Worlds or Renaissance/Early Modern category.

AH408: Living Thru History - Understanding the American Culture Wars

Credits: 3

Since 1954 when the Supreme Court handed down its decision in Brown v. Board of Education, the people of the United States have been engaged in a series of "culture wars" concerned primarily with identity—particularly race and gender—and a grappling with its morally ambiguous past. This deep and alienating sense of polarization and clashing of identities

AH406: Modern Visualities: 19th to 20th-Century

Credits: 3

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Pre-requisite: One course from Ancient Civilizations category and one course from either Medieval Worlds or Renaissance/Early Modern category.

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Pre-requisite: One course from Ancient Civilizations category and one course from either Medieval Worlds or Renaissance/Early Modern category.

AH408: Living Thru History - Understanding the American Culture Wars

Credits: 3

Since 1954 when the Supreme Court handed down its decision in *Brown v. Board of Education*, the people of the United States have been engaged in a series of "culture wars" concerned primarily with identity—particularly race and gender—and a grappling with its morally ambiguous past. This deep and alienating sense of polarization and clashing of identities

—some voluntary and others forced upon us—has only intensified over the years, coming to an explosive climax in the chaotic and tragic years of 2020-21. Everything from the anti-mask movement and “cancel culture” to the fate of Confederate Statues and defunding the police falls under the rubric of a longstanding, and increasingly tribal culture war in the United States. In this course we will look at the broad historical context of the 1960s from which these battles emerged and trace them through the present. In doing so, we will pay close attention to the ways in which the expansion of rights, freedoms, and liberties for historically marginalized groups has elicited conservative reactions seeking to roll back those gains through an often sectarian vision of American culture and history. This course will focus on flashpoints or sites of contestation—Roe v. Wade, the Oklahoma City Bombing, the rise of “Alt-Right” groups such as the Proud Boys, recent controversies about “Big Tech” censorship, the fate of civil rights, Black Lives Matter protests, and the violent denouement of the Trump Administration. Students will produce written responses to the readings and also formulate a final project determining the role of art and the artist in meeting this particular historical moment.

Pre-requisite: One course from Ancient Civilizations category and one course from either Medieval Worlds or Renaissance/Early Modern category.

AH409: Intro to Exhibition Design

Credits: 3

This course will introduce students to current theoretical and real-world applications of exhibition design operating today in museums, galleries, and contemporary art spaces, both real and virtual. Through weekly in-person exploration of cultural sites in and around Orange County and Los Angeles, students will observe and critique aesthetic and practical decisions made by professional curators and exhibition designers, with particular emphasis on structural layout, cultural themes, the curation and arrangement of objects, and how artworks interact with one another in outdoor and indoor spaces. In doing so, students will sharpen their perceptual skills, strengthen their discourse specific to the fields of art production, curation, collecting, and museum studies, and pursue theoretical examples of design brought to life within the rich artistic landscape of Southern California. Students produce written journal entries, participate in discussions, produce directed reading responses to museum catalogs, articles, and other didactic material, as well as participate in oral presentations and collaborative hands-on projects.

Pre-requisite: One course from Ancient Civilizations category and one course from either Medieval Worlds or Renaissance/Early Modern category.

AH411: Vision, Passion, Rebellion - Modern Art

Credits: 3

Set primarily in Paris, this course traces the development and public reception of modern art in Europe from the mid-19th century through the early years of the 20th century. The main focus of this course is the Post-Impressionists, artists working in diverse styles during the years 1880-1900. In order to better understand the radical approaches to art undertaken by these artists, the course will include a brief investigation of the cultural, political, and artistic trends which led up to the period known as Post-Impressionism. Thus, students will gain familiarity with the major art movements of the 18th and 19th centuries: Neoclassicism, Romanticism, Realism, and Impressionism. This course will be framed by the theories of “bohemian” poet Charles Baudelaire, whose close friendship with many artists helped shape the trajectory of

modern art. Encircled by other like-minded writers, these artists spurred the creative process and championed one another. Van Gogh, Toulouse-Lautrec, Munch, Mucha, and Klimt are among the artists examined in this class. Through close analysis of the artists' own words, students will explore the psyche of the modern artist as they sought to create an expressive art imbued with feeling, originality, and innovation. This course requires a museum visit, independent research, analysis of primary sources (artist letters and essays), and the creation of an artwork related to course content.

Pre-requisite: One course from Ancient Civilizations category and one course from either Medieval Worlds or Renaissance/Early Modern category.

AH412: The Charisma of the Past: The His of Nostalgia

Credits: 3

Nostalgia is notoriously amorphous. Is it conservative or liberal. Is it political. Or does it align more with culture and aesthetics. Is it a psychological phenomenon that is confined to the plane of the individual. Or is it collective. Is it an industry unto itself, responsible for a relentless stream of remakes and reboots that appear on Netflix and in theaters or is it that which animates very real and vivid memories that can never truly be recovered. In truth, it is all these things and more. Nostalgia blurs the boundaries between politics and aesthetics, between the realm of individual reflection and collective calls for restoration. Discovered by a Swiss doctor in the seventeenth century, nostalgia was at first a literal disease (akin to homesickness) that afflicted soldiers and servants made to serve far from home. The concept migrated, first geographically and then metaphorically, but it has always maintained a deeply sensual component. This course is designed in such a way that we will trace the "career" of nostalgia through three key realms—Politics, Culture, and Nature—in order to demystify and typologize nostalgia so that we may differentiate between the reflectivity of "modernist nostalgia" and the commodified pastiche of retro that the culture industry offers as a pallid substitute for the past. In the end, it is important that we become familiar with how nostalgia works on us and how we, as artists, thinkers, and creatives use nostalgia as a conceptual framework for seeing, analyzing, and representing the past as more than just kitsch, or a cramped politics of looking back toward a "simpler" past, or the myth of an Edenic and untouched natural environment. In this course we will read across disciplines, authors such as Svetlana Boym, Frederic Jameson, Walter Benjamin, Susan Stewart, and William Cronon. These readings, by and large, will provide the bulk of our intellectual understanding while we will take time in class to discuss the contemporary contours of nostalgia. Students will produce written responses to the readings and also formulate a final essay that will, instead of just summarizing the reading and discussions, ponder the future of nostalgia.

