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MISSION STATEMENT
The mission of Cornish College of the Arts is to provide students aspiring to become practicing artists with an educational program of the highest possible quality, in an environment that nurtures creativity and intellectual curiosity, while preparing them to contribute to society as artists, citizens, and innovators. Cornish realizes this mission by offering baccalaureate studies in the performing and visual arts and by serving as a focal point in the community for public presentation, artistic criticism, participation and discussion of the arts.

CORE THEMES
· Develop Core Student Competencies
· Develop Student Agency
· Foster Experimentation and Innovative Practice Among Students
· Foster a Campus Community Conducive to Learning and Positive Growth

EQUAL OPPORTUNITY
Cornish College of the Arts does not discriminate in education or employment on the basis of: gender, race, national origin, religion, age, marital status, sexual orientation, disability or veteran status. This policy is consistent with relevant federal regulations and statutes, including those pursuant to Title IX of the Education Amendments of 1972, Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act. Questions regarding the application of this policy and information on services for disabled persons may be referred to the Dean of Student Life or the Director of Human Resources.

ACCREDITATION
Cornish College of the Arts is accredited by the Northwest Commission on Colleges and Universities and the National Association of Schools of Art and Design. Cornish is licensed to confer degrees by the State of Washington.

VETERANS
Selected academic programs at Cornish College of the Arts are approved by the Washington Student Achievement Council for enrollment of persons eligible to receive educational benefits under Title 38 and Title 10 of the U.S. Code. Cornish College of the Arts is a participant in the Yellow Ribbon Program.

ABOUT THIS PUBLICATION
The information in this publication is accurate to the best of the College's ability at the time of printing. Cornish College of the Arts reserves the right to change the policy, calendar, and fees set forth in the Catalog. Changes apply to both current and prospective students. The Registration & Records Office, or other appropriate offices, will notify students of changes as needed.

ADMISSION
PRIORITY APPLICATION DEADLINE
Cornish uses a priority deadline of February 1 for fall admission. Students who complete an application (including the audition or portfolio review) by February 1 receive first consideration for admission to their chosen major and for need, merit, and talent-based scholarships. After February 1, contact the Office of Admission for current information on space availability, scholarships, and how best to apply. The Office of Admission will answer questions about financial aid, auditions and portfolio reviews. Admission staff will also help you determine whether Cornish is the right place for you to pursue your artistic and educational goals. Call or send an email to the Office of Admission to set an appointment with an admission counselor, to schedule a campus tour or to ask questions.

CONTACT INFORMATION
Office of Admission
Cornish College of the Arts
1000 Lenora Street
Seattle, WA 98121

telephone 206.726.5016 or 800.726.ARTS (2787)
fax 206.720.1011
email admission@cornish.edu
web www.cornish.edu/admission

ADMISSION REQUIREMENTS
All prospective students wishing to pursue a degree at Cornish must have graduated from high school with a minimum 2.5 grade point average (on a 4-point scale) or have passed the General Education Development (GED) Test. Transfer student applicants must submit transcripts of all college work. In preparation for study at Cornish College of the Arts, high school students should follow a college preparatory program, including courses in the visual or performing arts whenever possible. Transfer students should follow a rigorous, broad-based curriculum that includes coursework in their artistic discipline.

Home-schooled applicants will be evaluated on an individual basis. Home-schooled applicants should supply as much information as possible about their home school experience. Transcripts and descriptions of all courses, with reading lists, should be submitted to the Office of Admission. If courses have been taken at a local high school or college, transcripts must be submitted. Home-schooled applicants must have completed and passed the General Education Development (GED) Test.
ROLLING ADMISSION
Cornish practices rolling admission and applications are accepted at any time until February 1. After February 1, students should contact the Office of Admission to inquire about space availability. Admission is selective, and each year the College receives more applications than it has space. Space availability varies between each department. Prospective students are strongly encouraged to apply as early in the year as possible.

APPLICATION REQUIREMENTS
Applying for admission to Cornish College of the Arts is a two-step process:

1. All applicants must submit an Application for Admission to the Office of Admission, including:
   - The Application for Admission.
   - Two essays, as instructed on the application.
   - Official high school transcript or, if applicable, GED score report.
   - Official transcripts from all colleges or universities attended.
   - A $40 nonrefundable application fee.
   - International students must submit an official TOEFL Score Report and documentation of financial resources.
   - Submitting SAT or ACT exam scores, though not required, is strongly encouraged.

2. Applicants to the Art, Design and Performance Production Departments must have a portfolio review, and applicants to the Dance, Music and Theater Departments must complete an audition with the chair or faculty member in the respective department.

   Each department has specific requirements for what is included in a portfolio review or audition. These requirements are detailed online, in the Application for Admission booklet, or may be obtained from the Office of Admission.

INTERNATIONAL STUDENTS
International students must submit all application materials in order to be considered for admission to Cornish College of the Arts and for a student visa (F-1). All documents must be submitted in English. Any documents translated into English must be notarized by the translator. International students must demonstrate English language proficiency through a TOEFL exam score. Minimum score for admission on the internet-based exam is 80. The Cornish College institutional code to have scores reported directly to the College is 4801. The $40 application fee must be sent in U.S. funds as a bank draft or international money order for the application, or by credit card for the online application. International applicants are required to provide evidence of sufficient funds to cover expenses for an entire academic year. Applicants must submit a letter of financial guarantee (no more than three months old) from the parents’ or sponsor’s bank certifying the amount of U.S. currency available for the student’s education. Departmental talent-based scholarships are the only form of financial assistance available to international students.

NON-MATRICULATED ENROLLMENT
Students interested in taking classes without obtaining a degree from Cornish may take classes through our non-matriculated program. Registration for classes is through the Registrar’s Office. No financial assistance is available for non-matriculated course work.

TRANSFER/ NONTRADITIONAL CREDITS
Cornish College of the Arts awards transfer credit for these traditional and nontraditional learning experiences:
   - Advanced Placement exams
   - College-level (non-remedial) courses
   - Credit by exam
   - International Baccalaureate exams
   - Prior learning experience
   - Running Start/“college in the high school” programs

Cornish policy for the award and evaluation of transfer and nontraditional credit is on pages 11–12.

RETURNING STUDENT ADMISSION
Students who have withdrawn from the College or do not elect to return from a Leave of Absence must apply for re-admission by submitting a Returning Student Application to the Office of Admission. If students have taken courses for credit at another college during their absence from Cornish, they must submit transcripts from those institutions. Returning students should apply for admission and financial aid simultaneously. The department chair may ask that the student schedule an audition or portfolio review. Returning students must follow any new degree requirements that have been instituted during their absence from the College.

The application to return will be reviewed by department, and by Registration & Records, Financial Aid, and Student Accounts offices to confirm good academic and financial standing prior to departure.

TRANSFER ADMISSION
Applicants who have completed high school and have a minimum of one college course for credit, other than through a program such as Running Start, are considered transfer applicants. Transfer applicants complete the same Application for Admission and audition or portfolio review as described above. Transferability of credit is based upon both review of college transcripts and the audition or portfolio review. Transfer applicants should review pages 11 and 12 regarding transferability of credit and credit limits.

VETERANS EDUCATION BENEFITS/YELLOW RIBBON
Students should apply for their VA education benefits through the VA at the same time as they apply to the College. Registration & Records will need a copy of the Certificate of Eligibility prior to the start of the term in order to initiate benefits. New students should be prepared to accommodate a possible delay of at least two months between the start of the term and receipt of benefits. Families with Post-9/11 VA education benefits may be eligible for the Yellow Ribbon program and should contact the Registration & Records Office for more information. Yellow Ribbon benefits may affect other types of financial aid, or prior offers of aid. Total Cornish and Veterans Yellow Ribbon contributions cannot exceed unmet tuition and mandatory fees for the year.

WASHINGTON RUNNING START
Washington state students who have taken Running Start classes should apply to the College as incoming freshmen. This also applies to students from other states with similar dual-enrollment or “college in the high school” programs. To receive credit for college-level work, students must submit transcripts from the college or university where they completed the courses.
The Office of Financial Aid welcomes the opportunity to work with families to identify the best strategies to combine family and financial aid resources. Cornish offers a full range of financial aid funding: merit-based institutional scholarships, need-based federal and state grants, work study, federal loans for parents and students and private educational loans for students. Ninety-eight percent of full-time Cornish students receive some form of financial aid. Prospective students may contact their Admission Counselor and current students may contact their Financial Aid Advisor for more information.

**PRIORITY APPLICATION DEADLINE**

New Student
Application for Admission priority deadline is February 1. New students should file a FAFSA by February 15.

Current Student
The Free Application for Federal Student Aid (FAFSA) priority deadline is February 15. Federal and State aid is available to all who complete the FAFSA and are eligible based upon FAFSA need analysis and residency requirements. Federal and State aid is awarded up to the time of enrollment as long as funds are available. More information is available in the Office of Financial Aid at 206.726.5014 or the Office of Admission at 800.726.2787.

**VERIFICATION PROCESS & PACKAGING**

Every year, the Department of Education selects a percentage of student FAFSA applications nationally and institutionally for review in a process called verification. Cornish students whose FAFSA applications are selected for verification must go back to www.fafsa.gov and accept IRS Data Retrieval into their FAFSA. This is required for both dependent student and parent or independent student, and spouse if applicable. A completed Verification Worksheet, all W2s and IRS Schedule C are also required by the Office of Financial Aid. Performing this requirement ensures compliance with Federal regulations and continued Cornish eligibility to participate in the various federal and state funding programs.

A financial aid package may include one or more of the following types of funds: grants and/or scholarships based on need and/or merit, work study eligibility and low-interest deferred student loans. In addition, a dependent student’s parent(s) may qualify to borrow a credit-based federal parent loan for undergraduate student (PLUS). The dollar amount of each fund in the award is distributed equally between fall and spring semesters. A student’s eligibility is determined annually by the institution when the student completes the FAFSA. Funding eligibility may vary from year to year depending on need as determined by FAFSA need analysis or merit as determined by the College.

**MERIT-BASED ASSISTANCE**

New students are considered automatically for institutional scholarships based on their audition or portfolio review. In subsequent years, merit-based named or endowed scholarships are awarded to continuing students according to donor criteria and academic department selection. Individual departments may or may not have a required application process. All student awards are based upon artistic and academic merit.

**NEED-BASED ASSISTANCE**

To be eligible to complete the FAFSA and receive need-based federal and/or state financial aid, a student must:
- Be a U.S. citizen or legal permanent resident.
- Demonstrate financial need based on the U.S. Department of Education need analysis.
- Not be in default on any government loan.
- Not owe a repayment to a federal or state grant program.

**DISTRIBUTION OF FUNDS**

The Pell Grant, Federal Supplemental Educational Opportunity Grant (FSEOG), Perkins Loan, Stafford Subsidized and/or Unsubsidized Loans, Parent Loan (PLUS), institutional scholarships and grants are applied first to the student tuition account to pay direct costs to Cornish. A credit balance after payment of direct costs is credited to the student as refund for other college expenses.

**WASHINGTON STATE NEED GRANT**

The Washington State Need Grant is received at Cornish by electronic funds transfer (EFT) and disbursed to students according to their signed, dated Student Directive forms. Students may elect a deposit of the semester proceeds into their tuition accounts or into a designated personal bank account. Students electing the latter must be enrolled in e-refund at Cornish.

**FEDERAL AND STATE WORK STUDY PROGRAMS**

The Federal Work Study Program and the State Work Study Program for Washington State residents are need-based aid programs that provide financial assistance to eligible students through part-time employment opportunities on and off-campus. Students receive valuable experience and employers provide some scheduling flexibility to enable students to work while pursuing their course of study. It is the student’s responsibility to find work once awarded. Job postings can be viewed at www.collegecentral.com/Cornish/. Earnings are paid directly to the student according to the employer payroll timeline, at least monthly. Students are limited to 19 work hours per week. Hourly wages vary by position and must meet the current State of Washington minimum wage requirement. For more information, you may contact the Office of Financial Aid at 206.726.5063.

**KEEPPING YOUR AID—MAKING SATISFACTORY ACADEMIC PROGRESS**

Students must make satisfactory academic progress toward graduation within a maximum of six years based on full-time enrollment to continue to receive financial aid at Cornish College of the Arts. Progress is monitored by the Office of Financial Aid at the end of each semester based on 2.0 career grade point average and 66.67% pace of progression requirements. A copy of the Financial Aid Satisfactory Academic Progress Policy may be obtained from the Office of Financial Aid or is available at www.cornish.edu/student_life/financial_.resources/financial_aid/keeping_your_aid.

**SCHOLARSHIPS**

The following is a list of named and endowed scholarships awarded according to donor criteria and department selection to qualifying students. Departments may or may not require a separate student application to participate. Award notification is provided once annually through the student Financial Aid Award Letter as early as February or March.

- Alumni Challenge Endowed Scholarship
- Berthe Poncy Jacobson Endowed Scholarship
- Blick Art Materials Scholarship
- Brotherton Scholarship in Law, Business, Public Service and the Arts
- Carol and Brian Gregory Endowed Scholarship
- Chris Holland Endowed Scholarship
- Christine Howe Endowed Scholarship
- Countryman Endowed Scholarship
- David DeMoss Endowed Scholarship
- Deborah Ann Penna Endowed Scholarship
- Donna Shannon Endowed Scholarship
- Emily Hall Morse Endowed Scholarship
- William Randolph Hearst Endowed Scholarship
- Jack and Sylvia Cluck Endowed Scholarship
- Jack W. Stangle Endowed Scholarship
- Jacob Lawrence Endowed Scholarship
- Joan Franks Williams Endowed Scholarship
- John Cage Merit Scholarship
- John William Warren Endowed Scholarship
- Jon and Mary Shirley Foundation Endowed Scholarship
- Judith Kindler and A. Kyle Johnson Scholarship for Innovation in Visual Arts
- Karen Irvin Endowed Scholarship
- Kreielheimer Foundation Scholarship
- Lynn Goodlad Endowed Scholarship
- Merce Cunningham Endowed Scholarship
- Molly Jo Finnegan Endowed Scholarship
- Music & Art Foundation Endowed Scholarship
- Northwest Painters Scholarship
- Pat Hon Endowed Scholarship
- Peter Vinikow Endowed Scholarship in Jazz Studies
The College establishes tuition and fees each February for the upcoming school year. The list of tuition, fees and estimated expenses for the 2013/2014 academic year is below:

<table>
<thead>
<tr>
<th>Tuition</th>
<th>$33,550</th>
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</thead>
<tbody>
<tr>
<td>Student Fee</td>
<td>$400</td>
</tr>
<tr>
<td>Orientation Fee</td>
<td>$175</td>
</tr>
<tr>
<td>Per credit charge</td>
<td>$1,400</td>
</tr>
<tr>
<td>Housing and Meal Plan (based on double room and 'B' meal plan)</td>
<td>$9,180</td>
</tr>
<tr>
<td>Academic &amp; Artistic Supplies</td>
<td>$1,800</td>
</tr>
<tr>
<td>Personal Expenses</td>
<td>$2,000</td>
</tr>
<tr>
<td>Transportation</td>
<td>$800</td>
</tr>
<tr>
<td>Laptop (Design Majors)</td>
<td>$3,000</td>
</tr>
<tr>
<td>Private Music Lessons</td>
<td>$520-$990</td>
</tr>
<tr>
<td>Department Fees, by major</td>
<td>$100-$300</td>
</tr>
<tr>
<td>Course/Lab Fees (information below)</td>
<td>$25-$500</td>
</tr>
</tbody>
</table>

The most current listing of costs is available at www.cornish.edu. Cornish provides some very helpful tools on the College website including a tuition calculator.

LABORATORY FEES
Courses with laboratories may have additional fees. The Schedule of Classes, published online each semester prior to registration, lists current lab fees.

TUITION PAYMENT DETAILS
Tuition and all fees are due in full 10 days before the first day of class for each semester unless the account has an approved payment plan. It is the student's responsibility to pay tuition and fees regardless of attendance. Students may either:
- Pay semester tuition and fees in full at the beginning of each semester, or
- Enroll in an approved deferred payment plan. Students are expected to read and understand the registration, withdrawal, add/drop, leave of absence, and refund policies of Cornish College of the Arts.

Failure to pay tuition and fees on time will result in late fees and can result in cancellation of registration. Cornish reserves the right to withhold academic transcripts, diplomas, and letters of recommendation for past due student accounts or Perkins loan accounts.

Cornish charges late fees based on the balance outstanding at the time the Office of Student Accounts exercises the late fees. The minimum late fee is $25. Late fees are charged at a rate of $10 for each $1,000 of balance due. Late fees are charged after the due date and at 30-day increments from the due date. Collection costs are added to the past-due amount when it is necessary to refer the account to a collection agency. Collection agency action against a past due student account or Perkins loan balance will be governed by Washington State Law.

PAYMENT PLAN OPTION
The Cornish College Payment plan is designed to finance all or a portion of the bill not covered by financial assistance such as grants, loans and scholarships. The online payment plan begins in July and allows the projected yearly expenses to be spread out over 10 months (July–April). Online Enrollment begins in April. Fees apply for payment plan registration. The plan requires payments be made exclusively with an auto debit contract set up through the students' online Cornish account. Banking information from a verified bank account is required at sign up. Late fees will apply if payments are missed, delayed or auto-debit is cancelled.

ELECTRONIC BILLING, REFUNDS & PARENT ACCESS
Students receive bills, overpayment refunds and may control parent access through the Compass online information system. Students are required to log on to Compass and either accept the E-Refund service or decline the E-Refund service. Students who accept the E-Refund will have refunds direct deposited into their designated bank account. Students who decline to accept the E-Refund will receive refunds from either the fall or the spring semester in the spring semester.

Billing notices are sent to students via Cornish email. Students may access real time billing information and historical statements using Compass. Students can pay many different types of fees, deposits and tuition as well as sign up for the payment plan using Compass. When a student adds a parent to Compass, the parent may receive billing statements, make payments, enroll in a payment plan and access tax information. Parents must be added electronically by the student. If a parent is not added by the student it is assumed the student is exercising FERPA rights and does not want any information shared with the parent. Parent Access in My Online Account does not share any academic information with the parent.

TUITION AND FEE REFUNDS
Tuition refunds are based on three factors:
- The date of the Add/Drop or Withdrawal transaction completed via Compass or submitted by form to the Registration & Records Office.
- A predetermined refund schedule (see below).
- The dollar amount a student has paid toward tuition (cash and/or financial aid). If a credit balance results from withdrawal, a refund check will be mailed to the student.