Pre-requisite: One course from Ancient Civilizations category and one course from either Medieval Worlds or Renaissance/Early Modern category.

AH413: Pioneers of Light + Form: Exploring Art

Credits: 3

From the birth of photography to stop motion to film, this course explores the history of cinematic technology and its intersection with the art movements and cultural shifts of the late-19th to early-20th centuries. Pioneers of Light and Form: Art Nouveau and the Birth of Film introduces the dynamic movements of Expressionism and Art Nouveau alongside the pioneering era of film to discover how advances in technology and the shock of world events shaped emerging artistic

and aesthetic values. Through the examination of photography, film, artwork, fashion, architecture, and home goods, students will gain an understanding of the roles art and cinema played within the burgeoning modern lifestyle of the late 1800s through the Roaring Twenties.

Pre-requisites: One class each from the following categories: Ancient, Medieval, Early Modern/Renaissance

AH414: Art of Latin America–1940 to Present

Credits: 3

This course considers the history of art produced in the Americas from the mid-1940s to the present, with special emphasis on the artistic contributions of Afro-Latinx, Indigenous, and women artists. Over the course of this semester, we will explore a variety of media including sculpture, photography, installation, architecture, performance, textile, painting, film, graphic and mural art created in Mexico, Venezuela, Peru, Brazil, Argentina, Cuba and Chile, among other countries. This course will interrogate the idea of “center and periphery” and reevaluate the concept of “Latin American Art” through readings, in-class discussions, museum/gallery visits. Some of the themes that will be discussed in this course include gender, sexuality, nationality and identity, modernity, political activism, and the coloniality of power.

Pre-requisites: One class each from the following categories: Ancient, Medieval, Early Modern/Renaissance

AH420: Aesthetics

Credits: 3

This course includes consideration of such questions as: What is Art? What is Beauty? What is the role and responsibility of artists in society? Are there genuine standards by which we can judge art? Students have the opportunity to participate in dialogues concerning these questions.

Pre-requisites: AH320 or AH404 or AH405 or AH406

Creative Writing Minor

Just 12 credits (only four additional classes) beyond the BFA degree requirements earns a student a minor in Creative Writing. The Creative Writing minor will deepen students' understandings of the literary landscape and the interconnectedness of the arts. By studying the work and craft of established authors, students of the minor build a foundation for their original creative writing projects. Creative Writing minors discover how powerful literature can be as both a written and spoken expression and learn firsthand the vital role that creative writing plays in our culture and in the growth of an individual. Each Creative Writing course offering reinforces cultural connections and our common humanity and helps students discover that literature—both its creation and its study—is one of life's greatest pleasures.

COURSE OPTIONS

LA103: Directed Research + Writing 1

Credits: 3

"Directed Research and Writing" (Course numbers LA103, 203, 303 & 403 for Liberal Arts and AH103, 203, 303, and 403 for Art History) will be able to be taken 1-3 units at a time, depending on the student's needs. These courses are not designed to teach an existing LA or AH course on an independent study basis. Rather, they will be similar to the graduate-level model, where we allow for specifically designed intensive studies in the student's desired areas of interest. A student must be in good academic standing, have a mentor instructor who agrees to direct the study, and present to the mentor a proposed focus for the units earned; this then needs to be approved by both the instructor and chair. If approved, the instructor will craft the specifics re: assignments, workload, and learning outcomes for that semester's study. Three units of credit would require roughly 5 books read and 5000-7000 words written over the course of the semester. Some of the writing could take the form of journals and more informal reflections, however a formal academic written analysis of some kind must be part of the writing produced. Also, museum visits or personal tours of artifacts, et. al, may stand in lieu of some of the readings. We would let the instructor determine the balance, depending on the materials and areas of study; each case would be unique. A student would be able to earn all units toward a minor via this "Directed Research and Writing" coursework (AH103 for the first 3 units, AH203 for the next 3, and so on); existing courses could also apply to the minor in any combination to reach the 12-unit total.

Pre-requisites: None

LA175: Poetry Workshop 1

Credits: 3

The primary goal of this course is to provide practice in the basics of poetry writing, with a simultaneous exploration of poetry's various theories and techniques. Students will be introduced to a variety of literary styles and devices via assigned readings by accomplished authors, with guided in-class discussions and group analyses of the craft at work in each piece (aspects such as meter, structure, rhyme, voice, tone, free verse, lyric, and form). Students will be required to complete a variety of writing assignments and similarly take part in close critiques of each other's new writing, both in class and via written feedback composed away from class, providing textual analysis from both aesthetic and technical standpoints, articulating both emotional and intellectual responses to the works.

Accomplished guest authors will visit the class to provide additional mentoring and inspiration. Excursions to public readings will augment classroom instruction. Class work may culminate in a formal publication and/or public performances (e.g., as part of LCAD's Literary Companions Reading Series). By the end of the semester students will have broadened their understanding of the genre from a writer's perspective, improved their mechanics in regards to craft, and perhaps even taken several giant steps closer to discovering their own unique voices and visions as authors.

Similar to how the College Preparatory Writing classes are structured (and how other courses accommodate both undergraduate and graduate students in the same class), LCAD's Creative Writing Workshops will be able to simultaneously accommodate students taking the course as an Introductory Workshop (at the 100 level, practicing the basic craft essentials) and those in the more Advanced levels (200, 300, 400, working on more complex aspects of technique and voice, longer pieces, or a collection of works). While all levels will benefit from group feedback and critiques, individual assignments will be appropriate to the enrolment level.