The following schedule will be followed to determine the percent of refund owed the student who has officially withdrawn from the College:

<table>
<thead>
<tr>
<th>Period</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>On or before the first day of class</td>
<td>100%</td>
</tr>
<tr>
<td>On or before the first Friday of class</td>
<td>75%</td>
</tr>
<tr>
<td>On or before the second Friday of class</td>
<td>50%</td>
</tr>
<tr>
<td>Third week of the semester and beyond</td>
<td>no refund</td>
</tr>
</tbody>
</table>

Lab fees are refunded at 100% until the end of the add/drop period and nonrefundable thereafter.

In the case of complete withdrawal from the College due to exceptional circumstances, the student may petition for relief from the refund schedule. Petitions may be requested by appointment with the Business Manager and must be completed prior to the end of the eighth week of the semester.

Lack of attendance, course abandonment or cancellation of student registration due to lack of payment does not cancel a student's financial obligation.
When a student leaves school or does not register for the next semester, recipients of Stafford and Perkins federal loans must schedule an exit interview with the Financial Aid and the Student Accounts Office. Graduates must complete an exit interview and have their student account paid in full prior to graduation.

HOUSING AND MEAL PLAN REFUNDS
The housing and meal plan contract may be cancelled during its term for the following reasons:

- Completion of graduation requirements
- Withdrawal from the College for at least one semester
- Ineligibility to continue enrollment due to failure to meet academic or other requirements

In the event of such cancellation, the resident must properly check out of their room within 48 hours of notifying Housing and Residence Life of their cancellation, and the following refund schedule applies per semester:

i. 100% refund of housing and unused meal plan funds for the resident who notifies Housing and Residence Life in writing on or before the first day of occupancy and does not move in or check in. The housing deposit is forfeited after July 31 and the meal plan balance is taken to zero when the resident notifies Housing and Residence Life in writing on or before the first Friday after the first class day of the semester. The housing deposit is forfeited and the meal plan balance is taken to zero on date of check out.

ii. 75% refund of housing and 75% unused meal plan funds for the resident who notifies Housing and Residence Life in writing on or before the first Friday after the first class day of the semester. The housing deposit is forfeited and the meal plan balance is taken to zero on date of check out.

iii. 50% refund of housing and 50% unused meal plan funds for the resident who notifies Housing and Residence Life in writing on or before the second Friday of the semester, but after the first Friday of the semester. The housing deposit is forfeited and the meal plan balance is taken to zero on date of check out.

iv. 0% refund of housing and 0% unused meal plan funds for the resident who notifies Housing and Residence Life in writing on or before the second Friday of the semester. The housing deposit is forfeited and the meal plan balance is taken to zero on date of check out.

WITHDRAWAL AND RECALCULATION OF FINANCIAL AID
Federal financial aid recipients who withdraw from Cornish during the first nine weeks (or 60 percent) of the semester will have their financial aid recalculated according to federal guidelines. Depending on the outcome of a recalculations, students may owe all or a portion of their federal loans (to be paid back to their lending institution) and/or all or a portion of the tuition and fees for which they were originally billed.

DISCLAIMER
Fees published in this document are for academic year 2013–2014. Cornish reserves the right to change fees, tuition, and policy.

STUDENT SERVICES

STUDENT LIFE
The Office of Student Life offers a wide variety of programs and services that support the learning and development of all Cornish students. Guiding principles are:

- Community Building
  Providing programs that encourage, enhance and maintain a sense of community on campus.

- Co-curricular Learning
  Providing out-of-class experiences that complement in-class learning.

- Student Support
  Providing programs and services to ensure students’ success and persistence towards graduation.

- Student Involvement
  Providing opportunities for students to take an active role in the Cornish community.

STUDENT CONCERNS
Any student who has a serious concern or complaint should present his or her concern to the Dean of Student Life (206.726.5111). Academic issues pertaining to specific divisions or complaints about instructors should first be directed to the Chair of the Department or Division Director.

HOUSING & RESIDENCE LIFE
Living on campus offers students a unique living-learning experience that nurtures creativity and intellectual curiosity. All new students are required to live on campus and purchase a meal plan for their first academic year. Certain students are eligible to apply for a housing and meal plan exemption. For more information about on campus housing or exemptions visit www.cornish.edu/housing, call us at 206.315.5852 or email housing@cornish.edu.

RESIDENCE HALL CHARGES 2013/14
The following rates reflect the housing cost per student. These rates include all utilities and amenities and are subject to change.

HOUSING RATES

<table>
<thead>
<tr>
<th>Plan Type</th>
<th>Per Semester</th>
<th>Per Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Single Room</td>
<td>$4,425</td>
<td>$8,850</td>
</tr>
<tr>
<td>Double/Triple Room</td>
<td>$3,300</td>
<td>$6,600</td>
</tr>
</tbody>
</table>

MEAL PLAN

<table>
<thead>
<tr>
<th>Plan Type</th>
<th>Per Semester</th>
<th>Per Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Meal Plan A</td>
<td>$1,610</td>
<td>$3,220</td>
</tr>
<tr>
<td>Meal Plan B</td>
<td>$1,290</td>
<td>$2,580</td>
</tr>
<tr>
<td>Meal Plan C</td>
<td>$1,180</td>
<td>$2,360</td>
</tr>
</tbody>
</table>

OFF CAMPUS HOUSING ASSISTANCE
Finding housing in Seattle can be an overwhelming experience. Housing and Residence Life maintains resources for students on web and facebook sites. Students can visit www.cornish.edu/housing or www.facebook.com/CornishOffCampusHousing for regularly updated information. For individual assistance please contact Housing & Residence Life at 206.315.5852 or housing@cornish.edu.

CAMPUS SECURITY
Cornish College of the Arts believes in providing a safe and welcoming environment to enhance the well-being of students, faculty, staff and visitors, along with the protection of all college assets. The Office of Campus Safety & Security is committed to working with all members of the campus community to achieve this goal. The College is located in a downtown urban environment; therefore every member of the campus community is expected to take reasonable precautions to protect themselves and their property.

CORNISH LIBRARY
All incoming freshmen receive an overview of library services and an introduction to academic research and writing during the first year Integrated Studies classes. Through these workshops Librarians help students develop key research skills necessary to achieve their creative and academic goals. Beyond answering reference questions, Cornish Librarians provide research instruction tailored to the visual and performing arts. Librarians are available to help students with their assignments, research and general questions. Additionally, the Curator of Visual Resources is available for advising on visual presentations and visual media. The Cornish Library is located on the 2nd floor in the Main Campus Center. The 30,000-volume book collection focuses on the fine and performing arts, and covers humanities and sciences topics related to the curriculum. The collection also includes 140 periodical subscriptions, 3,200 videos, 5,000 music scores, and 6,100 sound recordings. The library’s Image Collection provides access to an extensive online digital image repository and also houses 45,000 slides covering art, design, architecture and select images of the performing arts.
In addition to the on-site library collection, Cornish students have access to online databases that allow searching for journal articles, digital images, and streaming music and video files. Study areas are equipped with wireless internet access. Other facilities include an audio/visual listening center and a student computer lab.

The online catalog, research databases, and information about all library services are available at www.cornish.edu/library.

CAREER AND JOB ASSISTANCE
Student Affairs provides the following job and career services for Cornish students and alumni:

- Online career services: View postings of work study and non-work study jobs, internships, and volunteer opportunities, apply for positions, and post your resume and portfolio.
- Career materials and information.
- Career Fairs.
- Individualized assistance.
- Internet access for expanded searches related to work and graduate schools.

For more information contact the Student Life Program Coordinator at 206.726.5098 or www.cornish.edu/career for assistance with career information and resources.

COUNSELING SERVICES
Counseling Services assists students with their academic and artistic pursuits by providing supportive mental health counseling, referrals in the Seattle community when appropriate, and outreach programs that promote students’ mental health and emotional well-being. Our services are preventative and educational in nature and are offered from a developmental perspective. For more information visit: www.cornish.edu/student_life/studentsupport/counseling_services/ or call 206.726.5027.

DISABILITY SUPPORT SERVICES
The Office of Student Life facilitates access to programs, activities, and services for students with disabilities. Utilizing documentation of disability and information obtained in consultation with the student, the Student Life Program Coordinator assesses the individual impact of a student’s disability on his/her ability to access the educational process and identifies reasonable academic adjustments/accommodations. Accommodations may include: academic advising, accessible facilities, alternate education media, alternate testing, interpreters, mobility assistance, note taking, personal counseling, priority registration, specialized equipment, and/or access to books on tape.

The Office of Student Life promotes self-advocacy for students with disabilities and teaches them self-advocacy skills. Please contact the Student Life Program Coordinator at 206.726.5098 or visit www.cornish.edu/disability to request information, learn about transition and resources or to inquire about arranging for accommodations.

HEALTH & WELLNESS
The Office of Health & Wellness Promotion invites all students to take advantage of our wellness programs. We offer programs, resources, and education materials on a variety of college-health related issues to assist each student in reaching their personal, academic and career goals. For more information visit www.cornish.edu/student_life/student_support/wellness_and_health/, or call 206.726.5003.

STUDENT HEALTH INSURANCE
Cornish College of the Arts provides an Accident Injury Insurance Policy for students who are enrolled in three or more college credits. All students enrolled for at least three credits are automatically enrolled at no additional fee.

This blanket accident insurance is provided to cover injuries to students who are hurt in the process of an academic endeavor (class, rehearsals etc). Note that this coverage is in excess and secondary to any existing primary healthcare insurance plan that a student is enrolled in – the Blanket Accident program may pay benefits after claims have been submitted to the primary insurance carrier. This policy covers accidents on Cornish property during school events or activities and does not cover illness.

STUDY ABROAD
Cornish maintains consortium agreements with Arcadia University and with Butler University through which students in their junior year may pursue a semester of study abroad. Students must have at least a 3.0 career GPA by consortium agreement. Arcadia and Butler sponsor programs in a number of countries, including England, Greece, Italy, Australia, Mexico, New Zealand, Scotland, and Spain.

Students may attend out-of-consortium school by permission of the Registrar. If the program of study is approved, the Registrar will request a consortium agreement with the receiving institution.

Students who are approved to attend a school through the college’s consortium with Arcadia University or Butler University, and students wishing to attend an out-of-network school with whom the Registrar establishes a consortium agreement, may request the use of federal, state, and meritorious institutional financial aid to fund their study abroad.

All coursework must be approved in advance if it is to be used to meet Cornish College degree requirements. Interested students should apply through the Registration and Records Office. Students should plan on applying no later than nine months before the term of intended study; see the Study Abroad page of the website for deadlines. Ideally, students are encouraged to contact the Registration and Records Office at the end of the fall term of their sophomore year.

CORNISH STUDENT LEADERSHIP COUNCIL (CSLC)
The mission of the CSLC is to serve as a voice and a liaison for the student body to promote campus-wide community by: providing a forum for discussion, communicating to the faculty and administration, implementing projects and events, and providing oversight of funds distributed to student interest groups. The CSLC meets weekly during the academic year. Meetings are open to all students and members of the Cornish community. For more information call 206.726.5003 or email Cornish Student Leadership Council at CSLC@cornish.edu or find “Cornish Student Leadership Council” on Facebook.

STUDENT INTEREST GROUPS
Student Interest Groups (SIGs) provide opportunities outside the classroom for Cornish students to participate in educational, intellectual, interdisciplinary and cultural events and/or services to their members or the College. We encourage students at Cornish to join or form SIGs to share mutual interests. If you are interested in helping to develop and/or participate in such groups, call 206.726.5003, email studentlife@cornish.edu, or go to www.cornish.edu/student_life/sig/ to see previous SIGs and how to start your own SIG.
STUDENT RIGHTS & RESPONSIBILITIES

A CODE OF STUDENT CONDUCT
Higher education plays a vital role in developing future leaders by providing students aspiring to become practicing artists with educational opportunities both in and outside the classroom. As an institution that nurtures creativity and intellectual curiosity, Cornish College of the Arts is dedicated to preparing students to contribute to society as artists, citizens and innovators. All Cornish students are presented with rights, privileges, and opportunities by choosing to become a member of the Cornish community. In order for Cornish community members to live and learn in harmony, they must assume responsibility for their actions and respect the rights of others. Cornish College of the Arts expects and requires all of its students to develop, adhere to, and maintain high standards of scholarship and conduct. The Student Rights and Responsibilities: A Code of Student Conduct (The Code) is the guiding document for Cornish community standards, and outlines all rights and responsibilities afforded to Cornish students. All students are responsible for reading and understanding the information in this document found at www.cornish.edu/student_life/conduct/. For further information regarding Student Rights and Responsibilities: A Code of Student Conduct please refer to the above link or contact the Dean of Student Life at 206.726.3111.

ACADEMIC FREEDOM
Students have the following rights regarding academic freedom:
- Students are guaranteed the rights of free inquiry, expression, and assembly on College property that are generally open and available to the public.
- Students are free to pursue appropriate educational objectives from among the College’s curricula, programs, and services.
- Students shall be protected against prejudicial or arbitrary and capricious academic evaluation. At the same time, they are responsible for maintaining the standards of academic performance established by each of their instructors.
- Students have the right to a learning environment that is free from unlawful discrimination, inappropriate and disrespectful conduct, and all forms of harassment.
- Students are protected against improper disclosure of information about their views, beliefs and political associations that may be acquired by Cornish instructors, advisors, and counselors. Such information is considered confidential.
- Students have the right to privacy of all student records, according to the Family Educational Rights and Privacy Act (FERPA) of 1974.

ACADEMIC HONESTY
The College demands a high level of artistic and academic honesty on the part of students. No form of academic dishonesty will be tolerated. Acts of academic dishonesty include the following: cheating on an examination; stealing examination questions; substituting one person for another at an examination; substituting a work of art not your own in a critique; falsifying data; destroying, tampering with, or stealing a computer program or file; and plagiarism.

ATTENDANCE
Students are responsible for meeting the faculty’s expectations for class attendance and punctuality. It is the student’s responsibility to become aware of and follow the attendance policies set within individual courses or by the department in which they are enrolled. In the United States and the State of Washington, many holidays are recognized as legal holidays. Cornish College of the Arts recognizes these legal holidays and does not hold classes on these days. For the dates of holidays observed by Cornish, please review the Academic Calendar printed on page 15 or on the Cornish website.

Cornish recognizes that our community is diverse in background and religious affiliation and wants to ensure that our students are supported in the practice of their personal religious faith. Students are excused on major holidays of their faith should they wish to observe such holidays. These include, but are not limited to: the Christian holidays of Christmas and Easter; the Jewish holidays of Yom Kippur, Rosh Hashanah, and the evening of the first night of Pesach; and the Muslim holidays of Eid al-Fitr and Eid al-Adha. Students who observe religious holidays during class times are responsible for informing their teachers in advance and for making up any missed class work.

DIRECTORY INFORMATION
Cornish College of the Arts will release to third party inquiry information that is defined as “Directory Information.” Directory information consists of: student name, email address, phone number, photographs, department and major, dates of attendance, and degrees and awards. Students may request that Directory Information remain confidential by submitting the request in writing to the Registration and Records Office or online using Compass. See also Student Privacy/Family Education Rights and Privacy Act (FERPA) in this section.

CHANGE OF NAME
Students who request that their legal names be changed on academic and financial records must provide the Registrar with an original social security card, passport, marriage certificate or court order that certifies that the student has legally changed his or her name. Records will be amended after the Registrar has reviewed and approved the appropriate documentation. The Registration & Records Office will be responsible for notifying College staff of the name change. Copies of the name change documentation will be retained in the student’s academic file.

CHANGE OF GENDER
Students who request that their gender be changed on college records must provide the Registrar with an original social security card, driver’s license reflecting changed gender, passport or court order that certifies that the student has legally changed his or her gender. Records will be amended after the Registrar has reviewed and approved the appropriate documentation. The Registration & Records Office will be responsible for notifying College staff of the gender change. Copies of the gender change documentation will be retained in the student’s academic file.

FREEDOM OF ASSEMBLY AND ASSOCIATION
Students shall have the right of assembly on College property, provided that such assembly shall:
- Be conducted in an orderly manner.
- Not interfere with vehicular or pedestrian traffic.
- Not interfere with classes, schedules, meetings, ceremonies, or with educational and administrative functions of the College.
- Not interfere with the regular activities of the College.
- Not cause damage or destruction to College property or private property in college facilities.

FREEDOM OF EXPRESSION
Students are free to examine and discuss all questions of interest to them and to express opinions publicly and privately. They are free to support causes, provided they do so in an orderly manner that does not disrupt the regular operation of the College or violate the Code of Student Conduct. It is essential for students to understand that they speak only for themselves, and not the College, in any public expression and demonstration. Class instructors should encourage free discussion, inquiry, and expression relative to the course subjects. Students are free to take exception to the information or views offered and to reserve judgment about matters of opinion. However, they are still responsible for learning the content and completing all assignments of any course taken for credit.
SEXUAL MISCONDUCT POLICY
Cornish College of the Arts affirms respect, responsibility, and caring between all persons. Conduct constituting a sexual offense, such as rape, acquaintance rape or sexual assault, will not be tolerated. Behavior of this nature is inconsistent with our values, and is a violation of the Code of Student Conduct, College policy and state and federal law. Students or employees committing a sexual offense in any form can be prosecuted under the Washington State Criminal Code (Title 9A RCW). Students may also be disciplined under the Code of Student Conduct. For the Student Sexual Misconduct Policy visit www.cornish.edu/content/docs/student_life/StudentRightsResponsibilities-2011.pdf or for more information call Adrienne Bolyard, Title IX Coordinator at 206.726.5021 or Jerry Hekkel, the Dean of Student Life at 206.726.5111.

EQUAL OPPORTUNITY
Cornish College of the Arts does not discriminate in education or employment on the basis of: gender, race, national origin, religion, age, marital status, sexual orientation, disability or veteran status. This policy is consistent with relevant federal regulations and statutes, including those pursuant to Title IX of the Education Amendments of 1972, Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act. Questions regarding the application of this policy and information on services for disabled persons may be referred to the Dean of Student Life or the Director of Human Resources.

Consistent with the requirements of Title IX of the Education Amendments of 1972 and its implementing regulations, Cornish College of the Arts has designated the Dean of Academic Services responsible for coordinating the College’s Title IX compliance.

Students or employees with concerns or complaints about discrimination on the basis of sex in employment or an education program or activity may contact the Title IX coordinator:

Adrienne Bolyard
Dean of Academic Services & Registrar
206.726.5021
abolyard@cornish.edu

Individuals may also contact the Office for Civil Rights of the U.S. Department of Education.