Pre-requisites: LA111

LA193: Creative Writing Workshop: Literary Sum

Credits: 3

Taking place either in New York City (with excursions to surrounding areas) or The West Coast (San Francisco mainly, with perhaps Oregon and Washington hops). 10-14 nights in June-July; cost approx. \$4,600 for airfare and hotel (with all taxes and surcharges included), transportation between cities, all museum/gallery/event entrance fees, several dinners, a few tours, meet-and-greet with established authors, and tuition for the 3-unit class. Likewise, this class could be taken by any student to fulfill the Liberal Arts elective, or applied to a Creative Writing minor.

As the literary counterpart to "The New York Scene?" Art History course, we'd study the writing generated from each area visited, but assignments would be mainly the student's own creative writing, inspired by the writing, art, and culture of each place. New York is the literary and publishing capital of the world, so there would be lots to do and see and write about there—from the legendary reading series at the 92nd Street Y and bookstores galore, to tours of publishing houses and the campuses of Columbia and NYU, to an "Oscar Wilde in New York Walking Tour" and Shakespeare in the Park. Readings might include selections from Paul Auster, Galway Kinnell, Sharon Olds, William Kennedy, Edgar Allan Poe, Sarah Vowell, David Foster Wallace, Walt Whitman. If we head north instead of east, most of the trip would be centered in San Francisco with its legendary literary scene -- City Light Bookstore, The Six Gallery, Marin County Poets -- and readings might include works by Kim Addonizio, Isabel Allende, Philip K. Dick, Dave Eggers, Lawrence Ferlinghetti, CB Follett, James Houston, Jack Kerouac, Jack London, Tupac Shakur, Mark Twain. This West Coast trip might include a leg to explore the literary scenes of Oregon (Richard Brautigan, William Everson, William Stafford, Gary Snyder, Vladimir Nabokov, Ken Kesey), and/or Washington (Raymond Carver, Tom Robbins).

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the basic craft essentials) and those in the more Advanced levels (200, 300, 400, working on more complex aspects of technique and voice, longer pieces, or a collection of works). While all levels will benefit from group feedback and critiques, individual assignments will be appropriate to the enrolment level.

Pre-requisites: None

LA194: Creative Writing Workshop: Multi-Genre

Credits: 3

The primary goal of this course is to provide practice in the basics of writing in multiple genres, offering students a wide range of options for expressing their stories and words regardless of the forms they may take. While traditional structures and vehicles such as songwriting and spoken word performance art would be included, this class is meant to help encourage daring and difficult works that may push the boundaries of established forms and formalities. This may include multiple-disciplinary literature, literary artwork, installations, interactive works, intertextuality, and new media. Students will be encouraged to explore different avenues for their writing, understanding that there is no single “right way” to communicate a story, and that sometimes new inventions of form and even format are called for.

Students will be required to complete a variety of writing assignments and similarly take part in close critiques of each other’s new work, both in class and via written feedback composed away from class, providing textual analysis from both aesthetic and technical standpoints, articulating both emotional and intellectual responses to the works. Accomplished guest authors will visit the class to provide additional mentoring and inspiration. Excursions to public readings will augment classroom instruction. Class work may culminate in a formal publication and/or public performances (e.g., as part of LCAD’s Literary Companions Reading Series). By the end of the semester students will have broadened their understanding of the genre from a writer’s perspective, improved their mechanics in regards to craft, and perhaps even taken several giant steps closer to discovering their own unique voices and visions as authors.

Similar to how the College Preparatory Writing classes are structured (and how other courses accommodate both undergraduate and graduate students in the same class), LCAD’s Creative Writing Workshops will be able to simultaneously accommodate students taking the course as an Introductory Workshop (at the 100 level, practicing the basic craft essentials) and those in the more Advanced levels (200, 300, 400, working on more complex aspects of technique and voice, longer pieces, or a collection of works). While all levels will benefit from group feedback and critiques, individual assignments will be appropriate to the enrolment level.

Pre-requisites: None

LA195: Art Spotlight

Credits: 1-3

“Art Spotlight” is designed to zoom in to examine a specific artist, movement, or issue within the arts, or compare two or more artists, movements, or issues. The subject matter is narrow and the studies intense—like a spotlight. Example Art Spotlights include: Comedy Writing, Lyrics and Poetry, Postmodernism, the Grotesque, etc.

Pre-requisites: None

LA196: Fiction Writing Workshop

Credits: 3

The primary goal of this course is to provide practice in the basics of fiction writing, with a simultaneous exploration of fiction's various theories and techniques. Students will be introduced to a variety of literary styles and devices via assigned readings by accomplished authors, with guided in-class discussions and group analyses of the craft at work in each piece (aspects such as structure, conflict, plot, character, point of view, setting, dialogue, voice, tone, narrative form). Students will be required to complete a variety of writing assignments and similarly take part in close critiques of each other's new writing, both in class and via written feedback composed away from class, providing textual analysis from both aesthetic and technical standpoints, articulating both emotional and intellectual responses to the works. Accomplished guest authors will visit the class to provide additional mentoring and inspiration. Excursions to public readings will augment classroom instruction. Class work may culminate in a formal publication and/or public performances (e.g., as part of LCAD's Literary Companions Reading Series). By the end of the semester students will have broadened their understanding of the genre from a writer's perspective, improved their mechanics in regards to craft, and perhaps even taken several giant steps closer to discovering their own unique voices and visions as authors.

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Pre-requisites: None

LA197: Creative Writing Workshop: Non-Fiction

Credits: 3

The primary goal of this course is to provide practice in the basics of non-fiction writing, with a simultaneous exploration of non-fiction's various theories and techniques. Students will become familiar with techniques and challenges related to a variety of non-fiction writing: biography, personal essay, memoir, historical profiles, newspaper reporting, magazine features, and critical reviews. Students will be introduced to a variety of styles and devices via assigned readings by accomplished authors, with guided in-class discussions and group analyses of the craft at work in each piece (aspects such as structure, conflict, plot, character, point of view, setting, dialogue, voice, tone, narrative form). Students will be required to complete a variety of writing assignments and similarly take part in close critiques of each other's new writing, both in class and via written feedback composed away from class, providing textual analysis from both aesthetic and technical standpoints, articulating both emotional and intellectual responses to the works. Accomplished guest authors will visit the class to provide additional mentoring and inspiration. Excursions to public readings will augment classroom instruction. Class work may culminate in a formal publication and/or public performances (e.g., as part of LCAD's Literary Companions Reading Series). By the end of the semester students will have broadened their understanding of the genre from a writer's perspective,

improved their mechanics in regards to craft, and perhaps even taken several giant steps closer to discovering their own unique voices and visions as authors.

Similar to how the College Preparatory Writing classes are structured (and how other courses accommodate both undergraduate and graduate students in the same class), LCAD's Creative Writing Workshops will be able to simultaneously accommodate students taking the course as an Introductory Workshop (at the 100 level, practicing the basic craft essentials) and those in the more Advanced levels (200, 300, 400, working on more complex aspects of technique and voice, longer pieces, or a collection of works). While all levels will benefit from group feedback and critiques, individual assignments will be appropriate to the enrolment level.

Pre-requisites: None

LA198: Creative Writing Workshop: Script Writing

Credits: 3

The primary goal of this course is to provide practice in the basics of script writing, with a simultaneous exploration of various theories and techniques related to creating scripted stories and storytelling techniques. Students will become familiar with common terminologies and structures: beat sheets, treatments, outlines, pitches, One Act, 3-act, 4-act, Teleplays, Screenplays, Documentaries, Multimedia, Graphic Novels, etc. Students will be introduced to a variety of styles and devices via assigned readings by accomplished authors, with guided in-class discussions and group analyses of the craft at work in each piece (aspects such as structure, conflict, plot, character, point of view, setting, dialogue, voice, tone, narrative form). Students will be required to complete a variety of writing assignments and similarly take part in close critiques of each other's new writing, both in class and via written feedback composed away from class, providing textual analysis from both aesthetic and technical standpoints, articulating both emotional and intellectual responses to the works. Accomplished guest authors will visit the class to provide additional mentoring and inspiration. Excursions to public readings will augment classroom instruction. Class work may culminate in a formal publication and/or public performances (e.g., as part of LCAD's Literary Companions Reading Series). By the end of the semester students will have broadened their understanding of the genre from a writer's perspective, improved their mechanics in regards to craft, and perhaps even taken several giant steps closer to discovering their own unique voices and visions as authors.

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Pre-requisites: None

LA199: Creative Writing: Storytelling

Credits: 3

No trait is more uniquely human than our ability to tell stories. Our ability to weave meaning into stories makes us human and gives us the social barometer for how one is expected to interact with the world.

Pre-requisites: LA111 or LA112

LA275: Poetry Workshop 2

Credits: 3

The primary goal of this course is to provide practice in the basics of poetry writing, with a simultaneous exploration of poetry's various theories and techniques. Students will be introduced to a variety of literary styles and devices via assigned readings by accomplished authors, with guided in-class discussions and group analyses of the craft at work in each piece (aspects such as meter, structure, rhyme, voice, tone, free verse, lyric, and form). Students will be required to complete a variety of writing assignments and similarly take part in close critiques of each other's new writing, both in class and via written feedback composed away from class, providing textual analysis from both aesthetic and technical standpoints, articulating both emotional and intellectual responses to the works. Accomplished guest authors will visit the class to provide additional mentoring and inspiration. Excursions to public readings will augment classroom instruction. Class work may culminate in a formal publication and/or public performances (e.g., as part of LCAD's Literary Companions Reading Series). By the end of the semester students will have broadened their understanding of the genre from a writer's perspective, improved their mechanics in regards to craft, and perhaps even taken several giant steps closer to discovering their own unique voices and visions as authors.

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Pre-requisites: LA175

LA292: Advanced Poetry - Literary Survey, Analy

Credits: 3

The primary goal of this course is to provide practice in the basics of poetry writing, with a simultaneous exploration of poetry's various theories and techniques. Students will be introduced to a variety of literary styles and devices via assigned readings by accomplished authors, with guided in-class discussions and group analyses of the craft at work in each piece (aspects such as meter, structure, rhyme, voice, tone, free verse, lyric, and form). Students will be required to complete a variety of writing assignments and similarly take part in close critiques of each other's new writing both in class and via written feedback composed away from class, providing textual analysis

from both aesthetic and technical standpoints, articulating both emotional and intellectual responses to the works. Accomplished guest authors will visit the class to provide additional mentoring and inspiration. Excursions to public readings will augment classroom instruction. Class work may culminate in a formal publication and/or public performances (e.g., as part of LCAD's Literary Companions Reading Series). By the end of the semester students will have broadened their understanding of the genre from a writer's perspective, improved their mechanics in regards to craft, and perhaps even taken several giant steps closer to discovering their own unique voices and visions as authors.

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Pre-requisites: LA192

Drawing + Painting Minor

The Drawing and Painting minor offers students' intensive instruction in representational drawing and painting with an emphasis on classical and contemporary methods and techniques. The curriculum encourages individual artistic accomplishment and is designed to give students the skills necessary to develop their personal concepts.