STUDENT ART WORK
Any original work of art or other forms of intellectual property shall belong to the student(s) who created them. The College reserves the right to photograph, reproduce, and use for display the works of art produced by students enrolled in its academic programs. Cornish does not insure student work, nor is it responsible for work stored or exhibited in Cornish-owned or rented facilities.

PUBLIC RELATIONS & PUBLICITY
Cornish College of the Arts routinely documents campus life, events, exhibitions and student artwork, which may be used in the College’s publications, website, press releases or other mediums for publicity, promotion, advertising or exhibition. Students who do not wish to be photographed, video-or audio-taped, or who do not want to have their written comments reproduced in publications or publicity by the College must notify Registration and Records during registration. College photographers wear Cornish ID when shooting and students may choose to opt-out of those photos. The College recognizes the importance of crediting artwork and photos, and reasonable efforts will be made to do so as space, time and format permit.

STUDENT PRIVACY/FAMILY EDUCATION RIGHTS AND PRIVACY ACT (FERPA)
The right to privacy, as provided by the Buckley Amendment (the Family Educational Right to Privacy Act or FERPA), requires that Cornish College of the Arts refrain from disclosing a student’s academic information to a public or private person or agency without prior permission from the student. Students may review their educational records, excluding recommendations, evaluations, and other private notices, by contacting the Registration and Records Office. The College is allowed to define which administrators, faculty, staff, and outside agencies will be allowed access to student records. Students can obtain a copy of the Educational Privacy Statement from the Registration and Records Office, along with the procedure for requesting to inspect educational records. This procedure is also printed in the Student Handbook. Students have the right to file complaints concerning any alleged failures to comply with this act.

SOLOMON AMENDMENT
In accordance with the Solomon Amendment, Cornish College of the Arts is required to disclose name, address, phone number, date of birth, major, and class level of all enrolled students upon request of any branch of the military. The 1996 Solomon Amendment provides for the Secretary of Defense to deny federal funding to institutions of higher learning if they prohibit or prevent ROTC or military recruitment on campus.

STUDENT RIGHT-TO-KNOW AND CAMPUS SECURITY ACT (CLERY ACT)
Cornish College of the Arts issues a report of persistence and graduation rates on July 1 of each year. Persistence rates track the number of students that continue their education from semester to semester. Graduation rates track the number of students that graduate from a given incoming class. This information is available through the Registration and Records Office. Cornish College of the Arts issues a report of crime statistics on October 1 of each year, as mandated by the Clery Act. The crime statistics report includes a three-year summary of crime statistics, campus security policy, the law enforcement authority of campus security, and where students should go to report crimes. This information is published through Campus Security, and is available to interested parties at any time upon request. The crime statistics report is also posted on the college website.
Cornish College has established academic requirements and standards which must be met for successful completion of individual courses and a baccalaureate degree. These requirements and standards are printed in the Cornish College of the Arts Catalog (this publication) and the Student Handbook (www.cornish.edu/student_life/handbook).

Department chairs, faculty members, and the Registrar will provide guidance in academic matters, but students are responsible for understanding the academic policies as well as the successful progress and completion of their own program. The full Academic Policy is available through the Registration & Records Office.

REGISTRATION
Current Cornish students register in advance for fall and spring semesters via the online student information system, Compass, and during registration periods assigned by the Registration & Records Office. The Registration & Records Office assigns advance registration periods to students based on the number of credits accumulated by the last completed term. Students are responsible for meeting with their department chair or academic advisor in advance of their registration appointment to plan their schedule and review degree progress. Department staff will inform students of their procedure for scheduling advising appointments. New students will meet with an academic advisor and register during selected New Student Summer Registration days. The Office of Admission will inform new students of the time and location of their advising and registration appointment, along with any needed preparation.

Detailed procedures for all matters pertaining to class registration are published in the Academics section of Compass. Students can contact the Registration & Records Office with questions or to clarify policy and procedure.

ADDING AND DROPPING COURSES
Students may add courses or change course sections up through the first eight days of each semester (the Add/Drop Period.) Students may drop courses up through the 11th week of classes, but after the first eight days of the semester, a non-punitive withdrawal grade (W) is noted on the student's transcript. After the Add/Drop Period ends, students must withdraw from a course in person in the Registration & Records Office. A student who stops attending a course without officially dropping it, known as course abandonment, receives an F, which is calculated into the grade point average.

CREDIT LIMIT PER SEMESTER
Students may register for up to 18 credits each semester. Students with a 3.00 GPA or higher who wish to register for an overload must receive written permission from the Registrar and/or Provost. Additional per-credit tuition fees will be charged. (See the Tuition & Fees page of the Cornish website for current tuition fees.)

REPEATED COURSES
Students may repeat a course, but unless otherwise specified in the course description, the course will fulfill a degree requirement only once. Subsequent grades for repeated courses will not cancel the initial grade; rather, both grades will be included in the calculation of the student's grade point average. Students cannot receive financial aid for repeated courses except when taken in fulfillment of a requirement.

CLOSED CLASSES
As courses fill during registration, students are encouraged to register for alternate choices and to check Compass regularly for changes to section status (Open/Full.)

INDEPENDENT STUDY
Department curricula are assumed by the College to provide a complete training path. Upon attaining sophomore, junior or senior class standing, a student may be permitted a career total maximum of six credits of Independent Study, which must consist of research outside the established curriculum and otherwise unavailable in any department. Independent Study is defined as student performed research and study.

GROUP STUDY
Group Study is defined as project based study, research, or other learning experience, that is developed by student(s) or a department to augment existing curricula. Group study must be approved by the department and structured by clearly defined criteria and with learning outcomes. There is a five student minimum enrollment required for all group study courses with a maximum enrollment of nine (9) students per course. Students may not enroll in more than one Group Study per semester.

TUTORIAL STUDY
Tutorial study is a variable credit course defined as college-level complementary training which may include study, research, or other learning experience. Students may apply for tutorial study after meeting with their department chair and by submitting a Tutorial Study application to the Registrar. This course meets once a week for the full semester. Students may enroll for two or three credits in this course. There is an individual instruction fee charged for each tutorial course enrolled.

Two credit tutorial fee: 260.00
Three credit tutorial fee: 495.00

CONCURRENT ENROLLMENT
Once a student begins attending courses at Cornish College, advance approval is required for concurrent enrollment at another institution if the student intends to transfer courses to satisfy Cornish degree requirements. Without advance approval, coursework that is completed at another institution while a student is enrolled at Cornish will not be applied toward degree requirements and will not be considered for transfer. Occasionally, talented young students are ready to pursue studies at the college level while completing their high school graduation requirements through concurrent enrollment. Please contact the Office of Admission for details.

COURSE ABANDONMENT
Abandoning courses by ceasing to attend, or by telling the instructor that you do not intend to complete the course does not constitute withdrawal; official procedures are required to withdraw from a course or the College. Failure to complete a course or the semester does not cancel a student's obligation to pay tuition, fees, and other charges in full. Moreover, students will receive a grade in all courses for which they have registered, regardless of whether or not they attend. Once the add/drop period has ended, all withdrawals must be done in person at the Registration & Records Office.

WITHDRAWAL FROM THE COLLEGE
Students may completely withdraw from the semester up until the last day of the 11th week of the semester. Students should meet with their department chair for academic advising before pursuing this route. Students should also carefully review the grading and tuition refund policy as part of their decision to withdraw from the College. Unless the student formally requests a Leave of Absence, a complete withdrawal from the term will be understood to indicate that the student is officially withdrawing from Cornish. Once the add/drop period has ended, all withdrawals must be done in person at the Registration & Records Office. If a student wishes to return to the College after withdrawing, they should contact the Office of Admission and follow the readmission policy and procedure.

LEAVE OF ABSENCE
A formal Leave of Absence can be requested for up to one academic year by students who have completed at least one semester at Cornish in good academic standing. A Leave of Absence essentially reserves a student's place in the department for the duration of the leave. If new degree requirements are instituted while the student is on Leave of Absence, that student need only complete the degree requirements in place at the time of the student's departure.

Students who wish to return from a Leave of Absence must complete an application to return and submit it to the Registration & Records Office. Once the application to return is processed, the student may register during Continuing Student Advance Registration. Students receiving financial aid should also contact the Office of Financial Aid at the same time and complete all necessary paperwork as instructed. Procedures will vary, depending on whether the student is returning in the spring or fall semester.

NON-MATRICULATED ENROLLMENT
Students interested in taking classes without obtaining a degree from Cornish can take classes through the College's Non-matriculatated Student Program. Registration for classes is through the Registration and Records Office. Students must be at least 16 years of age to enroll in credit or noncredit classes on a non-matriculated basis. Students may enroll for no more than nine credits per semester, and only the first 16 semester hours of credit attained on a non-matriculated basis can be applied to a degree program at Cornish. Financial Aid is not available to non-matriculated students.
GRADE changes
Courses can be taken for one of three grade options: Letter grade, Pass/Fail, and Audit (No Credit). Students who elect Pass/Fail or Audit grade options must inform the Registration & Records Office of this choice in person before the end of the add/drop period. Students may elect to take up to six credits of Arts Electives with a Pass/Fail grade option. The Pass grade (“C” or better) does NOT impact GPA, although the credits are calculated into the student’s total Career Hours. Should a student fail a course taken as Pass/Fail, both the failing grade and attempted hours are calculated into the student’s Term and Career GPAs. Humanities and Sciences requirements and/or major requirements (unless designated by the department curricula) may not be taken on a Pass/Fail basis. Courses taken as audit are not awarded college credit and cannot count towards degree requirements. Audited courses should be considered as courses taken for personal enrichment only; see the Tuition & Fees page of the Cornish website for the special tuition rate for this grade option.

- Grade changes
  The course instructor must submit grade corrections and/or changes through Compass by the ninth week of the next regular semester.

- Incomplete grades
  To receive an incomplete grade, a student must agree upon and complete an Incomplete Grade Contract with the instructor. This contract should be approved by the student’s department chair and submitted to the Registration & Records Office by the last day of the semester. Changes for Incomplete grades must be submitted to the Registration & Records Office by the 9th week of the next regular semester.

GRADE POINT AVERAGE
Only graded courses taken in residence at Cornish are calculated into the grade point average. The letter grade point equivalent is multiplied by the number of credits attempted, which gives the total grade points for a class. For example, a “C” (2.0) in a three-credit course equals 6.0 grade points. Total grade points for term and career are then divided by total graded credits to calculate the term and career grade point averages.

Cornish College of the Arts faculty uses the following grading system:

<table>
<thead>
<tr>
<th>Grades Calculated within GPA</th>
<th>A</th>
<th>4.0 grade point</th>
</tr>
</thead>
<tbody>
<tr>
<td>A-</td>
<td>3.7 grade point</td>
<td></td>
</tr>
<tr>
<td>B+</td>
<td>3.3 grade point</td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>3.0 grade point</td>
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<tr>
<td>B-</td>
<td>2.7 grade point</td>
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<tr>
<td>C+</td>
<td>2.3 grade point</td>
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</tr>
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<td>C</td>
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<tr>
<td>C-</td>
<td>1.7 grade point</td>
<td></td>
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<tr>
<td>D+</td>
<td>1.3 grade point</td>
<td></td>
</tr>
<tr>
<td>D</td>
<td>1.0 grade point</td>
<td></td>
</tr>
<tr>
<td>D-</td>
<td>0.7 grade point</td>
<td></td>
</tr>
<tr>
<td>F</td>
<td>0.0 grade point</td>
<td></td>
</tr>
</tbody>
</table>

Grades Not Calculated within GPA
- Pass (C or better)
- Non-Credit Audit
- No Grade Submitted by Instructor
- Withdrawn
- Incomplete

Grade reports are posted at the end of each term and available to the student through Compass.

ACADEMIC TERM HONORS
Full-time students whose semester grade point average is between 3.85 and 4.00 are placed on the Honor’s List. These honors are recognized by a reception hosted by Student Life and by a special letter of commendation to the student, a copy of which is maintained in the student’s academic file.

ACADEMIC STANDARDS
The Academic Standards Committee is responsible for the development of the grading and evaluation policy at Cornish. In addition, the committee also addresses decisions pertaining to academic probation and suspension of students, as well as student petitions of College regulations. The Academic Standards Committee is comprised of the Provost, Associate Provost, department chairs, Dean of Student Life, Dean of Enrollment and the Registrar. It meets at the end of each regular academic term to review and/or report on student progress. The following information defines minimum academic standards and possible actions as mandated by college policy.

- Good Academic Standing
  Students are required to maintain a 2.0 minimum career grade point average during the course of their studies.

- Academic Warning
  Academic warning is given when a student’s semester grade point average falls below the minimum good academic standing requirements (2.0).

- Departmental Probation
  Departmental Probation precedes Departmental Suspension and serves as a warning action. It is based on concerns with the student’s artistic conduct and/or development and academic performance.

- Academic Probation
  Students are placed on academic probation when their career grade point average falls below minimum academic standing requirements (2.0). If a student is placed on academic probation for two consecutive regular semesters, the student may be suspended from further study at the College.

- Department Suspension
  Departmental Suspension is an action initiated by the student’s department in conjunction with the Academic Standards Committee, and is based on the concerns with the student’s artistic behavior and/or development. Departmental Suspension restricts students from pursuing their studies in that particular department for one year. After this period, they may petition to return to the department.

- Academic Suspension
  A student may be suspended if the career grade point average remains below the required minimum grade point average (2.0) for two consecutive semesters of attendance. An academically suspended student who wishes to return to Cornish must petition the Academic Standards Committee after one academic year has passed. The student must then formally reapply to the College through the Admission Office.

- Expulsion
  A student may be expelled for unacceptable academic and/or artistic conduct. This action is based on a recommendation by the Academic Standards Committee, is noted on the student’s transcript, and prohibits return to Cornish for any further study.

GRADE FORGIVENESS
A student who receives a grade of C- or below in a course at Cornish College of the Arts may apply to repeat the course one time under the Grade Forgiveness Policy. Both courses and grades will be posted to the permanent record. The grade of the second attempt, whether higher or lower, will be used in calculating the cumulative grade point average and for completion of degree requirements. Course credits will be counted only once toward a degree.

ACADEMIC AMNESTY
Readmitted students may petition the Academic Standards Committee for Academic Amnesty for grades earned at Cornish College of the Arts five or more years prior to readmission. Although the original grades will appear on the transcript, grades granted academic amnesty are not included in the students grade point average or credit-hour totals. Academic Amnesty can be granted only for an entire term’s coursework. Once granted, a student may not apply any courses from that term to current degree requirements.

TRANSCRIPTS
Cornish College of the Arts has authorized the National Student Clearinghouse to provide transcript ordering online. Students can order transcripts with this service using any major credit card, an e-mail address and a signed consent form. A processing fee of $5.00 will be charged for the first copy, and $2.75 for each thereafter (if ordered within a single session). Official transcripts require three to five days for processing. The official transcript bears the signature of the Registrar, the College seal, and date of issue. Unofficial transcripts are free of charge and may be printed directly from Compass, or requested in writing from the Registration and Records Office.

TRANSFER/NONTRADITIONAL CREDITS
Transfer credit will be awarded for college-level, nonremedial coursework with a grade of C or better from regionally accredited colleges or universities. The Registration & Records Office staff and department chair and/or academic advisor will evaluate all transfer work and assign Cornish course equivalencies and credits. Credits from quarter-based institutions transfer to Cornish at a 3:2 ratio. No more than 70 transfer credits (including
THE NEDDY AT CORNISH PROGRAM
The Neddy at Cornish is an annual artist award program supported by the Behnke Foundation and housed at Cornish College of the Arts in memory of Robert E. (“Ned”) Behnke and in celebration of his life as an artist. Each year, two $25,000 unrestricted awards are given—one in painting and one in any medium or combination of media grounded in the visual arts—to artists living and working in the greater Puget Sound region. In addition, there are year-long events, lectures, and exhibitions in support of the program.

THE AICAD/New York Studio Residency Program (NYSRP)
Application to NYSRP is open to upper-level undergraduate students working in the visual arts in a wide range of disciplines and genres from the participating Association of Independent Colleges of Art and Design (AICAD) member schools. You are eligible to apply if you are currently enrolled at a participating AICAD school as a 3rd year or 4th year undergraduate student.

MOBILITY STUDY THROUGH AICAD (Association of Independent Colleges of Art and Design)
Cornish College participates with other AICAD schools to provide an opportunity for Art and Design students to study at another AICAD school in the US or Canada. This one semester program is open primarily to full-time students in their junior year who are in good standing and who otherwise meet eligibility requirements of their specific program.

INTERNSHIP
The internship is intended to be a professional experience working in the student’s area of interest. In consultation with their departments, students will be guided through the process of procuring an internship.

INTERARTS
IA 115 Stage Makeup 1 Credit, Fall/Spring
Learn techniques of makeup for the stage, including character, corrective, old age, and special effects.

IA 200 The Art of Yoga 2 Credits, Fall/Spring
The class provides centering, breathing, and relaxation techniques.

IA 202 Words/Pictures: Cast of Characters 2 Credits, Rotating
Students will explore processes for creating rich narratives using the tools of theater and comics. There is much overlap in the topics explored in a theater class and in a comics class: developing complex characters (naturalistic, archetypical, stylized), rich storylines (based on understanding of a character, and exploration of plot structure), naturalistic versus stylized dialogue and timing and rhythm in a narrative arc.

These topics are relevant to all disciplines’ and the final project will include active and static art forms including the exploration of two or more of the following: music, dance, poetry and comics.

IA 207 Tai Chi Chuan 2 Credits, Spring
Introduction to the Chinese Martial Art/Exercise System of Tai Chi Chuan. The 24 Movement Simplified Form from the Chen Style of Tai Chi Chuan will be taught. Tai Chi Chuan training develops smooth fluid movement, increases circulation, physical strength, balance, focus, and clarity of intention. Supplemental exercises will also be taught to enhance the student’s experience, and increase the benefits of form practice.

IA 264 Special Topics in Film History 3 Credits, Fall/Spring
A variety of focused inquiries into film history, with courses applying specific philosophical concepts to the study of significant directors, actors, genres, national cinema, etc. (Recent examples include “The Transatlantic Life”)

ACADEMIC POLICIES CONTINUED
AP/CBE/PLE credits detailed below) can be applied toward a student’s degree. All students must complete at least 60 credits in residence at Cornish. Students who have earned a BFA or BA degree from a regionally accredited U.S. institution prior to admission to Cornish will automatically transfer in a minimum of 30 credits, and thus satisfy the Humanities and Sciences requirement. Students who have earned a B5 from a regionally accredited U.S. institution prior to admission to Cornish will automatically transfer in a minimum of 12 credits in satisfaction of the First-Year Studies requirement. Students who have earned an AA transfer degree from a Washington State community college under the Direct Transfer Agreement (DTA) program prior to admission to Cornish will automatically transfer in a minimum of 30 credits, and thus satisfy the Humanities and Sciences requirement.