COURSE CREDITS PREREQUISITE(S)

Choose 5 courses from the following:

FA201: Intermediate Figure Drawing

Credits: 3

This course covers figure drawing from the draped and undraped model, emphasizing accurate representation of surface anatomy, proportion, gesture, weight, balance, structure, and light-logic in a variety of drawing media. It also includes drawing from the head with an introduction to the general rules of proportion as they relate to portraiture and to the investigation of individual features: eyes, nose, mouth, ears, hair and skeletal structure as they relate to the entire human head.

Pre-requisites: FD150 and FD151

FA202: Introduction to Figure Painting

Credits: 3

This course provides an introduction to painting the draped and undraped life model with emphasis on direct observation and accurate representation. Students learn to convincingly depict the life model through the study of light sources, color palettes and compositional devices using various painting techniques. The course also includes an introduction to portrait painting with an emphasis on accurate representation of the head and upper torso.

Pre-requisites: FD150 and FD151

FA203: Painting 2

Credits: 3

This painting course emphasizes accurate representation, composition, light logic, advanced color mixing, and further study of material and techniques of painting by studying historical and contemporary painters. Students paint primarily from observation, but also in combination with photographic sources. Subject matter includes still life and landscape. Historical and contemporary approaches and concepts are explored.

Pre-requisites: FD154

FA206: Color + Figuration: Int Fig Painting

Credits: 3

This course is a continuation of painting the life model, emphasizing observation and accurate representation with an emphasis on color and figure ground relationships. Students convincingly depict the life model through the study of light sources, color palettes, and compositional devices using various painting techniques. Students learn to make visual and artistic decisions in the context of historical and contemporary painting methods.

Pre-requisites: FA201, FA202

FA302: Intermediate Portraiture

Credits: 3

This course includes drawing and painting from the model with emphasis on accurate representation of the head and upper torso. Students examine surface anatomy, light sources, color relationships, and compositional devices. Historical and contemporary approaches to portraiture are studied.

Pre-requisites: FA202

FA303: Quick Studies

Credits: 3

This course is a studio painting course which provides students the opportunity to master the art of high-energy quick painting. Class projects stress color, composition, paint handling and subject matter. Students learn the importance of editing information through the use of color, edge and value control. Students are encouraged to develop their personal style and content of their work.

Pre-requisites: FA206

FA304: Materials + Techniques 1

Credits: 3

This course studies traditional and contemporary drawing and painting materials and techniques. Students experience a variety of media including silver point, oil, and egg tempera. Topics include oil paint, mediums, solvents, canvas and panel preparation, paint making, and permanence.

Pre-requisites: FA203 or IL214

FA306: Experimental Drawing

Credits: 3

This course explores interpretive drawing and experimentation with drawing media and new techniques. Projects include still-life and landscape. Students work on the development of the sketch to a finished drawing while considering the formal elements of composition, spatial relationships, value, contrast, color, texture, and pattern. Media include charcoal and pastels.

Pre-requisites: FA201

FA403: Landscape Painting 1

Credits: 3

In this landscape painting course, students will work up a series of on-site studies, short-term paintings, and photographic reference with the goal of producing finished landscapes. Two other products of this class will be one-night landscape painting and a master copy painting from work chosen at the Laguna Museum of Art (when approved). Minimal writing assignments will ask students to articulate their line of inquiry within the landscape genre.

Pre-requisites: FA203

Entertainment Design Minor

Earning a minor in Entertainment Design will further one's ability to effectively create 2-D images while gaining an understanding of the concept illustrator's studio processes, business practices, and history. It will enable you to create a variety of imagery related to storytelling for Entertainment Design applications. Topics covered include environment, character, prop design, and storyboarding. A minor in Entertainment Design will enable you to become a better-rounded artist, and provide an opportunity to create quality portfolio-worthy pieces relevant for a variety of career opportunities.

COURSES

FD160: Pictorial Design for Illustration

Credits: 3

This course introduces 2-D design principles in constructing pictorial imagery. The relationship between the principles of design and formal elements of art are addressed, and how these components apply to composition and illustrative applications. Appropriate and effective fusions of form and function and illustrative styles and strategies are also explored.

Pre-requisites: None

ED218: Visual Storytelling for Entertainment

Credits: 3

This course focuses on storytelling with pictures. Students learn the relationship between character and story development, and how to compose images and arrange them in sequence to present a coherent and emotionally effective story. Students also work on public speaking skills by pitching their story to the class.

Pre-requisites: FD160, IL224

ED301: Concept Design for Entertainment

Credits: 3

This is an advanced course in visualization, art direction and production design with an emphasis on the organization of all the pictorial components in a visual system supporting a narrative content. The conceptualization of design choices, the calibration of stylistic parameters and other world building techniques will be explored through the creation of detailed concept art and the elaboration of a complete style guide.

Pre-requisites: ED235 and IL205

ED325: Storyboarding for Entertainment - Live Action

Credits: 3

This course teaches students to develop and create a sequential series of staged drawings (that is, the visual script of each scene in a film). The course covers how to effectively portray the essence of a story by means of quick and accurate sketches. A brief overview of script writing is included. The script's plot, situations, and conflict are developed from rough sketches to finished presentations. This course also examines staging, cinematography, drama, action notes, dialogue, pacing, timing, and sequencing the story's action.

Pre-requisites: ED218 and FD166 and ED235

Choose one of these courses:

FD158: Fundamentals of Maya

Credits: 3

This course introduces the students to the complex interface of Maya, one of the leading software programs in animation and graphic design industries. Students will learn how to navigate Maya's interface exploring basic modeling, rigging, lighting, texture, and camera set-up.

Pre-requisites: None

ED212: 3D Design 2

Credits: 3

In this course students will learn the skills to texture and light objects and characters as well as model more efficiently and accurately. Students will use texture editing systems to adhere and manipulate textures onto form. Students learn to model in polygons as well as model within the surfaces offered within Zbrush software (i.e., subdivision surfaces).