ADVANCED PLACEMENT CREDIT (AP)
Advanced Placement credit may be awarded on the basis of the College Board Advanced Placement exams taken prior to enrollment at Cornish. Official copies of the test results must be submitted to the Office of Admission as a part of the admission process. Exam results may be no more than five years old at the time of application to a degree program. No more than six semester credits of non-studio coursework can be satisfied through the AP, CLEP or IB exams. AP exam scores of 5, 4, and 3 are accepted for college credit by Cornish. Studio Art examinations are not accepted for college credit in the major at Cornish. Please refer to the Registration & Records Academic Policies section of the Cornish website for an explanation of how AP credits are awarded.

COLLEGE-LEVEL EXAMINATION PROGRAM (CLEP)
Cornish accepts credits for the College-Level Examination Program (CLEP) subject examinations if the student has scored in the 50th percentile or higher. Official copies of the test results must be submitted to the Office of Admission as a part of the admission process. Exam results may be no more than five years old at the time of application to a degree program. Credit will not be granted for the general CLEP examination. Up to six credits may be satisfied through IB, AP and/or CLEP results.

INTERNATIONAL BACCALAUREATE (IB)
Cornish may award three semester credits (or more) for Higher Level Subject Exams with a score of 5, 6 or 7. Official copies of the test results must be submitted to the Office of Admission as part of the admission process. Exam results may be no more than five years old at the time of application to a degree program. Up to six credits may be satisfied through IB, AP and/or CLEP results. Please refer to the Registration & Records Academic Policies section of the Cornish website for an explanation of how IB credits are awarded.

CREDIT BY EXAM (CBE)
Students who have learned the subject matter of a particular course on their own may petition for credit by proof of proficiency in their freshman or sophomore year. The fee is $30 per credit challenged. A maximum of 30 credits of combined CBE and PLE credit may be awarded.

PRIOR LEARNING EXPERIENCE (PLE)
Students who have documented college-level education and/or experience that is not transferable may petition for prior learning experience credits in their freshman or sophomore year. Awarded PLE credits must apply directly to the student’s degree requirements at Cornish College of the Arts. Typically, PLE credit is considered for study at non-accredited institutions, extensive volunteer or paid work in the field of study, or private instruction. The fee is $30 per credit evaluated. A maximum of 30 credits of combined CBE and PLE credit may be awarded.
The course culminates in creating a special interdisciplinary arts performance at the end of the semester. NOTE: If you’re looking to collaborate with artists from disciplines other than your own major, this is the course for you! Recommended and open to all students.

IA 484 Creating Digital Drama 2 Credits, Spring
An intensive course in the creation, casting, production, directing, editing, and performance of short dramatic pieces intended for posting on the internet. Course also covers issues of copyright protection. Through a juried selection process the strongest pieces are approved for posting.

DEGREE PROGRESS, REQUIREMENTS & GRADUATION

For students admitted Fall 2013, a Bachelor of Fine Arts (BFA) or Bachelor of Music (BMus) from Cornish College of the Arts consists of the following basic requirements:

ART

<table>
<thead>
<tr>
<th>Credits in Major</th>
<th>Humanities &amp; Sciences</th>
<th>College Electives</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>85</td>
<td>30</td>
<td>6</td>
<td>121</td>
</tr>
</tbody>
</table>

DANCE

<table>
<thead>
<tr>
<th>Credits in Major</th>
<th>Humanities &amp; Sciences</th>
<th>College Electives</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>91</td>
<td>30</td>
<td>6</td>
<td>127</td>
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</table>

Cornish College Dance students may earn a certificate in Pilates Mat by completing a five-course sequence and a Pilates Mat Intensive course. Contact the Dance department for more information.

Professional Dancers with extensive professional experience may qualify for our Professional Dancers Program, which awards up to two years of credit for significant professional experience. For more information, contact the Dance Department.

DESIGN

<table>
<thead>
<tr>
<th>Credits in Major</th>
<th>Humanities &amp; Sciences</th>
<th>College Electives</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>85*</td>
<td>30</td>
<td>6</td>
<td>121</td>
</tr>
</tbody>
</table>

*MFA Interior Design completes 86 credits in the major, for a total of 122.

MUSIC

<table>
<thead>
<tr>
<th>Credits in Major</th>
<th>Humanities &amp; Sciences</th>
<th>College Electives</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>92</td>
<td>30</td>
<td>6</td>
<td>128</td>
</tr>
</tbody>
</table>

The Artist Diploma in Early Music is a one-year, post-baccalaureate, performance-oriented program designed for students already performing at a high level who seek additional intensive private instruction, coaching, and ensemble performance experience. Enrollment in this highly selective program is limited to 12 artists; both vocalists and instrumentalists are encouraged to apply.

PERFORMANCE PRODUCTION

<table>
<thead>
<tr>
<th>Credits in Major</th>
<th>Humanities &amp; Sciences</th>
<th>College Electives</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>90</td>
<td>30</td>
<td>6</td>
<td>126</td>
</tr>
</tbody>
</table>

Each department publishes a Model Program to guide students through their degree. Students should refer to the section for their major and the Model Program to learn what is required within the major in order to graduate.

CATALOG YEAR

If degree requirements change during the time a student is enrolled at Cornish, the student may choose to complete a degree under the new requirements or elect to continue under those in effect at the time of initial enrollment. The provisions of the two programs cannot be combined. To ensure graduation within four years and timely progression in class standing, students should complete between 30 and 33 credits each year and closely follow their model program. Class level is based on a student’s total (career) earned credits:

- Freshman: 0 – 29 credits
- Sophomore: 30 – 59 credits
- Junior: 60 – 89 credits
- Senior: 90 credits and above
ACADEMIC LIFE CONTINUED

COLLEGE ELECTIVE REQUIREMENT
Students are required to take six credits of coursework outside their major area of study. Refer to the Schedule of Classes each semester for courses that are indicated as “College Electives” and are open to non-majors. Selected courses will be opened to non-majors at the conclusion of Advance Registration. Students will be notified when these courses open to enrollment by non-majors.

HUMANITIES AND SCIENCES REQUIREMENTS
As part of their BFA or BMus degree, students will complete a minimum of 30 credits in Humanities and Sciences (HS) coursework. The program is organized around a first-year Integrated Studies experience, after which students select additional HS coursework from the three main study areas: Humanities, Science, and Social Science. HS elective coursework affords students the opportunity to focus more closely on specific areas within the HS curriculum. Humanities and Sciences coursework must meet the following credit minimums within each distribution area:

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>HS Integrated Studies</td>
<td>12</td>
</tr>
<tr>
<td>HS Humanities</td>
<td>3</td>
</tr>
<tr>
<td>HS Science</td>
<td>3</td>
</tr>
<tr>
<td>HS Social Science</td>
<td>3</td>
</tr>
<tr>
<td>HS Elective</td>
<td>9</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>30</strong></td>
</tr>
</tbody>
</table>

As part of the HS coursework, all students are required to complete one full year (six credits) of English Composition, either through the Integrated Studies first year experience, transfer credits, AP/CLEP/IB exams, or completion of two semesters of Composition (HS 103 and HS 381).

GENERAL GRADUATION REQUIREMENTS
Candidates for the Bachelor of Fine Arts (BFA) or Bachelor of Music (BMus) degree must meet these criteria:
- Completion of at least 60 credits and final two semesters as a matriculated student-in-residence at Cornish.
- Credit by Exam, Prior Learning Experience, AP/CLEP/IB, and transfer credit are not considered credits completed in residence.
- Minimum grade point average of 2.00.
- Satisfaction of all degree requirements.
- Conversion of all incomplete grades to final grades.
- Submission of Graduation Application: Graduation Applications must be submitted to the Registration & Records Office by October 1 (for spring and summer graduates) and April 1 (for fall graduates).

In special circumstances, a student may be permitted to participate in commencement with degree requirements unmet if they have no more than six credits outstanding. Students should contact the Assistant Registrar as soon as they realize that this situation may apply to them.

ACADEMIC ADVISING
The department chair will serve as advisor or appoint a faculty member in that capacity. In addition to meeting with students before registration, the advisor will answer any questions regarding degree requirements and academic progress. Students are encouraged to make a yearly appointment with the Assistant Registrar to discuss their academic progress. Additionally, the Assistant Registrar will review students’ degree progress each summer and make updates to Advising Templates, which are available on Compass at any time in order to detail progress toward completion of degree requirements.

The Advising Template indicates course requirements that are completed, course requirements in progress, and requirements still to be completed. It is most easily understood when read in conjunction with the description of a student’s Model Program. The Advising Template does not constitute an official academic record. Rather, it is created in support of the student’s responsibility to be aware of timely completion of all degree requirements.

CHANGE OF MAJOR
Students interested in a change of major that entails transferring to a different department should consult with the Registration & Records Office as soon as they begin to consider this option. Office staff will assist students in scheduling a portfolio review/audition, as well as facilitating the evaluation and application of completed coursework to the new degree program and any necessary adjustments to the student’s course registration. Because Interdepartmental Transfer can mean additional time for degree completion, it is important that students inform the Registration & Records Office so that staff can advise the student appropriately.

REGISTRATION DISCLAIMER
Cornish College of the Arts reserves the right to change the policies, calendar and fees regulating registration, to withdraw courses from the curriculum, to amend, alter, or modify class offerings, schedules, location, and faculty assignments at any time, and to change any other regulation affecting the student body. Cornish College of the Arts cannot guarantee that a student’s choice of classes will be available. Information contained in the catalog does not constitute a binding contract between the student and the college.
ACADEMIC CALENDAR

Cornish College of the Arts’ academic calendar consists of two 15-week semesters (fall and spring) and an eight week summer session (mid-June to early August). This calendar is subject to change; the most current calendar is available through Compass and the college website.

FALL SEMESTER 2013

August 28, 2013 Fall Resident Move-In
September 2, 2013 Labor Day
September 3, 2013 First Day of Classes, Convocation
September 11, 2013 Last Day to Add or Drop a Class
October 21–26, 2013 Mid-term Evaluation Week
November 1, 2013 Incomplete Grade Deadline
November 11, 2013 Veterans Day
November 12–19, 2013 Continuing Student Registration
November 15, 2013 Last Day to Drop a Class, Last Day to Withdraw
November 27–29, 2013 Thanksgiving Recess
December 9–14, 2013 Final Exam Week
December 14, 2013 Last Day of Classes

SPRING SEMESTER 2014

January 9, 2014 New Student Registration
January 9, 2014 New Spring Resident Move-In
January 12, 2014 Residence Halls Open for Continuing Residents
January 13, 2014 First Day of Classes
January 17, 2014 Last day to Change Spring Meal Plan
January 20, 2014 Martin Luther King Jr. Day
January 22, 2014 Last Day to Add or Drop Classes
February 17, 2014 President’s Day
March 3–8, 2014 Mid-term Evaluation Week
March 10–15, 2014 Spring Break
March 21, 2014 Incomplete Grade Deadline
April 4, 2014 Last Day to Drop a Class, Last Day to Withdraw
March 31–April 8, 2014 Continuing Student Registration
April 28–May 3, 2014 Final Exam Week
May 3, 2014 Last Day of Classes
May 4, 2014 Spring Resident Move Out
May 5–7, 2014 Instructional Make Up Period
May 12, 2014 Commencement (subject to change)

SUMMER SEMESTER 2014

March 1–June 13, 2014 Registration
June 16, 2014 First Day of Classes
June TBA, 2014 New Student Registration (period one)
July 4, 2014 Independence Day Holiday
July 18, 2014 Last Day of Classes Five Week Term
July TBA New Student Registration (period two)
August 8, 2014 Last Day of Classes Eight Week Term

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Jody Cunningham
Robin Du Brin
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Lawrence Matsuda
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Maria Renz
Ellen Rutledge (AR ’96)
Julie Speidel (AR ’67 – ’68)
Peggy Otto Swistak

EMERITI TRUSTEES
Eve Alvord
Kenneth Alhadeff

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Beverly Page, Human Resources Director
Moira Scott Payne, Provost/VP Academic Affairs
Jeff Riddell, VP Finance & Administration
VP of Enrollment Management

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Colin Breit, Staff Council Representative
Steve Casteel, Director of Preparatory Dance
Tina Chamberlain, Controller
Vicki Clayton, VP for Special Projects

Jenny Frazier, Facilities Director
Jerry E. Hekkel, Dean of Student Life
Lori Koshork, Director of Counseling Services
Mark Ledesma, Director of Information Technology
Hollis Near, Director of Library Services
Beverly Page, Human Resources Director
Rick Smith, Department Coordinator Representative
Abigail Stahl, Assistant to the President
Alison Staplin, Summer and External Program Manager
Sharon Statling, Director of Admission
David Tatt, Chair, Faculty Senate
Monique Theriault, Director of Financial Aid
Dave Tosti-Lane, Department Chair Representative

CHAIRS’ COUNCIL

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Kathryn “Kitty” Daniels, Dance Department Chair
Kent Devereaux, Music Department Chair
Christy Johnson, Art Department Chair
Chris Kellett, Ph.D., Humanities and Sciences Department Chair
Hollis Near, Director of Library Services
Dave Tosti-Lane, Performance Production Department Chair
Richard E.T. White, Theater Department Chair
MODEL PROGRAM

The Art Department recommends that students plan their programs of study around the following sequence. The curriculum presented below follows a generalized model, but each student's program will be individualized based on placement testing, transfer credits and individual progress as the student advances.

All art students take 67 studio credit hours in area studios chosen from Painting, Photography, Print Art, Sculpture & Related Genres, Video/Media Arts, Drawing and Core Studio Concepts.

A S T U D I O C O N C E P T S 

Projects incorporate concepts, media, and techniques including: research, drawing, writing, and exercises. The course explores concept generation and development screenings, field trips and reinforced by assignments. The art practice is introduced through artist lectures, it is made of are explored and challenged. Contemporary making art. Notions of what art is, what it does, and what it is made of are explored and challenged. Contemporary art practice is introduced through artist lectures, screenings, field trips and reinforced by assignments. The course explores concept generation and development including: research, drawing, writing, and exercises. Projects incorporate concepts, media, and techniques from all freshman coursework and will explore intermedia solutions. Responsive critical thinking is applied to both observation and working processes. In addition, students will document their process and work, and begin to learn about presentation.

A R 1 0 2 D R A W I N G : B A R E B O N E S 2 C r e d i t s , S p r i n g

The fundamentals of drawing from the live model. Basic construction of the figure/body. Specific instruction in the use & history of figurative proportion systems, including those for head and face. Students explore various black and white media, develop visual awareness, and enrich their capacity for observation and self-expression.

A R 1 0 5 D I G I T A L I M A G I N G S T U D I O X 2 C r e d i t s , F a l l / S p r i n g

This course is an introduction to the creative potential of the Adobe Creative Suite and the Macintosh platform. Students are familiarized with the digital camera and the Adobe Creative Suite and the Macintosh platform. This course will lead the student through exercises and applications that explore the multi-dimensional properties of paint and color. The basic tenets of color theory and the color wheel will be introduced and studied. The formal elements of design will be explored by experimentation with the variables of composition. The class will also further the development of manual skills and knowledge of materials within the context of observation and control.

A R 1 1 1 – 1 1 2 C O R E S T U D I O C O N C E P T S 3 C r e d i t s , F a l l

First-year students explore the underlying principles for making art. Notions of what art is, what it does, and what it is made of are explored and challenged. Contemporary art practice is introduced through artist lectures, screenings, field trips and reinforced by assignments. The course explores concept generation and development including: research, drawing, writing, and exercises. Projects incorporate concepts, media, and techniques from all freshman coursework and will explore intermedia solutions. Responsive critical thinking is applied to both observation and working processes. In addition, students will document their process and work, and begin to learn about presentation.

A R 1 1 2 C O R E S T U D I O C O N C E P T S 2 C r e d i t s , S p r i n g

First-year students explore the underlying principles for making art. Notions of what art is, what it does, and what it is made of are explored and challenged. Contemporary art practice is introduced through artist lectures, screenings, field trips and reinforced by assignments. The course explores concept generation and development including: research, drawing, writing, and exercises. Projects incorporate concepts, media, and techniques from all freshman coursework and will explore intermedia solutions. Responsive critical thinking is applied to both observation and working processes. In addition, students will document their process and work, and begin to learn about presentation.
AR 142 Visual Art History II 3 Credits, Spring
This course explores the stylistic developments of painting, sculpture, and architecture of the European Renaissance, Baroque, Rococo, Neo-Classical, and Romantic periods, from 1300-1850. The course focuses on the context of changing political, religious, intellectual, and cultural environments and uses images and museum objects to examine this art, while debating the inventions of the period and the role of patron and artist. The goal is to explore art history in an interdisciplinary way that weaves art, architecture, religion, and mythology into a complex whole. Students will discuss images for content, composition, meaning, and message and will learn descriptive vocabulary and visual analysis to effectively work with art. Art Majors are expected to take the art history sequence (AR141, AR142, AR343, AR441) in order. NOTE: This course can satisfy H&S Elective requirements for non-Art/Non-Design students.

AR 151 Print Art Studio X 2 Credits, Fall/Spring
The Print Workshop: This course is a project-oriented introduction to the print workshop, its tools and materials. Students will make paper, explore the use of mono print, hand-cut stencils, and build a working relationship with silkscreen including photo silkscreen. Students will develop innovative methods for creating multiple and singular works on paper.

AR 161 Video Studio X 2 Credits, Fall/Spring
This course is an introduction to Video Art and includes an overview of media arts, small format video camera use, and basic nonlinear editing.

AR 171 Photography Studio X 2 Credits, Fall/Spring
The Fundamentals of Photography: Students in this course are introduced to B&W film and the operation of SLR cameras, including exposure, developing, and printing procedures. They explore fundamental issues of photographic theory and examine the work of both early and contemporary photographers. A SLR 35mm film camera with manually adjustable exposure controls is recommended: cameras are available for checkout for students in need.

AR 203 Drawing: Works on Paper 2 Credits, Fall
Students experience drawing as an active process using a variety of traditional and nontraditional materials. Perspective, scale, and depth of field are explored as are observational and nonobjective approaches to the development of essential drawing skills, and individual expression in a variety of black and white media.

AR 204 Drawing: The Dynamic Figure 2 Credits, Spring
This course is a continuation of drawing the figure from life. Technical emphasis is on exploring methods of foreshortening, using full value, working with more complex poses, and investigating detail areas—hands, feet, head & face plate. Final projects combine new skill sets with personal areas of interest using the figure as subject matter.

AR 221 Paint: Strategies in Paint 3 Credits, Fall
Painting Studio I: Materials, Method & Concept: This course is an exploration of fine arts painting in several paint media, including oil-based and water-based paints. A more advanced application of pictorial structuring principles, specific paint layering methodologies, and manual skill building are explored a variety of projects. Historical and contemporary references are integrated into each project in order to create a conceptual context for student invention, knowledge, and technique. The goals of this course are to expand and deepen the student’s knowledge of painting processes and concepts, to develop a working studio practice, and to broaden the scope of possibilities in the creation of dynamic and nuanced artworks.

AR 222 Paint: Materials & The Creative Arc 3 Credits, Spring
Painting Studio II: In this course, students will expand their knowledge of materials and content in painting. They will experience the creative arc from experimental improvisations to developed work, while increasing their visual, material, and conceptual skills. Media may include acrylics, acrylic mediums, gels, and varnishes; additives, textures, grounds, pastes, metal leaf, transfers, adhesives, watercolor and gouache; oil bars, oils and alkyls, mediums, and varnishes; and a variety of paint application tools, formats, and supports. Coursework will also include pictorial skills, options from representation to abstraction, the depiction of light, form, and space from life and photographic references, as well as readings, writing, and possible visiting artists.

AR 231 Sculpture: Materials & Structures 3 Credits, Fall
Sculpture Studio I: In this course, projects are focused on mixed materials and applying contemporary approaches to process, content, and forms. Projects encourage innovative uses of materials and a sense of exploration. Demonstrations focus on fabrication techniques, and intermediate use of power tools and equipment.

AR 232 Sculpture: Materials & Structure 3 Credits, Spring
Sculpture Studio II: Projects in this course focus on idea-based objects with an emphasis on research and materials in support of one’s concepts. Investigations include introduced process and material exploration, and introduction to contemporary theory. Demonstrations continue to emphasize fabrication techniques and use of power tools and equipment.

AR 246 Internship 3 Credits, Fall/Spring
This course promotes preparation for the expectations and realities of professional life by placing students directly in professional settings. Internship goals include facilitating students’ transition from college to the professional world, and increasing communication and partnerships between the Art Department and the Seattle arts community. Internship opportunities include providing administrative, artistic, and technical/digital support to arts organizations, museum and gallery owners/directors; apprenticing to working artists, curators, and art therapists; assisting art teachers in studio and K-12 settings; and serving as lab technicians for open studios or as an in-class TA for Art Department faculty. Department Authorization Required.

AR 251 Print Art: Intaglio & Paper 3 Credits, Fall
Print Art Studio I: Prints present a synergistic opportunity—a platform—to bring interests in drawing, sculpture, photography, and digital media together for the artist. This course is an introductory examination of the print in the context of the history of print and paper. Students will explore through their own images the various intaglio techniques in dry point, etching, chine-collé, and relief printing with an introduction to photo etching. The aim of this course is to expand the repertoire of visual languages, encourage invention in this medium, and foster methods of thinking artistically through the making of original prints.

AR 252 Print Art: Relief & Color Layering 3 Credits, Spring
Print Art Studio II: This course is an introductory examination of the print in the context of the history of the multiple. Students explore their own imagery in Western woodcut printed with oil-based pigments and sosaku-hanga, woodcut printed with water-based pigments. Multiple matrices printed in registration provide an avenue for layered color investigations. Hand drawn lithography will also be introduced. The aim of this course is to expand the repertoire of visual languages, encourage invention in this medium, and foster methods of thinking artistically through the making of original prints.

AR 261 Video/Digital: Sound, Light, & Time 3 Credits, Fall
Video/Digital Studio I: This course includes in-depth lectures on the origins of video art, contemporary practice, and demonstrations on cinematography, editing, lighting, and audio techniques.

AR 262 Video/Digital: Documentary 3 Credits, Spring
Video/Digital Studio II: This course will focus on the practice, history and theory of the documentary form, covering early historical developments in direct cinema and cinéma vérité to contemporary video found on You Tube. Through a series of assignments, the course introduces skills building in pre-production research, interview techniques, sound acquisition, camera techniques, lighting, and editing. Post-production techniques in color correction and color grading are introduced.

AR 271 Photography: Intro to Digital 3 Credits, Fall
Photography Studio I: Investigations in Color: This course introduces Digital Photography: which includes the exploration of color theory, lighting techniques, use of digital cameras, basic scanning, software image editing and inkjet printing. Assignments are designed to help students make their own aesthetic choices in the photographic medium. The work of early and contemporary photographic artists will be presented through slide lectures, videos, and discussions. SLR digital camera with manually adjustable exposure controls is recommended; cameras are available for checkout for students in need.

AR 272 Photography: Large Format 3 Credits, Spring
Photography Studio II: This course is a continuing exploration of the techniques, concepts, history, and interpretive strategies of fine art photography. It includes 4x5 view camera operation, fundamentals of the zone
system and archival analog printing and toning. Advanced scanning and large format printing using both film and digital methods will be introduced. The work of historical and contemporary photographic artists are presented through slide lectures, videos, books, and discussions.

AR 296–299 Independent Study
1–4 Credits, Fall/Spring
Focuses on a special project of the student’s choice and design that is unavailable within the regular curriculum. Sophomore standing and permission from Department Chair required.

AR 301 Drawing: Studio Workshop 2 Credits, Fall
Development of both technical skills and perceptual theories in drawing. Encourages students to experience the directness and physicality of drawing. Investigate several different types of drawing strategies used in contemporary image making, and create finished works of art. Gain a deeper understanding of the purposes of this graphic medium and its place at the forefront of 20th & 21st century innovations in the visual arts.

AR 303 Drawing: Figures/Bodies/Nudes 2 Credits, Fall
The figure under interrogation. Working with living subject matter. Students become familiar with a wide range of ideas, techniques, & materials designed to increase personal response to the figure-body vs. using the model as a mannequin for manipulation of media. Emphasis is on developing advanced technical skills with volume, weight, color, building form and working with a creative synthesis of self expression.

AR 321 Paint: Hybrids, Modes, & Meaning 3 Credits, Fall
Painting Studio III: In this course, students will hone their individual skills while developing their unique voice and personal imagery, with attention paid to the particular needs and interests of each student. Students will study concepts and approaches in contemporary painting practice, as well as hybrid painting with shaped and multiple formats and mixed media, including traditional, non-traditional, and digital options, as well as studies and finished work. Readings, writing, and possible guest artists will supplement studio work. The goal of this level of study is to give students the basis for informed choices regarding modes of expression, methods, materials, and content that facilitate the development of a unique creative vision.

AR 322 Paint: Luminosities & Encaustics 3 Credits, Spring
Painting Studio IV: In each semester of this level of study in the painting area, students rigorously hone their individual skills while developing their creative vision and personal imagery. This is facilitated by the presentation of new materials, methods, and concepts, with attention paid to the particular needs and interests of students in the class. These courses include a writing component, readings and discussions, and possible visiting artist events. The goal of this level of study is to give students the basis for informed choices regarding methods, materials, and attitudes that facilitate the development of a unique creative vision.

AR 331 Sculpture: Theater of Objects 3 Credits, Fall
Sculpture Studio III: In this course, projects focus on contemporary theory and practices, engaging students in the contextual relationships between objects and the concept of the decentralized object. Considerations are given to integrated electronics and light, sound, motion as sculptural elements.

AR 332 Sculpture: Spatial Projects 3 Credits, Spring
Sculpture IV: This course investigates objects in relation to site, placement, and location. Installation projects focus on contemporary theory, immersion physiology and spatial definitions; preformative projects focus on the body as material and as an extension of conceptual practices.

AR 343 Modern Art History 3 Credits, Fall/Spring
This course considers art movements from 1850 to 1960, the Romantic period to the end of the modern period, and provides an introduction to critical historical methodologies. The course concentrates on changes in conceptions of art, the work of the artist, and the development of such new media as graphic design and film. Issues considered are challenges to the national academies of art, the role of subjectivity, the concept of an artistic avant-garde, and the notion of social position (gender, race, and class) as a driving force behind artistic production. By investigating primary texts, students will gain an understanding of historical, socio-political, and religious contexts. Art Majors are expected to take the art history sequence (AR141, AR142, AR343, AR441) in order. NOTE: This course can satisfy H&S Elective requirements for non-Art students.

AR 346 Special Topics 3 Credits, Fall/Spring
Special Topics in Art.

AR 351 Print Art: Thematic Investigations 3 Credits, Fall
Print Art Studio III: Students are encouraged to explore and experiment through their own images and to integrate both traditional methods and contemporary innovations in their work. This course will expand knowledge and experience in all print media including positive-working photo lithography. Students will work in a series with a focus on invention both in content and technique and explore issues of scale, as well as the concept of the edition and the dissemination of numerous repeatable images. Reading, research, and discussion are part of the class.

AR 352 Print Art: Pushing Media Boundaries 3 Credits, Spring
Print Art Studio IV: This course is a continuing examination of the print, to expand knowledge and experience in all print media, to push the boundaries of print, and to explore new approaches in contemporary art practice. The student will work in a series with a focus on invention both in content and technique. Scale will be explored through size and the repetition of image. Mixed media will be emphasized with cross over to other mediums. The class will be structured on an armature of a seminar with a community of working artists. Each participant will develop a project sharing their ideas, research, and inspiration with the group.

AR 361 Video/Digital: Composite & Animate 3 Credits, Fall
Video/Digital Studio III: This course introduces techniques in 2D/3D animation, compositing, chroma keying, editing, lighting. In depth lectures and demonstrations are offered on cinematic theory, DSLR practices in photo and video acquisition, soundtrack construction and DVD authoring.

AR 362 Video/Digital: Installation 3 Credits, Spring
Video/Digital Studio IV: This course focuses on skill building as well as historical and current trends in video installation, interactive time-based art, and multi-channel projection. Cross-metier explorations with sculpture and other media areas, as well as other disciplines, including dance, music, and theater are encouraged.

AR 371 Photography: Strobe Lighting 3 Credits, Fall
Photography Studio III: This course addresses on-camera and studio strobe/flash lighting techniques exploring both digital and analog applications. The work of twentieth century and contemporary photographic artists is presented through slide lectures, videos, books, and discussions. The course emphasizes the integration of technical lighting schemes into personal projects.

AR 372 Photography: Theory & Ind. Projects 3 Credits, Spring
Photography Studio IV: This course explores theoretical and practical problems generated by individual student projects. This class will consist of independent work, with individual and group critiques emphasizing problem solving and personal investment, supported by readings and writing assignments. Work completed can be applied to senior project/exhibit.

AR 396–399 Independent Study
1 to 4 Credits, Fall/Spring
Focuses on a special project of the student’s choice and design that is unavailable within the regular curriculum. Junior standing and permission from Department Chair required.

AR 411 Professional Art Practices 3 Credits, Fall
This course is a practical guide to an array of fundamental skills needed to operate as a professional artist, such as writing a résumé and artist statement, approaches to gallery/dealer representation, grant writing, record keeping, licenses, and legal issues. Also incorporates technical tutorials in museum standards for hanging and lighting art work, photographing art work for publication and website design for studio artists. Visiting artists and gallery visits are included.

AR 412 BFA Seminar 3 Credits, Spring
This course brings together all senior art students into one forum to generate and develop ideas, to organize and manage, and to implement all aspects of the senior BFA
manifest themselves today. This course focuses on developed in the post-modern period, and as they discussed—such as non-traditional media, video, hallmarks of post-modern and contemporary art are continued discussion of critical methodologies. The art—1960 to the present day—and provides a technical basis of thesis projects as well as formal presentation. This course is the final component to the senior art experience.

AR 421: Paint: Senior Project R&D 3 Credits, Fall
Painting Studio V: Advanced students will research and develop individual studio projects, for which they will receive regular consultations regarding the progress of their work. This course focuses on conceptual and technical exploration, as well as the development of a personal artistic vision. Improvisation and experimentation will be encouraged, and students may create work using paint as well as mixed and alternative media. Readings, writing, and critiques will supplement studio work, which will contribute to the goal of a cohesive body of work for possible inclusion in the BFA exhibition in the spring semester.

AR 422: Paint: Senior Projects 3 Credits, Spring
Painting Studio VI: This course is designed for the self-directed advanced art student focused on individual project development, including the creation of a personal artistic vision and a cohesive body of work contributing to the Senior Exhibit and Thesis. Project development is supported through meetings with Faculty, selected readings, discussions, demonstrations, field trips, guest speakers and curator studio visits. Critiques examine the conceptual and technical basis of thesis projects as well as formal presentation. This course is the final component to the senior art experience.

AR 431: Sculpture: 4D Sculptural Situations
3 Credits, Fall
Sculpture V: Sculptural projects will focus on personal concepts developed from contemporary contexts. Readings and discussions will focus on contemporary sculptural dilemmas and other cultural issues.

AR 432: Sculpture: Senior Projects
3 Credits, Spring
Sculpture Studio VI: This course is designed for the self-directed advanced art student focused on individual project development, including the creation of a personal artistic vision and a cohesive body of work contributing to the Senior Exhibit and Thesis. Project development is supported through meetings with Faculty, selected readings, discussions, demonstrations, field trips, guest speakers and curator studio visits. Critiques examine the conceptual and technical basis of thesis projects as well as formal presentation. This course is the final component to the senior art experience.

AR 441: Contemporary Art History
3 Credits, Fall
This course covers post-modern and contemporary art—1960 to the present day—and provides a continued discussion of critical methodologies. The hallmarks of post-modern and contemporary art are discussed—such as non-traditional media, video, conceptual art, and performance—both as they developed in the post-modern period, and as they manifest themselves today. This course focuses on museum and gallery visits to discuss original objects, and write formal critiques. The aim is to open up new ways of understanding contemporary visual culture. Art Majors are expected to take the art history sequence (AR141, AR142, AR343, AR441) in order. NOTE: This course can satisfy H&S Elective requirements for non-Art students.

AR 451: Print Art: Individual Projects
3 Credits, Fall
Print Art Studio V: This course is an examination of the print where students are encouraged to explore and experiment through their own images using all print media, including mixed media, with the focus on works of art on paper. The aim of this course of study is to expand students’ repertoire of visual languages and encourage direct invention in content and the use of the possibilities available in both traditional techniques and contemporary art practice.

AR 452: Print Art: Senior Projects
3 Credits, Spring
Print Art Studio VI: This course is designed for the self-directed advanced art student focused on individual project development, including the creation of a personal artistic vision and a cohesive body of work contributing to the Senior Exhibit and Thesis. Project development is supported through meetings with Faculty, selected readings, discussions, demonstrations, field trips, guest speakers and curator studio visits. Critiques examine the conceptual and technical basis of thesis projects as well as formal presentation. This course is the final component to the senior art experience.

AR 461: Video/Digital: Individual Projects
3 Credits, Fall
Video/Digital Imaging Studio V: This course is designed to assist seniors in preparation/conception for their senior project, as well as assisting them in becoming proficient users of the Media 100 Professional nonlinear system. Additional instruction is given in video installation, interactive time-based art, and installation history. Field trips to postproduction facilities introduce students to support venues for their life as artists after Cornish College.

AR 462: Video/Digital: Senior Projects
3 Credits, Spring
Video/Digital Studio V: This course emphasizes research and pre-production for the first half of the semester, with project development following, resulting in a completed project or series of projects at the end of the semester. Class consists of independent work and problem solving, as well as group critiques and discussion. Field trips to galleries, museums, and postproduction facilities introduce students to a wide range of contemporary practice and possible support venues for life as artists after graduation.

AR 471: Photography: Individual Projects
3 Credits, Fall
Photography Studio V: This course will emphasize the development of a personal artistic vision and the creation of a cohesive body of work contributing to the Senior Exhibit and Thesis. Students will continue to advance their technical, conceptual, and interpretive skills related to fine art photography. Students will explore what it means to develop a personal system of working and decision making that stresses a critical awareness, and
ART FACULTY

CHRISTY JOHNSON Chair
MFA University of New Mexico,
MA University of New Mexico,
BA California State University

JUDY ALLEN Professor
Photography
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Core Studio Concepts, Video/Digital Imaging
MFA Parsons School of Design,
BFA Rhode Island School of Design

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BFA Virginia Commonwealth University

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BFA California Institute of the Arts

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MA University of Washington

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MA University of Washington,
BA University of California

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Drawing
BFA Rhode Island School of Design

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Drawing
École Nationale Supérieure des Beaux-Arts, Paris,
BA Webster University

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MFA University of California, Santa Barbara,
BFA Art Center College of Design

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BFA Massachusetts College of Art

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BA University of Washington

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BFA Ohio State University

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BA University of Puget Sound

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JOHN OVERTON Professor
Professional Art Practices, Print Arts
BFA Cornish College of the Arts

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BA University of Washington

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BA Yale University

EPHRAIM RUSSELL Associate Professor
Sculpture & Related Genres, Core Studio Concepts
MFA Tyler School of Art,
BFA Virginia Commonwealth University

KELLY SHERIDAN Adjunct Instructor
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BFA Cornish College of the Arts

FRANCESCA SUNDBERG Adjunct Instructor
Drawing, Painting
MFA Stanford University,
BFA San Francisco Art Institute

RUTH TOMLINSON Associate Professor
Core Studio Concepts, Sculpture & Related Genres
MFA University of Washington,
BA The Evergreen State College

PRESTON WADLEY Professor
Drawing, Photography
MFA University of Washington
BFA Otis College of Art and Design
DANCE

MODEL PROGRAM

The Dance Department recommends that students plan their programs of study around the following sequence. The curriculum presented below follows a generalized model, but each student’s program will be individualized based on placement testing, transfer credits and individual progress as the student advances.

In the Technique Electives area, 4 credits must be fulfilled through the following courses: African Dance, Pointe, Jazz, Hip Hop, Tap, Modern Partnering, Ballet Partnering, Male Technique, Yoga, Spanish Dance, Somatic Techniques, World Dance and Special Techniques.

In the Performance area, 4 credits must be fulfilled through the following courses: Cornish Dance Theater, New Moves Choreography/Performance, and Senior Project Rehearsal/Performance.

COURSE DESCRIPTIONS

Unless specifically noted, in-major students have first priority for courses in their departments. Specific course restriction information can be found in the Schedule of Classes, published online in advance of the term.

**DA 101 Ballet** 3 Credits, Fall
All ballet courses focus on anatomically sound technique, with respect for individual physical limitations. Courses emphasize knowledge of the classical vocabulary, sound alignment, deep muscular core support, and efficient movement mechanics, as well as qualitative and expressive phrasing. Class assignment is based on previous experience and progress.