Pre-requisites: FD158 or FD133 or FD148

Experimental Animation Minor

Earning a minor in Experimental Animation offers Animation and Non-Animation Majors two distinct plans to explore the core of our unique and technological-based classes. Experimental Animation introduces students to 2D Paperless, 3D Game Performance, and Stop Motion Animation, utilizing Limited and Hybrid techniques. Students can learn series and episodic storytelling, as well as storyboarding. By exercising their elective choice, students can explore other options offered in the department or fine-tune their interests in a specific technique.

COURSES

EX265: Storyboarding for Limited Animation

Credits: 3

This intermediate level course builds on the FD 155 Fundamentals of Story as students learn to brainstorm, storyboard and pitch original ideas suitable for television or new media production. This course focuses on the specialized needs of story design for limited animation formats including storyboard formatting, planning for digital puppetry and digital asset archiving. It introduces students to concepts in episodic storytelling.

Pre-requisites: FD155

EX280: Character Design for Limited Animation + Stop Motion

Credits: 3

This course covers concepts in character design suitable for digital limited-animation and stop-motion production environments. Students will create character designs for the unique workflows in both mediums. In the digital limited-animation pipeline students will design for strategic use of libraries, nesting and 2D rigging. In the stop-motion pipeline students will create designs that plan for the limitations of traditional stop-motion rigging and rigging removal.

Pre-requisites: FD165

EX284: 2D Paperless Animation

Credits: 3

This course utilizes tablet-monitor technology to create a full-animation 2D pipeline that bypasses traditional paper in favor of digital drawing. Traditional full-animation 2D methods are adapted for the digital 2D animation environment, including hybrid digital enhancements of 2D full animation techniques. Digital keyframes, visual effects and lighting applied early in the pipeline redefine the scope of the animator's role in production. This course is a track-elective and can be taken in place of AN380.

Pre-requisites: AN209

EX286: 3D Character Animation 1

Credits: 3

This intermediate level course builds off Fundamentals of Maya and CG Modeling, focusing on CG-based 3D character animation. Based in character performance and storytelling, students utilize keyframe animation while exploring the basics of 3D motion, body mechanics, motion-graph editing, and cycles via projects for tv, multimedia and game animation. Students produce individual and collaborative projects while investigating methods to create compelling character staging utilizing the 12 principles of animation, thumbnails, and personal video reference.

Pre-requisites: FD151

EX380: Experimental Stop Motion Techniques

Credits: 3

This course focuses on stop motion techniques outside the normal realm of character rigs and clay armature-based techniques. Experimental approaches including motion design, and other stop-motion based visual effects will be explored. Students will produce stop motion animation elements for chroma-key compositing into analog and 3D digital environments.

Pre-requisites: EX265 or EX280

Experimental Animation Minor For Animators

REQUIRED COURSES

EX284: 2D Paperless Animation

Credits: 3

This course utilizes tablet-monitor technology to create a full-animation 2D pipeline that bypasses traditional paper in favor of digital drawing. Traditional full-animation 2D methods are adapted for the digital 2D animation environment, including hybrid digital enhancements of 2D full animation techniques. Digital keyframes, visual effects and lighting applied early in the pipeline redefine the scope of the animator's role in production. This course is a track-elective and can be taken in place of AN380.

Pre-requisites: AN209

EX286: 3D Character Animation 1

Credits: 3

This intermediate level course builds off Fundamentals of Maya and CG Modeling, focusing on CG-based 3D character animation. Based in character performance and storytelling, students utilize keyframe animation while exploring the basics of 3D motion, body mechanics, motion-graph editing, and cycles via projects for tv, multimedia and game animation. Students produce individual and collaborative projects while investigating methods to create compelling character staging utilizing the 12 principles of animation, thumbnails, and personal video reference.

Pre-requisites: FD151

EX370: Original Series Development

Credits: 3

This advanced class will require students to conceive, develop, present and pitch a concept for an original episodic animated series. Students will produce a comprehensive portfolio of show sample assets including character models, set mock-ups, synopsis of episodes and backstory for all major and supporting characters. EX 350 is a required prerequisite for this course.

Pre-requisites: EX265 or EX280

EX380: Experimental Stop Motion Techniques

Credits: 3

This course focuses on stop motion techniques outside the normal realm of character rigs and clay armature-based techniques. Experimental approaches including motion design, and other stop-motion based visual effects will be explored. Students will produce stop motion animation elements for chroma-key compositing into analog and 3D digital environments.

Pre-requisites: EX265 or EX280

Selection an Animation or Experimental Animation Studio Elective as approved by the Department Chair.

Game Art Minor

The Game Art minor gives the core skills needed for game creation to students of other majors. These skills can help artists of any background create games of their own or expand their employment options to the game industry.

REQUIRED COURSES

FD128: Fundamentals of Game Art

Credits: 2

This class teaches the fundamentals of game art production from a broad perspective. Students will learn to work within multiple specialties within the game art field in order to build up a general understanding of the pipeline and processes involved. Emphasis is placed on strong foundation skills, compelling conceptual ideas, and self-motivated problem solving. Class will consist of lectures, demonstrations, in-class workshops, and take-home projects. The second half of the class will be devoted to an all-inclusive final project, where students will work in groups to build a compelling playable game world. The final project will serve as a culmination of all they have learned in the class, as well as become a platform for further experimentation and problem solving. This class will not focus on a single element, but rather, it will attempt to give a broad overview of the role that art plays in the creation of Games.

Pre-requisites: FD133

GA255: Level Design

Credits: 3

The purpose of this course is to instruct students in the design and construction of game levels. Theoretical aspects of level design will be discussed during each class. The class will discuss player navigation, story methodologies, level aesthetics, and general issues of game play which make the difference between an entertaining level and a mediocre one. Students will review examples of both good and bad levels for class critique. In addition to the theoretical aspects of level design, students will also learn the practical aspects of level creation through the course projects.

Pre-requisites: GA275 or GA260

GA290: Rigging + Animation for Game

Credits: 3

This class introduces students to the interrelated specialties of character animation and rigging for modern video games and their impact on other departments within the game art pipeline. Students will learn the principles of animation as they apply to simple objects and fully articulated characters, as well as create sophisticated custom rigs that can be tailored to specific animation needs. Emphasis is placed on acquiring practical, industry-relevant strategies for creating effective assets, the ability to prioritize goals and techniques in order to achieve results within time and budgetary constraints, and building a solid foundational knowledge of the crafts involved.

Pre-requisites: FD128, GA250

GA316: 2D Development Studio

Credits: 3

In this course, students go through the development cycle of a 2D side scroller level. Projects involve concepting a cohesive idea, creating schedules, and creating a playable scene in a game engine. At the end of the course the student will have an understanding of the 2D production pipeline that can directly relate to various other disciplines in the game art program.

Pre-requisites: FD128

GA322: Advanced Topics in Game

Credits: 1

This 1 unit elective will provide students the opportunity to focus on a specialized topic. Students will be given the opportunity to narrow their attention on a cutting edge technique at a more advanced level. The class will create a number of small, but focused projects utilizing current and emerging game art techniques.

Pre-requisites: FD133

GA400: Development Team

Credits: 3

In collaboration with partner schools and LCAD's MFA game program, students work in development teams that reflect current industry practices. The teams are established to create demos and vertical slices of original games. This multi-university, cross curricular opportunity allows artists to work with designers, engineers, and other developers, resulting in a greater understanding and awareness of the game creation process in a team environment.

Pre-requisites: FD128

Graphic Design + Digital Media Minor

The Graphic Design + Digital Media minor is an entry-level array of classes that introduces students to the foundational concepts of the Graphic Design + Digital Media major.

REQUIRED COURSES

AH334: History of Graphic Design

Credits: 3

This course examines the emergence of graphic design and the professional designer from 1800 C.E. to the present. Continual conceptual and technological revolution is the essence of this subject and the theme of this course. Required for Graphic Design majors.

Pre-requisites: None

FD123: Fundamentals of Graphic Design

Credits: 2

This foundation course explores basic graphic design methods, processes, techniques, and formats. Assignments introduce elements, media, and principles of graphic design from historical and contemporary perspectives and emphasize visual representation aimed to communicate ideas and non-visual content. Students will use Adobe's Creative Suite 3 (CS3) software.

Pre-requisites: FD127, FD129

FD127: Fundamentals of Digital Imaging 1

Credits: 2

This lecture and studio course introduces principles of creative visualization with the use of the computer and pixel based imaging software. Comprehension of key terms and concepts are taught, with projects designed to develop practical software skills and aesthetic development. Emphasis is placed upon working with imagery from digital cameras, scanners, and generating original computer graphics. Topics include photo-retouching, digital drawing and painting, digital montage, color modes, and preparing files for printing and web based display. Primary software: Adobe Photoshop.

Pre-requisites: None

FD129: Fund of Digital Imaging 2

Credits: 2

This lecture and studio course is focused on the use of vector based imaging software for drawing and design. Comprehension of key terms and concepts are taught, with projects designed to develop practical software skills and aesthetic development. Emphasis is placed upon use of vector drawing tools, stylization techniques, and integration with pixel graphics. Topics include simplification of form, technical drawing, pattern creation, and perspective studies. Primary software: Adobe Illustrator.

Pre-requisites: None

GD203: Typography 1

Credits: 3

This course covers the history, theory and practice of letterforms and typography they apply to other areas of design, graphics and visual communication. Projects cover principles of typography, letter structure, typeface selection, fundamentals of digital type, and typographic layout.

Pre-requisites: FD127, FD129

GD224: Graphic Design 1

Credits: 3

This is an introductory course for the design major. Studio practice explores the use of hierarchy, form, conceptual thinking, visual representation and interpretation, and the elements of communication. Projects address various essential graphic design formats: logotypes, promotional items, editorial design examples, announcements, and a variety of visual styles. Computer applications: Adobe Photoshop, Adobe Illustrator, and Adobe InDesign.

Pre-requisites: FD123, FD127, FD129

[Minors Available to Graphic Design + Digital Media Students Only](#)

MOTION GRAPHICS MINOR

GD235: Special Topics

Credits: 3

This course allows students to explore or participate in a class that is specifically focused on a special topic or opportunity. Example: Prints and Patterns – using design skills to understand the development and set up for apparel print and pattern making.

Pre-requisites: FD118 and FD123 and FD127 and FD129

GD300: Motion 2: Dev to Finished Port Outcomes

Credits: 3

NEED

Pre-requisites: FD118 and FD123 and FD127 and FD129

GD352: Motion 3: Creation of Motion Graphics

Credits: 3

This course allows students to explore or participate in a class that is specifically focused on a NEED

Pre-requisites: FD118 and FD123 and FD127 and FD129

GD400: Special Topics: Intro to Industry + App

Credits: 3

NEED

Pre-requisites: FD118 and FD123 and FD127 and FD129

GD403: Motion 4 - Honors in Game Sports Motion

Credits: 3

NEED

Pre-requisites: FD118 and FD123 and FD127 and FD129

UI/UX Minor

REQUIRED COURSES

GD236: User Interface Design 2

Credits: 3

This course covers user interface and user experience principles, processes, and application. Students will learn the basic skills of UI/UX in order to design digital products such as mobile apps and responsive websites. The goal of the class is to understand and apply the product development steps; starting with research, concept validation, user-focused designs, to file preparation for web developers/engineers. The course will introduce industry-approved tools and programs.