**DA 102 Ballet** 3 Credits, Spring
All ballet courses focus on anatomically sound technique, with respect for individual physical limitations. Courses emphasize knowledge of the classical vocabulary, sound alignment, deep muscular core support, and efficient movement mechanics, as well as qualitative and expressive phrasing. Class assignment is based on previous experience and progress.

**DA 104 Ballet: Beginning for Non-Majors** 2 Credits, Rotating
Introduction to ballet technique for non-dance majors. Students learn the basic ballet vocabulary, sound postural alignment, and coordination. Open to all majors.

**DA 111 Modern Dance** 3 Credits, Fall
All modern courses focus on anatomically sound technique, with respect for individual physical limitations. Courses emphasize sound alignment, deep muscular core support, efficient movement mechanics and use of weight, as well as qualitative and expressive phrasing. Class assignment is based on previous experience and progress.

**DA 112 Modern Dance** 3 Credits, Spring
All modern courses focus on anatomically sound technique, with respect for individual physical limitations. Courses emphasize sound alignment, deep muscular core support, efficient movement mechanics and use of weight, as well as qualitative and expressive phrasing. Class assignment is based on previous experience and progress.

**DA 114 Modern Dance: Beginning/Non-Majors** 2 Credits, Rotating
Beginning modern dance technique for non-dance majors, emphasizing alignment, postural support and movement through space. Open to all majors.

**DA 115 Movement Foundations** 1 Credit, Fall
Experiential anatomy, conditioning techniques, and the Feldenkrais Method are integrated to create a foundation of conceptual understanding and physical awareness that enhances students’ work in technique courses. The courses focus on dynamic stabilization and mobility as technical and artistic goals.

**DA 116 Movement Foundations** 1 Credit, Spring
Experiential anatomy, conditioning techniques, and the Feldenkrais Method are integrated to create a foundation of conceptual understanding and physical awareness that enhances students’ work in technique courses. The courses focus on dynamic stabilization and mobility as technical and artistic goals.

**DA 125 Jazz Dance: Beginning/Non-Majors** 2 Credits, Rotating
Introduction to jazz dance technique for non-dance majors. Students learn basic jazz dance vocabulary, strength, and coordination. Open to all majors.

**DA 126 Hip Hop Dance** 2 Credits, Rotating
Introduction to the Hip Hop dance technique, emphasizing movement vocabulary, rhythm, and qualitative accuracy. Previous dance experience required.

**DA 128 African Dance: Beginning** 2 Credits, Spring
Introduction to African Dance, focusing on the traditional roots of dance and drum to understand the language of movement and rhythms. Open to all majors.

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**FIRST YEAR**

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<th>COURSE DESCRIPTION</th>
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<td>DA 133 Rhythmic Fundamentals</td>
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<td>DA 219 Human Musculoskeletal Anatomy</td>
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<td>DA 251 Compositional Practices 2</td>
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<td>DA 252 Movement Analysis</td>
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<td>DA 205–206 Dance History</td>
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<td>DA 467 Senior Project</td>
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<td>DA 481 Teaching Methods</td>
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*Either DA 131 Lighting Design for Dance or DA 132 Technical Production for Dance fulfill the requirement for 2 credits of dance production. Students may take both courses, applying the additional 2 credits either to Dance Electives or Arts Electives.

**Advanced Dance Studies: Advanced Choreography, DA 354 Advanced Improvisation, DA 482 Teaching Creative Movement, or an additional semester of Ballet or Modern Technique.

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**TOTAL CREDITS FOR A BFA DEGREE IN DANCE**

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<td>College Electives (outside the major)</td>
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<td>Total Credits for a BFA Degree in Dance</td>
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</table>
DA 131 Lighting Design for Dance 2 Credits, Fall
Students learn the basic concepts and practices of dance lighting design and dance technical production. Class projects include designing lights for the New Moves Concert and designing a repertory dance plot. Students also serve as crew members for one department production.

DA 132 Technical Production for Dance
2 Credits, Spring
Students learn the basic concepts and practices of dance lighting design and dance technical production. Students participate in a variety of crew positions for department productions, developing the broad technical skills required for planning and executing the technical needs of a dance production.

DA 133 Rhythmic Fundamentals 2 Credits, Fall
Basic music notation, analysis and drumming provide a foundation for understanding musical elements such as meter, rhythm, phrasing, and form. Students develop expanded listening skills, rhythmic awareness, and an understanding of musical forms as they relate to dance.

DA 134 Listening to Music 2 Credits, Spring
In-depth listening and musical analysis provide strategies for students to communicate ideas about music and dance. Specific musical terminology about a broad range of musical literature will be covered to increase listening awareness and enhance choreography.

DA 150 Creative Foundations 1 Credit, Fall
This course introduces students to composition and improvisation through movement, writing and discussion. Students develop a foundation of conceptual understanding and experience that facilitates deeper work in the creative process curriculum.

DA 152 Compositional Practices 1 2 Credits, Spring
This course introduces and develops improvisation as a process for exploring creative impulses and creating new movement material. Students learn to create seed phrases and are introduced to choreographic crafting devices.

DA 201 Ballet 3 Credits, Fall
All ballet courses focus on anatomically sound technique with respect for individual physical limitations. Courses emphasize knowledge of the classical vocabulary, sound alignment, deep muscular core support, and efficient movement mechanics, as well as movement quality and expressive phrasing. Class assignment is based on previous experience and progress.

DA 202 Ballet: Intermediate 3 Credits, Spring
All ballet courses focus on anatomically sound technique with respect for individual physical limitations. Courses emphasize knowledge of the classical vocabulary, sound alignment, deep muscular core support, and efficient movement mechanics, as well as movement quality and expressive phrasing. Class assignment is based on previous experience and progress.

DA 205 Dance History 3 Credits, Fall
A survey of the history of Western theatrical dance that provides an aesthetic context for contemporary work and a basis for critical analysis of dance as an art form. Students expand their perspectives and develop an appreciation of their dance heritage. NOTE: This course can satisfy H&S Elective requirements for non-Dance students.

DA 206 Dance History 3 Credits, Spring
A survey of the history of Western theatrical dance that provides an aesthetic context for contemporary work and a basis for critical analysis of dance as an art form. Students expand their perspectives and develop an appreciation of their dance heritage. NOTE: This course can satisfy H&S Elective requirements for non-Dance students. Open to all majors.

DA 207 Pointe Technique 1 Credit, Fall
Beginning intermediate pointe work for the female dancer with emphasis on stability through correct alignment, strength, control and accuracy. Minimum two years of prior pointe training required.

DA 208 Pointe Technique 1 Credit, Spring
Beginning intermediate pointe work for the female dancer with emphasis on stability through correct alignment, strength, control and accuracy. Minimum two years of prior pointe training required.

DA 211 Modern Dance 3 Credits, Fall
All modern courses focus on anatomically sound technique with respect for individual physical limitations. Courses emphasize sound alignment, deep muscular core support, efficient movement mechanics, and use of weight, as well as qualitative and expressive phrasing. Class assignment is based on previous experience and progress.

DA 212 Modern Dance 3 Credits, Spring
All modern courses focus on anatomically sound technique with respect for individual physical limitations. Courses emphasize sound alignment, deep muscular core support, efficient movement mechanics, and use of weight, as well as qualitative and expressive phrasing. Class assignment is based on previous experience and progress.

DA 219 Human Musculoskeletal Anatomy 3 Credits, Fall
Musculoskeletal anatomy and physiology of movement, emphasizing application to dance technique. The course emphasizes performance enhancement and injury prevention, providing students with tools for self-care and professional longevity. NOTE: This course will satisfy H&S Science requirements for Dance students. For non-Dance students, it can satisfy H&S Science or Elective requirements.

DA 220 Kinesiology 2 Credits, Spring
Strategies for performance enhancement and injury prevention that provide students with tools for self-care and professional longevity.

DA 221 Repertory 1 Credit, Rotating
New or existing works taught from a broad range of repertoire in solo or group choreography. Strengthens technique and performance skills by exploring movement material in depth and developing an individual voice within the choreography.

DA 223 Vocal Performance for Dance 1 Credit, Rotating
Students learn and practice singing, acting and public speaking for use in musical theater, contemporary dance performance and choreography, and teaching. Basic vocal and acting techniques are introduced and combined with movement through solo and group works. Includes preparation for vocal and acting auditions.

DA 224 Tap: Introduction 1 Credit, Rotating
Introduction to the rhythm tap dance technique, focusing on basic tap vocabulary and rhythm. Open to all majors.

DA 225 Jazz Dance: Intermediate 1 Credit, Rotating
Intermediate level of Jazz Dance technique, emphasizing jazz vocabulary and style, rhythmic and dynamic phrasing.

DA 227 Special Techniques 1 Credit, Rotating
Courses in world dance forms, martial arts, somatic movement techniques, and conditioning techniques offered on a rotating basis. Previous courses have included Pilates, Conditioning, Feldenkrais, Alexander, Skinner Releasing, Tai Chi, Salsa, Tango, and Balkan Folk Dance.

DA 229 Special Techniques 2 Credits, Rotating
Dance technique courses in world dance forms, martial arts, somatic movement techniques, and conditioning techniques, offered on a rotating basis.

DA 230 Introduction to Screendance 2 Credits, Rotating
Screendance is distinguished from other film genres by its emphasis on the craft and composition of movement in the work. In this course, with an emphasis on movement improvisation scores and set choreography via storyboarding, students will create unique compositions created exclusively for film and learn basic camera, editing and composition skills to assist in the exploration and development of screendance works.

DA 231 Digital Dance Directed Studies 2 Credits, Rotating
Students explore and develop digital dance projects independently, receiving feedback and guidance on composition and technology from peers and the instructor. The course addresses elements of dance composition for film including line of focus, spatial composition and framing.

DA 233 Gyrotonic® Training 1 Credit, Fall
Instruction in the Gyrotonic® exercise system, to enhance movement performance and prepare students to become...
DA 234 Gyrotonic® Training 2 1 Credit, Spring

Instruction in the Gyrotonic® exercise system, to enhance movement performance and prepare students to become Gyrotonic® trainers. The spring course is the equivalent of the Pre-Training course for trainer preparation. Instruction takes place off campus at a Gyrotonic® studio.

DA 251 Compositional Practices 2 2 Credits, Fall

Students deepen their exploration of choreographic process and concept development, focusing on investigating solo material from diverse conceptual and structural sources. Students are introduced to musically derived forms and compositional elements of space, time, and energy.

DA 252 Movement Analysis 2 Credits, Spring

This course addresses body articulation, expressive dynamics, spatiality, intention and style; and the implications of movement within artistic, social and cultural contexts. Students learn foundational theory, principles, vocabulary, and philosophy of Laban Movement Analysis through kinesthetic, written, and verbal experience.

DA 296–299 Independent Study

1 to 4 Credits, Fall/Spring

Focuses on a special project of the student’s choice and design that is unavailable within the regular curriculum. Sophomore standing and permission from Department Chair required.

DA 301 Ballet 3 Credits, Fall

All ballet courses focus on anatomically sound technique, with respect for individual physical limitations. Courses emphasize knowledge of the classical vocabulary, sound alignment, deep muscular core support, and efficient movement mechanics, as well as movement quality and expressive phrasing. Class assignment is based on previous experience and progress.

DA 302 Ballet 3 Credits, Spring

All ballet courses focus on anatomically sound technique, with respect for individual physical limitations. Courses emphasize knowledge of the classical vocabulary, sound alignment, deep muscular core support, and efficient movement mechanics, as well as movement quality and expressive phrasing. Class assignment is based on previous experience and progress.

DA 305 Modern Partnering 1 Credit, Spring

Contemporary partnering techniques of lifting and receiving weight are explored through contact improvisation and other approaches.

DA 306 Ballet Partnering Technique 1 Credit, Fall

Ballet partnering technique at intermediate/advanced level. Prerequisite for female students: intermediate level Pointe Technique. Prerequisite for male students: competence in Male Technique.

DA 307 Pointe Technique 1 Credit, Fall

Intermediate/advanced pointe work for the female dancer, with emphasis on strength, speed, and control.

DA 308 Pointe Technique 1 Credit, Spring

Intermediate/advanced pointe work for the female dancer, with emphasis on strength, speed, and control.

DA 309 Male Technique 1 Credit, Fall

Practical work with ballet vocabulary traditionally required of a male ballet dancer.

DA 310 Male Technique 1 Credit, Spring

Practical work with ballet vocabulary traditionally required of a male ballet dancer.

DA 311 Modern Dance 3 Credits, Fall

All modern courses focus on anatomically sound technique, with respect for individual physical limitations. Courses emphasize sound alignment, deep muscular core support, efficient movement mechanics, and use of weight, as well as qualitative and expressive phrasing. Class assignment is based on previous experience and progress.

DA 312 Modern Dance 3 Credits, Spring

All modern courses focus on anatomically sound technique, with respect for individual physical limitations. Courses emphasize sound alignment, deep muscular core support, efficient movement mechanics, and use of weight, as well as qualitative and expressive phrasing. Class assignment is based on previous experience and progress.

DA 315 Compositional Practices 3 2 Credits, Fall

Students explore choreographic craft, conceptual ideas and personal movement vocabulary to create fully developed dances with more sophisticated use of choreographic and improvisational elements. Rehearsal time outside of class meetings is required.

DA 352 Advanced Choreography 3 Credits, Rotating

Students employ sophisticated structural forms, conceptual ideas and personal movement vocabulary to deepen their choreographic development and expand their personal creative research in group choreography, site specific work, and interdisciplinary collaborations. Rehearsal time outside of class meetings is required. Fulfills Advanced Dance Studies requirement.

DA 354 Advanced Improvisation 3 Credits, Rotating

Students deepen their creative research in the practice and performance of improvisation. The course models professional settings in which improvisation is the main modality for creation and performance, and includes the creation of scores and improvisational performance events. Possible projects include site specific work and interdisciplinary collaborations.

DA 361 Cornish Dance Theater 1 to 2 Credits, Fall

Faculty and visiting professional choreographers select students to rehearse in a professional company atmosphere. The company presents two major seasons per year, featuring a broad range of repertoire. Credits assigned vary depending on casting.

DA 362 Cornish Dance Theater 1 to 2 Credits, Spring

Faculty and visiting professional choreographers select students to rehearse in a professional company atmosphere. The company presents two major seasons per year, featuring a broad range of repertoire. Credits assigned vary depending on casting.

DA 393 Choreography/Performance: New Moves

1 Credit, Spring

Participation in annual New Moves student choreography concert as choreographer and/or performer. Student choreographers are advised and critiqued by faculty.

DA 394 Reh./Performance Senior Project

1 to 2 Credits, Spring

Participation in Dance BFA Concerts as a performer. May be taken for either 1 or 2 credits.

DA 396–399 Independent Study

1 to 4 Credits, Fall/Spring

Focuses on a special project of the student’s choice and design that is unavailable within the regular curriculum. Junior standing and permission from Department Chair required.

DA 401 Ballet 3 Credits, Fall

All ballet courses focus on anatomically sound technique with respect for individual physical limitations. Courses emphasize knowledge of the classical vocabulary, sound alignment, deep muscular core support, and efficient movement mechanics, as well as movement quality and expressive phrasing. Class assignment is based on previous experience and progress.

DA 402 Ballet 3 Credits, Spring

All ballet courses focus on anatomically sound technique with respect for individual physical limitations. Courses emphasize knowledge of the classical vocabulary, sound alignment, deep muscular core support, and efficient movement mechanics, as well as movement quality and expressive phrasing. Class assignment is based on previous experience and progress.

DA 411 Modern Dance 3 Credits, Fall

All modern courses focus on anatomically sound technique, with respect for individual physical limitations. Courses emphasize sound alignment, deep muscular core support, efficient movement mechanics, and use of weight, as well as qualitative and expressive phrasing. Class assignment is based on previous experience and progress.
DANCE COURSE DESCRIPTIONS CONTINUED

DA 412 Modern Dance 3 Credits, Spring
All modern courses focus on anatomically sound technique, with respect for individual physical limitations. Courses emphasize sound alignment, deep muscular core support, efficient movement mechanics, and use of weight, as well as qualitative and expressive phrasing. Class assignment is based on previous experience and progress.

DA 435 Contemporary Issues in Dance 2 Credits, Fall
Graduating seniors prepare for professional careers by researching career options and defining personal and artistic goals. Students learn to perform administrative tasks expected of dance professionals such as concert production, fundraising, production of resumes, and grant proposals.

DA 436 Contemporary Issues in Dance 2 Credits, Spring
Graduating seniors prepare for professional careers by researching career options and defining personal and artistic goals. Students learn to perform administrative tasks expected of dance professionals such as concert production, fundraising, production of resumes, and grant proposals.

DA 467 Senior Project 3 Credits, Fall/Spring
Advanced independent work in choreography, performance, production, teaching, aesthetic foundations, or other areas related to dance that culminates in a performance or significant project.

DA 469 Dance Internship 1 to 3 Credits, Fall/Spring
Participation in a professional dance setting as a performer, choreographer, teacher, arts administrator, or other dance-related position. For seniors only, with approval of department chair. Internships can be taken for up to 3 credits.

DA 481 Teaching Methods 2 Credits, Fall
A conceptual and practical exploration of approaches to teaching dance technique. Topics include learning styles, methods of feedback, and working with musicians. Focus will be on general class content and structure and the development of students’ personal teaching philosophy.

DA 482 Teaching Creative Movement 3 Credits, Rotating
An overview and analysis of approaches and methods of teaching concept-based creative movement, providing students with a conceptual foundation for teaching and practical experience in the K-12 school system. Fulfills Advanced Dance Studies requirement. Offered alternating years.

DA 496–499 Independent Study 1 to 4 Credits, Fall/Spring
Focuses on a special project of the student’s choice and design that is unavailable within the regular curriculum. Senior standing and permission from Department Chair required.