Pre-requisites: GD202

GD304: Motion for UI/UX 1

Credits: 3

NEED

Pre-requisites: GD236

GD404: Motion for UI/UX 2

Credits: 3

NEED

Pre-requisites: GD304

GD405: Rapid Prototyping for Smart Phones

Credits: 3

NEED

Pre-requisites: GD304

GD406: UI/UX Digital Product Development

Credits: 3

NEED

Pre-requisites: GD304

Illustration Minor

A minor in Illustration will enable students to become better-rounded artists, will provide them an opportunity to create quality portfolio pieces relevant for a variety of career opportunities, and will enable them to gain an understanding of the illustrator's studio processes and business practices. An Illustration minor also will further students' abilities to create 2-D images effectively and will allow them to refine their image making skills by instructing them in the methods and techniques of gouache, pencil, acrylic, oil, and digital mediums.

REQUIRED COURSES

GD230: Computer Imaging

Credits: 3

This studio course in digital image making will challenge students to create thought-provoking and visually stimulating work while learning how to use the computer as a versatile tool for creation and manipulation. A range of projects will be developed while students consider the role of literal and implicit communication, aesthetics, and emotional impact.

Computer applications: Adobe Photoshop, Adobe Illustrator, and Macromedia Flash (a beginning intro).

Pre-requisites: FD160, FD162 OR FD127, FD129

IL210: Rendering

Credits: 3

This course provides an intensive study of graphic visualization for convincing representation. Students will be introduced to the use of light logis and the application of a variety of black and white and color media to produce highly refined and visually accurate drawings and painting. Emphasis is on a realistic fidelity in the representation of nature and man-made objects through the careful study of structure, surface, and lighting influences.

Pre-requisites: FD154, FD161

IL214: Illustration 1 – Color

Credits: 3

This course provides an overview of traditional and contemporary color illustration practices, techniques, and styles.

A comprehensive and practical introduction to color theory and the use of multiple color media is also emphasized.

This course is meant to be the critical bridge between rational color theory and intuitive painting. It also provides the opportunity for exploration and familiarization of painting methods and styles through a range of in-class exercises and outside assignments addressing the full spectrum of color and its relationship with commissioned art.

Pre-requisites: FD150, FD154, FD162

IL314: Illustration 2

Credits: 3

This course is designed to refine and develop the skills for a consistent personal visual vocabulary, and to enable the artist to produce editorial interpretations based on literary works and social, cultural, and political issues of personal and public opinion. Concepts are stressed with emphasis on communication of visual surprise and imagination. The creation of narrative and symbolic image making are encouraged and explored. Students are expected to find individual solutions to both black and white and color assignments.

Pre-requisites: IL210, IL214, IL224, FA201

IL315: Graphic Illustration 1

Credits: 3

This course provides a comprehensive exploration of the connection between illustration and design. Students are equipped to enter the professional world with market-ready skills, such as producing advertising illustrations for various media outlets including print, digital magazines or other printed collateral. Through assignments centering on relationships among art directors, illustrators and clients alike; this course helps prepare creative minds to flourish in any work environment they may find themselves drawn towards.

Pre-requisites: IL210, IL214, IL224, FA201, FA202

Sculpture Minor

The Sculpture minor offers a 15-credit sequential curriculum focused on classical figurative sculpture, armature building, mold making, casting, and fantasy sculpture. Students of the minor explore a range of classical and contemporary techniques that support their individual artistic practices. Courses in the Sculpture minor offer valuable hands-on approaches to advancing skills in drawing, painting, animation, and modeling.

REQUIRED COURSES

FA204: Intermediate Figure Sculpture

Credits: 3

This course is designed to further the study of the human form through 3D media. Students will learn to render form using effective visual observation and analytical understanding of construction, gesture, movement and anatomy, while working from life models and referencing anatomical aides. The use of volumetric proportional systems and working from profiles is stressed, as is the construction and understanding of form. Technical procedures of clay modeling, use of tools, use of and construction of armatures will be addressed. Students will become familiar with some important figurative sculptors and consider the issues facing the creation of figurative sculpture in a contemporary art context. Figure drawing will be a key element in this course. Course work includes: 1/3-life figures, 1/4- Life figures both quick study and long pose, Life size or 1/2-Life portraiture, analytical and observational figure drawing. *Students will be expected to record (photograph or video) their works as part of their grade in this course.

Pre-requisites: FD153

FA208: Fantasy Sculpture

Credits: 3

In this course students learn techniques and processes of creating maquettes and fantasy sculpture in polymer clay. Working from their own multi-view drawings and reference materials, students design and build armatures, learn to mix polymer clay, and go through steps required to create interesting and detailed sculptures. With demonstrations and personalized critiques, students explore dynamic sculpture design concepts, small-scale tool making and texture/detail application.

Pre-requisites: FD153

FA309: Advanced Figure Sculpture 1

Credits: 3

This course includes continued sculpting from the model with emphasis on accurate depiction of the figure, compositional elements, and the analysis of aesthetic relationships. Students explore figurative sculptural ideas and learn the history of the figure as an art form. Experimentation and personal expression are encouraged.

Pre-requisites: FA204

FA407: Advanced Figure Sculpture 2

Credits: 3

This course is a faculty-supervised, self-directed examination into individual imagery and professional attitudes with students working from the model to create a life-size sculpture. This course encourages students to employ advanced skills and techniques, with an emphasis on representation, invention, experimentation, and sculptural logic derived from comprehension of the figure as an art form.

Pre-requisites: FA309

FA453: Special Topics: Figure Sculpture

Credits: 3

This course is a faculty-supervised, self-directed examination into individual imagery and professional attitudes with students working from the model to create a life-size sculpture. Students are encouraged to employ advanced skills and techniques, with an emphasis on representation, invention, experimentation, and sculptural logic derived from comprehension of the figure as an art form.

Pre-requisites: FA407