DANCE FACULTY

KATHRYN “KITTY” DANIELS Department Chair
Contemporary Issues in Dance
MA Lesley College, BA Goddard College

AMMA ANANG Adjunct Instructor
African Dance
MFA Mills College,
BA California State University at Chico

TOM BAKER Adjunct Instructor
Composition
DMA University of Washington,
MM Arizona State University, BA Boise State University

CORINNA BEFORT Adjunct Instructor
Introduction to Screendance
BFA Cornish College of the Arts

STEVE CASTEEL Adjunct Instructor
Ballet
MFA University of Arizona,
BFA Cornish College of the Arts

CARLA CORRADO Adjunct Instructor, Physical Therapist
Human Musculoskeletal Anatomy, Kinesiology,
Movement Foundations
BSPT University of Washington,
BA University of Rochester

MEG FOX Adjunct Instructor
Lighting Design and Technical Production for Dance
MTS Seattle University, BA The Evergreen State College

IYUN HARRISON Assistant Professor
Ballet, Men’s Technique, Ballet Partnering
MFA Hollins University, BFA Juilliard School

PATRICIA HON Professor
Ballet, Modern, Pointe
Rosella Hightower’s Centre de Danse;
Classique, France; Joffrey School;
Martha Graham School of Contemporary Dance

JOAN LAAGE Adjunct Instructor
Special techniques: Butoh
BA University of Colorado
MA Mills College
PHD Texas Woman’s University
CMA Laban/Bartenieff Institute of Movement Studies

VIVIAN LITTLE Adjunct Instructor
Ballet
Pacific Northwest Ballet, San Francisco Ballet

TONYA LOCKYER Adjunct Instructor
Movement Analysis
MFA University of Washington,
BA University of Washington,
Certified Movement Analyst, Laban/Bartenieff Institute for Movement Studies

WADE MADSEN Professor
Compositional Practices, Advanced Choreography,
Modern Dance
BA University of New Mexico

LODI MCCLELLAN Professor
Ballet, Teaching Methods, Dance History
MFA University of Washington,
BA Mount Holyoke College

MICHELE MILLER Associate Professor
Modern Dance, Modern Partnering, Teaching Methods,
Digital Dance
BA Point Park College

BECCI PARSONS Adjunct Instructor
Movement Foundations
BA University of Washington,
Feldenkrais Guild Certification

PAULA PETERS Adjunct Instructor
Jazz Dance
MFA University of Washington,
BFA Cornish College of the Arts

ALIA SWERSKY Adjunct Instructor
Creative Foundations, Compositional Practices,
Advanced Improvisation
BFA Cornish College of the Arts

DEBORAH WOLF Professor
Modern Dance, Compositional Practices
BA State University of New York/Brockport

MODEL PROGRAM

The Design Department recommends that students plan their programs of study around the following sequence. The curricula presented below follow a generalized model, but each student’s program will be individualized based on placement testing, transfer credits and individual progress as the student advances.

All students entering the Cornish Design Department are required to purchase a laptop, and each discipline within Design has recommended computer hardware and software specifications. The estimated cost is $3,000-$4,000 for the computer and software. Refer to the Cornish Website for information: www.cornish.edu/design/laptop_info/
### INTERIOR DESIGN

Design Credits | 86 |  
H&S Credits | 30 |  
College Electives (outside the major) | 6 |  
Total Credits for a BFA Degree | 122 |  

#### FIRST YEAR—FOUNDATION

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### VISUAL COMMUNICATION DESIGN

Design Credits | 85 |  
Humorities & Sciences | 30 |  
College Electives (outside the major) | 6 |  
Total Credits for a BFA Degree | 121 |  

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### MOTION DESIGN

Design Credits | 85 |  
Humorities & Sciences | 30 |  
College Electives (outside the major) | 6 |  
Total Credits for a BFA Degree | 121 |  

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COURSE DESCRIPTIONS

Unless specifically noted, in-major students have first priority for courses in their departments. Specific course restriction information can be found in the Schedule of Classes, published online in advance of the term.

DE 101 Design Fundamentals I 3 Credits, Fall
Students develop a personal approach to conceptual problem solving while exploring fundamental principles of visual communication. Students increase their visual vocabulary through experimentation with 2D visual language. These fundamental studio experiments are the visual groundwork for the student’s critical, analytical, and perceptual skills.

DE 102 Design Fundamentals II 3 Credits, Spring
Students continue an exploration of the principles of visual literacy that were introduced in Design Fundamentals I. Students systematically investigate 3D and 4D visual language foundations. The studio experiments are conceptual and abstract in nature and are shaped through a process of increasing critical, analytical, and perceptual skills.

DE 121 Drawing I 3 Credits, Fall
Students learn to see and draw accurately from direct observation, as well as imagination, with black and white media. Students study the visual translation of shape, proportion, and perspective. Emphasis is on accuracy in rendering basic forms on a two-dimensional surface from different angles and eye levels. Students interpret objects through line, shape, and value, studying how light hits surfaces and creates cast shadows.

DE 122 Drawing II 3 Credits, Spring
Students continue to translate line, shape, and value as it relates to the two-dimensional surface and expand on black and white media to include color. Students draw from observation and extend that knowledge to include manipulating subject matter by simplifying and abstracting objects. Students break down still life to basic forms and describe it through planes and geometric structure, as well as building up forms to create invented drawings. When looking at surface value, students study how different textures and patterns affect the value. Students study perspective more in-depth, including three-point perspective, perspective of cast shadows, and foreshortening.

DE 150 Color Theory 2 Credits, Spring
Color Theory exposes students to color perception and manipulations, basic color systems, and color interaction. Students develop a practical color vocabulary and explore mixing and application as visual exercises in a variety of media.

DE 179 Digital Foundations I 3 Credits, Fall
Through lectures, demonstrations, and hands on projects, students acquire basic competencies using the primary programs in the Adobe Creative Suite: Photoshop & Illustrator (Digital Foundations I); InDesign & Dreamweaver (Digital Foundations II).

DE 180 Digital Foundations II 3 Credits, Spring
Through lectures, demonstrations, and hands on projects, students acquire basic competencies using the primary programs in the Adobe Creative Suite: Photoshop & Illustrator (Digital Foundations I); InDesign & Dreamweaver (Digital Foundations II).

DE 201 Visual Communication 3 Credits, Fall
This studio course focuses on refining the student’s ability to understand and utilize visual language. The theory of semiotics provides a framework for image analysis and visual experimentation. Projects emphasize research, analysis, critical thinking, and concept development.

DE 202 Systems Communication 3 Credits, Spring
This studio course expands the theoretical concepts developed in DE 201 Visual Communications. Projects focus on mapping semiotic relationships and an exploration of the visual language of cartography. Students examine the visual vocabulary defining our culture and experiment with communicating challenging conceptual ideas.

DE 204 Sequential Communication 3 Credits, Spring
This studio course expands the theoretical concepts developed in DE 201 Visual Communications. Projects focus on both temporal and spatial metaphors for time-based media including motion graphics, interactive design, and gaming design. Through hands-on projects, supported with lectures, students explore a variety of conceptual approaches to communicate narrative and non-narrative forms of visual expression.

DE 205 Int. Studio I: Conceptual Space 3 Credits, Fall
This studio course introduces students to the language of the built environment and its spatial and formal elements. Students analyze and explore the dual nature of space as both functional and expressive, and investigate how the built environment communicates both statically and dynamically over time. Design exercises evolve from the exploration of the expressive potential of the more abstract elements of the built environment to their sequential ordering and composition into forms and spaces.

DE 206 Int. Studio II: Interior Concepts 3 Credits, Spring
This studio course focuses on human dimension and activity, and the psychological and social implications of space, form, and color. Projects introduce the interior design concepts of anthropometrics, proxemics, universal design, and design psychology. Students integrate the design vocabulary and explorations from DE 205 with these new concepts in the development of space.

DE 207 Design Fabrication 3 Credits, Fall
This course introduces students to shop safety, fabrication methods, and equipment in a context of design exploration. Processes will focus on wood, with an introduction to a range of materials such as plastic, textiles, glass, masonry and metals. Coursework will include demonstrations, readings, and a range of studio exercises including scale models/prototypes.

DE 209 Materials & Sources 3 Credits, Spring
This course explores the physical and visual properties of a wide range of materials used in the development of the built environment. Through a series of guest speakers, field trips and lectures, students develop a system for materials research, data gathering, and analysis that leads to an understanding of the functional, aesthetic, economic, and environmental aspects of materials, as well as their relevance to design. The course culminates in an application of materials to a conceptual studio project.

DE 217 Digital 2D/3D Representation 3 Credits, Fall
This course introduces techniques for representing interior architectural spaces in the digital environment. Using AutoCAD, students begin with basic 2D floor plans and build an understanding of the digital medium to develop complex environments visualized through realistic 3D computer renderings. Students apply the knowledge acquired in this course to interior design studio projects.

DE 220 Figure Drawing 2 Credits, Fall/Spring
Students expand their drawing skills with an intense focus on the figure. Emphasis is on gesture, proportion, foreshortening, value and line. Students experiment with a variety of dry and wet media. Ongoing homework and sketchbook assignments inform class work. Open to non-majors with permission.

DE 221 Drawing III 3 Credits, Fall
Students focus on visually communicating ideas through drawing, both abstractly and from direct observation, while experimenting with media and techniques. Assignments combine technique and concept to encourage students’ problem-solving abilities. Projects stress perspective and compositional concerns in black, white, and color media. Students’ concepts dictate the selection of media, technique, composition, and format. Students use the computer as a drawing tool and integrate digital drawing throughout the semester.

DE 225 Drawing For Motion 3 Credits, Fall
Students experiment with drawing to imply motion. The assignments integrate technique and concept to develop students’ problem-solving abilities in the realm of drawing with the added dimension of time. Students explore expressive and technical approaches to a range of narrative drawing, animated gesture drawing, and drawing for storyboards.

DE 226 2D Animation 2 Credits, Spring
Classical 2D animation principles and techniques are introduced with a continued emphasis on drawing and media technique through a series of exercises and projects. The focus is on creating convincing movement through the creation of sequential images.

DE 237 Visual Art History I 3 Credits, Fall
This course introduces students to an overview of image-making and architectural construction from early history to 1600. The focus is primarily on objects and structures made in the lands around the Mediterranean Sea and northern Europe. Students study these items in relationship to the Western art tradition. Students gain an appreciation of the aesthetic values of these cultures and an
understanding of the historical, socio-political, religious, scientific, and other contexts for the creation of art and architecture. NOTE: This course will satisfy H&S Elective requirements for non-Art and non-Design students.

DE 238 Visual Art History II 3 Credits, Spring
This course introduces students to a survey of art from the Renaissance to the early twentieth century. Students study the stylistic development of painting, sculpture, architecture, and photography within the context of changing political, religious, intellectual, and cultural environments. The course uses textbook illustrations, slides, videos, and art museums to examine the art of various time periods. Class lectures and discussion augment the text and other readings. This course satisfies history in the major for art or design. NOTE: This course will satisfy H&S Elective requirements for non-Art and non-Design students.

DE 245 Book Design I 2 Credits, Fall/Spring
This course introduces traditional and innovative approaches to the book as an artistic medium and cultural form. Students gain an increased vocabulary of expressive possibilities through demonstrations and practice of bookbinding techniques, letterpress printing, and a variety of related skills. Class projects challenge students to apply conceptual thinking and content development to the craft skills they have learned.

DE 252 Lighting Design 2 Credits, Spring
The course is designed to familiarize the student with the fundamentals of Lighting as a primary element of Design. The student will be made aware of the language of Light and the tools available to the designer, and how they can be used to properly illuminate any environment. Topics covered include: Lighting Metrics; Applications; Codes and Regulations compliance; and Building Systems interface.

DE 253 Graphic Representation: Drafting 2 Credits, Fall
This studio course introduces the conventions of architectural representation. Projects focus on technical hand drawing skills and integrate digital media. Students develop the vocabulary, techniques, and skills to explore and communicate the design of space and form through perspective, design process drawing, orthographic projection, and presentation.

DE 254 Drawing Space 2 Credits, Spring
This course emphasizes the conventions of architectural representation and the development of fluency with expressive freehand drawing. Projects incorporate the use of color and its effective application to specific interior conditions. All projects reinforce the process of information gathering, ideation, 2D visualization of perspectival interior space and execution with appropriate material selection for presentations.

DE 257 Watercolor Illustration 2 Credits, Spring
Students experiment with a range of watercolor techniques through a variety of assignments. Students develop their understanding and abilities with painting as a means of expression. Exploration includes color identification, mixing, visual illusion and effects, and representational studies of selected subject matter.

DE 259 Media Techniques 2 Credits, Fall/Spring
An introduction to the practical application of a range of illustration materials and media types. Through demonstrations, in-class exercises and comparative assignments, students build technical skills and increase knowledge of media.

DE 261 Typography I 3 Credits, Fall
This course is an overview of contemporary type as well as the traditions and history that formed it. Through lectures, studio projects, and in-class exercises, students explore the basic mechanics involved in recognizing the communicative potential of type. At the end of the semester, students have the "tools" to include type as part of a working creative repertoire.

DE 262 Typography II 3 Credits, Spring
This course emphasizes type as a communicative and aesthetic tool, and explores legibility and meaning through composition. Historical studies continue with an emphasis on late twentieth century designers/typographers. Students explore concepts through the development of individual interpretations. With advanced exercises, such as working with grids and self-authoring copy, students develop further typographic fluency.

DE 264 Autobiographical Comics 2 Credits, Fall/Spring
Storytellers are often told, "Start with what you know." This all-levels comics class focuses on generating story ideas inspired by students’ own lives, and expressing those stories as autobiographical comics. This will be primarily a studio class, focusing on writing, storytelling, drawing expressively, and keeping comic journals. By the end of the term, students will have created comics of various lengths, including assembling a mini-comic. Drawing skills very helpful but not necessary, Non-majors welcome and encouraged!

DE 266 Narrative Photography 2 Credits, Fall
Students create photography, both still and sequential to support narratives. Students explore contemporary and historical use of narrative photography while learning the art of visual storytelling. Through studio projects, students learn basic photographic skills.

DE 271 Interactive Publishing I 2 Credits, Fall
‘Through lectures, demonstrations, and hands on projects, students learn the basics of interactive publishing. Students create their own website and learn the basics of interactive design including HTML, CSS, javascrip, and other industry web standards.

DE 272 Interactive Publishing II 2 Credits, Spring
This course introduces students to concepts and design approaches associated with designing for the Internet. Special attention is paid to the transition from print design to web design. Through lectures, demonstrations, and hands on projects, students examine issues of usability, information architecture, audience expectations, and design integrity specifically related to the web.

DE 273 Advanced Digital Imaging 2 Credits, Fall
Through lectures, demonstrations, and hands on projects, students refine and expand their skills in creating and manipulating digital images using Adobe Photoshop and Illustrator. Students create digital illustrations from scratch, seamlessly combine photos, and create abstract visual effects. Skills include sophisticated masking, advanced filters, precise color and lighting adjustments, and controlling output.

DE 276 Digital Publishing 2 Credits, Fall/Spring
Through lectures, demonstrations, and hands on projects, students refine and expand their knowledge of page layout using Adobe InDesign. Students create multi-page publications using advanced typographic and image features, interactivity, and precise color control. Skills include the generation of complex structural systems for publication design.

DE 277 Digital 3D Visualization 2 Credits, Fall
This course is an introduction to digital 3D computer graphics. Students create 3D objects and environments. Students explore the process of development from a conceptual idea to virtual reality using industry standard techniques and terminology. Projects include modeling, lighting, materials, camera, object animation, and post-production.

DE 278 Digital 3D Animation I 2 Credits, Fall
In this course, students explore the fourth dimension of computer graphics: time. Using industry-standard 3D software for film, broadcast, and video games, students learn to rig and animate characters and props using both skeletal and non-skeletal deformers. Through tutorials, in-class demonstrations, and homework assignments, students explore topics including movement, timing, and acting so as to learn how to bring objects to life. At the end of this course, students should have a basic understanding of animation, as well as a greater feel for timing. Open to non-majors with permission.

DE 280 Digital 3D Animation II 2 Credits, Spring
In this course, students continue the exploration of the fourth dimension of computer graphics, time, which they began in DE 278. Using industry-standard 3D software for film, broadcast, and video games, students learn to rig and animate characters and props using both skeletal and non-skeletal deformers. Through tutorials, in-class demonstrations, and homework assignments, students explore topics including movement, timing, and acting so as to learn how to bring objects to life. At the end of this course, students should have an intermediate level understanding of animation, as well as a greater feel for timing and character/environment development. Open to non-majors with permission.

DE 283 Motion Design Production/Editing 2 Credits, Fall
This course introduces students to several production and editing techniques utilized in Motion Design. Through tutorials, in-class demonstrations, and assignments, students explore several analog approaches to production; such as stop motion/cell animation, scale set design and chroma keying. In addition, students will also
be introduced to basic skills such as video importing, editing, transitions and filters using Final Cut Pro.

DE 284 Interactive Motion 3 Credits, Rotating
This course introduces students to interactivity geared toward websites and interactive applications such as simple games or portfolios. Students learn to use Macromedia’s Flash software to create graphics, buttons, movie clips, as well as targeting, controlling multiple timelines, basic animation and basic action scripting.

DE 285 Motion Graphics I 2 Credits, Fall
This course introduces students to the creation of visual motion effects using Adobe Aftereffects. Through lectures, demonstrations, and hands on projects, students learn the basics of creating graphics in motion.

DE 286 Motion Graphics II 2 Credits, Spring
This course is an intermediate-level follow-up to DE 285 Motion Graphics I, which introduced students to the creation of visual motion effects using Adobe Aftereffects. Through lectures, demonstrations, and hands-on projects, students move beyond the basics of creating graphics in motion.

DE 296-299 Independent Study 1 to 4 Credits, Fall/Spring
Focuses on a special project of the student’s choice and design that is unavailable within the regular curriculum. Sophomore standing and permission from Department Chair required.

DE 305 Interior Studio III 3 Credits, Fall
Focused on small-scale buildings with varying degrees of contextual complexity, this studio emphasizes the understanding of design as an analytical process that extends from programmatic analysis to formal development of design ideas, to their translation into functional environments that house specific cultural rituals and belief systems. Assignments emphasize the understanding and expressive use of materials and structure in conjunction with environmental and aesthetic considerations.

DE 306 Interior Studio IV 3 Credits, Spring
Focused on medium-scale buildings with varying degrees of contextual complexity, this studio emphasizes the understanding of design as an analytical process that extends from programmatic analysis to formal development of design ideas, to their translation into functional environments that house specific organizational structures. Assignments emphasize the understanding and expressive use of materials and structure in conjunction with environmental and aesthetic considerations.

DE 307 Illustration II 3 Credits, Fall/Spring
In today’s diverse consumer market, illustration exists through many forms of expression breaking with traditional roles of the illustrator. The role and definition of the practice of illustration has expanded to new hybrids of creative activity. Through a variety of projects, students will explore the translation, production and distribution of their visual ideas. Through the integration of type and image, students gain an opportunity to discover new possibilities for illustrated visual expression.

DE 308 Product & Packaging 3 Credits, Spring
The objective of this class is to familiarize the student with the influence and impact of design in our global marketplace and social community. Students focus on creating packaging identity with a “global design consciousness” that is environmentally responsive and user-friendly in its attempt to improve our general livelihood. Students examine the question of how cultural identity and influences can, or should, contribute to product identity, function and social development in the product marketplace. Through in-depth research and strategy development, students explore content, materials, and product lifecycle, to develop design solutions that enhance the marketplace.

DE 309 Environmental Design 3 Credits, Fall
Students observe and experiment within the interior and exterior environments to meet aesthetic criteria, practical needs or a specific physical-psychological experience within built, natural or human environments for functional and artistic expression. Historical studies within art and architectural history and experimental art and architecture of the 21st century are applied to cultural environments as well as climatic environments. The course application of environmental terminology and human factor conditions are through a series of lecture and studio projects. Field trips will explore human behavior, physical environments, habitats and design new concepts for social and aesthetic spaces. Projects will be expressed in a variety of medias such as model making, sculpture, painting, video and construction drawings; this may revolve around entertainment, displays, objects, interiors or public art areas.

DE 310 Dynamic Information Design 3 Credits, Spring
Effective information design is essential with the increasing amount of critical data that has the potential to influence decision making. Designers play a critical role as visual translators in clarifying complex data, organizing information and processes, and developing aesthetic systems. Students analyze the relationships of information and visual interpretation applied to local and international topics. Effective communication of complex information is the goal.

DE 311 Motion Studio 3 Credits, Fall
With a focus on visual storytelling, this production geared course allows students to utilize learned design skills, while continuing to develop motion, process workflow and conceptual approaches to project design. Through a series of film screenings, students continue to practice analytical skills, with the use of deconstruction, philosophical/psychological interpretation and critical evaluation. A concurrent series of motion production assignments, including short film production and client based projects will utilize storytelling and conceptual skills, while developing strengths in presentation and packaging design.

DE 312 Illustration I 3 Credits, Fall/Spring
This course is designed to further explore and develop the drawing and paintings skills of the individual utilizing a series of assignments that challenge, inform, and support growth of visual, conceptual, and technical abilities. Starting with three unique drawing assignments that have varied subject matter and media approaches, students will progress to a group of painting problems that stress concept, approach, and the use of appropriate media and supports.

DE 313 Design for Social Change 3 Credits, Spring
Design can create significant social change. It can be used as a tool to address domestic and global social issues like poverty, health, clean water, economic empowerment, access to financial services, and basic services. Social design challenges are complex, systemic, and human. Designers who work in this field strive to represent the needs of underserved, underrepresented, and disadvantaged communities. The challenges these “social impact” designers face are different from those that corporate designers face. This class delineates those challenges.

This course addresses all aspects of design in large-scale and small-scale social problem-solving. We’ll do projects spotlighting a variety of clients in the private, public, and social sectors. We’ll bring in experts in the fields of global health and social migration (refugees) to talk through design approaches. And we’ll discuss how grand ideas go bad through errors in cultural and human knowledge.

DE 314 Comics: Essential Tools 3 Credits, Spring
This course examines and builds on the basics of creating comic art covered in DE 264 including drawing and design, storytelling, and choreographing narratives. This is primarily a studio class and includes color, variations in page and book design, life drawing, examination of contemporary and historical comics and cartoonists, and workshops with other professional cartoonists. Students create a final independent project and will be encouraged to submit their work to publications.

DE 315 Design in the Environment 3 Credits, Fall
This class examines design within our environment by addressing wayfinding and exhibit design. Designers use text, materials, colors, objects, movement and graphics to help people navigate and investigate spaces; to provide safety information; or to support sharing of information. Projects will challenge students to analyze the use of an environment and develop designs to enhance or change the users’ perception.

DE 316 Book Illustration 3 Credits, Spring
A selection of story material is furnished. You may use your own writing if in usable form before class starts (not a writing class). Goal is halfscale dummy and four sequential camera-ready double pages. Published examples will be onhand to discuss and study.

DE 317 Type in Motion 3 Credits, Fall
This class examines typography in a moving format. Given today’s complexities of communication it is vital to
clearly define your own visual message and ensure that it is understood as your intent. Advanced topics include: pacing, storyboarding, conceptual development and hierarchy in a three-dimensional plane. Emphasis will be given to concerns of legibility and readability of typefaces in a moving environment.

DE 318 Interactive Narrative Environments  
3 Credits, Spring  
This course introduces a range of digital option experiences, tools, and concepts of game development. Through lectures, demonstrations and hands-on projects, students explore creating innovative new games using lead characters, environments/object, drawings, and modeling to storyboards. Design manipulation will use a range of programs from Final Cut Pro and Aftereffects, to Soundtrack. Previous experiences such as Photoshop, Illustrator and Cinema 4D will also be revisited to create total gaming compositions.

DE 320 Advanced Storytelling Concepts  
3 Credits, Fall  
With a focus on psychology, theory and execution of sophisticated narrative techniques, this interdisciplinary approach to storytelling will serve to enhance skills required for generating powerful concepts for the Book Arts, Comics and Motion Design fields. Through a series of critical readings and production assignments, students will further explore the nuances of pacing, plot twist, character development, dialogue, shooting scripts, boarding, production design, concrete forms, narrative philosophies and experimental production techniques.

DE 337 History of Design  
3 Credits, Fall  
Lectures will provide a framework for the study of design throughout history, analyzing processes and artifacts for evidence of production technology, function, iconography, and patronage, as well as formal attributes and developments.

DE 343 Painting Technique for Illustration  
3 Credits, Fall  
This course further advances exploration in drawing and painting from life and costumed models with longer studies and additional rendering techniques such as under painting, glazing, glaze wipe-off, mixed media, crumble, charcoal under layer and other approaches depending on individual explorations.

DE 355 Construction Technology  
3 Credits, Fall  
This course introduces students to basic structural principles and prevalent methods of assembling various building materials and finishes. Through lectures, site visits, studio experiments, and the actual fabrication of an interior residential-based section, students gain insight into the history of structural practice and future directions in preassembled systems.

DE 356 Construction Documents  
3 Credits, Spring  
This course focuses on the products and legal contract of an interior designer: the construction documents. A wide array of skills and knowledge are required to complete the construction document. Topics include drawing types, drawing format, processes, building codes, accessibility, materials and timelines. Students develop a thorough understanding of the knowledge required, the processes undertaken, the scope of services normally provided, and the groups involved. Advanced topics in AutoCAD are covered.

DE 377 Digital 3D Animation Studio  
3 Credits, Fall  
This course provides the opportunity for students to bring together into a term-length project all they’ve learned in DE 278 and DE 280 regarding animation, lighting, and cameras, and further introduces such things as modeling, rigging, and texture mapping.

DE 378 Digital 3D Modeling  
2 Credits, Fall  
As the culminating digital course, interior design students will learn to execute the more complex operations available in digital 3D modeling to visualize Junior and Senior projects, including meshes, deformations, nurbs, metforms, animated walkthroughs, and photorealistic rendering. Students will use these operations for investigating and analyzing complex form and space.

DE 384 Interactive Motion: Scripting  
2 Credits, Fall  
Students move deeply into scripting-enabled interactivity geared toward applications such as games, websites, and interactive video.

DE 385 Motion Graphic Studio  
3 Credits, Fall  
This Junior level studio continues the advancement of skills acquisition, integration, and application begun in Digital Motion Graphics I & II. Students are guided through a large-scale, complex project, focusing on the appropriate deployment of time-based toolsets (working primarily in Adobe After Effects), including Layer Management, Time-line, Tracking, Audio, Special Effects, Compositing, Modes, Masks, Mattes, and Color Correction to produce Motion Graphics.

DE 393 Special Topics  
3 Credits, Fall/Spring  
Special topics in Design

DE 396-399 Independent Study  
1 to 4 Credits, Fall/Spring  
Focuses on a special project of the student’s choice and design that is unavailable within the regular curriculum, Junior standing and permission from Department Chair required.

DE 401 Sr Studio I: Visual Communication  
3 Credits, Fall  
In this senior studio course, faculty and students join together to address complex integrated design projects. Large lecture forums, small discussion seminars, individual and group presentations, mixed design project teams, as well as ongoing progress critiques are core to the development of these theoretical, research driven projects. Redefining the notion of design, process, material and technical exploration, and visual experimentation are core to the advanced level of design investigation expected within this course.

DE 402 Sr Studio II: Visual Communication  
3 Credits, Spring  
This course allows the culmination of all skills learned at Cornish to unfold into a comprehensive thesis investigation, facilitating a critical look at self-defined criteria as an independent senior thesis project. Emphasis is placed on the entire design process from research and conceptual development through visual translation and production.

DE 403 Senior Studio I: Motion Design  
3 Credits, Fall  
In this senior studio course, faculty and join together to address complex integrated design projects. Large lecture forums, small discussion seminars, individual and group presentations, mixed design project teams, as well as ongoing progress critiques are core to the development of these theoretical, research driven projects. Redefining the notion of design, process, material and technical exploration, and visual experimentation are core to the advanced level of design investigation expected within this course.

DE 404 Senior Studio II: Motion Design  
3 Credits, Spring  
This course allows the culmination of all skills learned at Cornish to unfold into a comprehensive thesis investigation, facilitating a critical look at self-defined criteria as an independent senior thesis project. Emphasis is placed on the entire design process from research and conceptual development through visual translation and production.

DE 405 Senior Studio I: Interior Design  
3 Credits, Fall  
In this senior studio course, faculty and join together to address complex integrated design projects. Large lecture forums, small discussion seminars, individual and group presentations, mixed design project teams, as well as ongoing progress critiques are core to the development of these theoretical, research driven projects. Redefining the notion of design, process, material and technical exploration, and visual experimentation are core to the advanced level of design investigation expected within this course.

DE 406 Senior Studio II: Interior Design  
3 Credits, Spring  
This course allows the culmination of all skills learned at Cornish to unfold into a comprehensive thesis investigation, facilitating a critical look at self-defined criteria as an independent senior thesis project. Emphasis is placed on the entire design process from research and conceptual development leading to programmatic and formal strategies for specific formal and spatial experiences.

DE 415 Book Design II  
3 Credits, Fall/Spring  
By exploring historical and contemporary fine press and artists’ books, we will examine the relationship between book design, form, structure, function, concept, and content. We will investigate what makes a book a book; how text informs typographic treatment; how content informs structure; how artists and designers use the book...
form to express meaning. Through hands-on instruction, students will work directly with the extensive Cornish Book Arts Lab type library. They will develop confidence in hand composition and letterpress operation in order to achieve results. Students will experiment with alternative plates and image-making methods and processes. They will examine traditional and experimental binding structures and examine what makes an appropriate binding. Students will work collaborative projects and independent projects.

DE 416 Publishing Design 3 Credits, Spring
This course addresses the complexities of developing large bodies of text and image into a cohesive multipage format. Students will work through all phases of design, including masthead, page layout, formatting, type choices, working with printers, color considerations, paper stock, editing decisions and so on.

DE 418 Design Internship 1 to 4 Credits, Fall/Spring
Design Internship—may be taken for 1 to 4 credits. Arrange with Department Chair. Department Authorization Required.

DE 432 Prof. Practices: Vis. Comm. 3 Credits, Fall
This course prepares students for the job market. Emphasis is on standard business practices and formats, as well as consolidating a body of work in a manner that best expresses the student’s abilities, and fits the expectations of the situation at hand. Special attention is given to grammatical and syntactic issues, as well as writing skills. Freelance guidelines, professional business practices, contract negotiation, and usage information are also covered. Open to DE senior majors only. Junior class level required at time of registration (60+ credits earned).

DE 433 Professional Practices: Interior 3 Credits, Fall
This course provides an opportunity for critical discussion of contemporary design practice and individual preparation for entering the interior design profession. Through the investigation of practitioners, practice issues, professional resources and representation, students gain insight into the reality, direction, and possibilities for design businesses. Open to DE senior majors only. Junior class level required at time of registration (60+ credits earned).

DE 434 Prof. Practices: Motion 3 Credits, Spring
This course bridges the gap between the illustration student and the working professional. Special attention is given to client interaction, appropriate portfolio preparation, and the development of contacts within the industry. Open to DE senior majors only. Junior class level required at time of registration (60+ credits earned).

DE 436 History of Interior Design 3 Credits, Fall
Architecture, interiors, and furniture in the twentieth century reflect societal changes and directions. This class explores currents in design history in the Western world from the early twentieth century to the late twentieth century. Illustrated lecture format. NOTE: This course will satisfy H&S Elective requirements for non-Design students.

DE 437 History of Visual Communication 3 Credits, Fall
Graphics in the 20th Century enjoy a variety of styles and influences in the western world. This class explores graphic design and illustration from the late 19th Century arts and crafts to the technology innovations of the late 20th Century. Lecture format, illustrated with slides. NOTE: This course will satisfy H&S Elective requirements for non-Design students.

DE 438 History of Motion Design 3 Credits, Fall
This course explores the technological and cultural development of motion design, including early animation, film, television and video, up to the most recent innovations in title design and game design. The course will be lecture and seminar format. NOTE: This course will satisfy H&S Elective requirements for non-Design students.

DE 440 Corporate Identity 3 Credits, Fall
This course investigates the professional environment of corporate identity and branding. Students will learn to determine what aspects of identity and branding lead to success or failure, what is “safe” in design and what is experimental as well as why clients may fear the unknown. Emphasis will be placed upon bringing originality to the marketplace.

DE 444 BFA Seminar 3 Credits, Spring
This course brings together senior design students to generate and develop ideas, organize, manage, and stage the year-end design students' public presentations. Students are responsible for the successful presentation of their work to a professional audience through detailed event planning. Students participate by developing individual exhibits in the BFA Show and in groups for the development of all exhibition planning and promotions.

DE 486 Digital Playground 3 Credits, Spring
This is the capstone course in Game Design. Study is student-initiated and project-based. Encouragement is given to experimentation and the development of emergent, hybrid media types (under the broad, inclusive, rubric of game design).

DE 496–499 Independent Study 1 to 4 Credits, Fall/Spring
Focuses on a special project of the student’s choice and design that is unavailable within the regular curriculum. Senior standing and permission from Department Chair required.
DESIGN FACULTY

JEFF BRICE Interim Department Chair
Visual Communication, Motion Design
MA New York Institute of Technology,
BFA Carnegie Mellon University

JESSE BELKNAP Adjunct Instructor
Interior Design
MA University of Washington

GALA BENT Adjunct Instructor
Visual Communication, Illustration
MFA SUNY at Buffalo

STEPHANIE BOWER Adjunct Instructor
Interior Design
MA University of Washington

JIM CATEL Adjunct Instructor
Visual Communication Design, Motion Design
MFA Milwaukee Institute of Art and Design

NATALIA ILVIN Visiting Professor
Visual Communication Design, Design History
MFA Rhode Island School of Design

ROBYNNE RAYE Adjunct Instructor
Visual Communication Design
BA Western Washington University

KEN ROWE Adjunct Instructor
Motion Design
MFA SUNY at Buffalo

ROBERTA RUSSELL Adjunct Instructor
Interior Design
MFA University of Washington

ANDI RUSU Adjunct Instructor
Book Arts, Visual Communication Design, Motion Design
BFA Cornish College of the Arts

JENNY SAPORA Adjunct Instructor
Book Arts, Design Fundamentals
MFA University of Arizona, MA University of Iowa,
BA Smith College

DAN SHAFER Adjunct Instructor
Book Arts, Visual Communication Design, Design Fundamentals
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BA Western Washington University

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BFA Waseda University, Tokyo

BRIDGET NOWLIN Adjunct Instructor
Design History
MA University of Washington

WENDY QUESINBERRY Adjunct Instructor
Visual Communication
BFA Savannah College of Art and Design

JENNY MYERS Associate Professor
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MFA School of the Art Institute of Chicago,
BFA School of the Art Institute of Chicago

SCOTT MAYHEW Adjunct Instructor
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MA Savannah College of Art and Design,
BA University of California, Santa Cruz

EMILY HOOPER Adjunct Instructor
Digital Foundations
BFA Cornish College of the Arts

TAYLOR TAKE DAVIS Adjunct Instructor
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BFA Washington State University

CJ BROCKWAY Adjunct Instructor
Interior Design–Lighting
BA University of Washington

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BFA Cornish College of the Arts

JACOB Kohn Professor
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BS University of Wisconsin/Madison

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MA University of Washington

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Book Arts
BFA Cornish College of the Arts

TAYLOR TAKE DAVIS Adjunct Instructor
Interior Design
BFA Washington State University
MUSIC

MODEL PROGRAM

The Music Department faculty recommends that students plan their programs of study to follow a specific sequence of courses. The curricula presented below follow a generalized model; however, each student’s program will be individualized based upon the evaluation of placement tests, transfer credits, and prior learning experience.

**COMPOSITION**

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<tr>
<th>Course Code</th>
<th>Fall Credits</th>
<th>Spring Credits</th>
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<tr>
<td>MU 111–112 Theory I &amp; II</td>
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<td>MU 125–126 Eartraining I &amp; II</td>
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<td>MU 151–152 Composition Colloquium I &amp; II</td>
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<td>MU 161–162 Rhythm I &amp; II</td>
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<td>MU 171 Chorus</td>
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<td>MU 260 Music Notation</td>
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<td>MU 191 Individual Instruction</td>
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<td>MU 227 Fundamentals of Electronic Music</td>
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<td>MU 364 Music History: Western</td>
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<td>MU 367 Music History: Jazz</td>
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<td>MU 262 World Music Traditions</td>
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**COMPOSER/PERFORMER**

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### JAZZ INSTRUMENTAL

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### H&S Course Work

- **FIRST YEAR**: 92
- **SECOND YEAR**: 92
- **THIRD YEAR**: 92
- **FOURTH YEAR**: 92

### HS Credits

- **FIRST YEAR**: 30
- **SECOND YEAR**: 30
- **THIRD YEAR**: 30
- **FOURTH YEAR**: 30

### College Electives (outside the major)

- **FIRST YEAR**: 6
- **SECOND YEAR**: 6
- **THIRD YEAR**: 6
- **FOURTH YEAR**: 6

### Total Credits for a Bachelor of Music Degree (BMus)

- **FIRST YEAR**: 128
- **SECOND YEAR**: 128
- **THIRD YEAR**: 128
- **FOURTH YEAR**: 128

- **TOTAL**: 512

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**Music Credits**

- **First Year**: 33
- **Second Year**: 33
- **Third Year**: 33
- **Fourth Year**: 33

**College Electives**

- **First Year**: 6
- **Second Year**: 6
- **Third Year**: 6
- **Fourth Year**: 6

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**Total Credits**

- **First Year**: 92
- **Second Year**: 92
- **Third Year**: 92
- **Fourth Year**: 92

**Total Credits for a Bachelor of Music Degree (BMus)**

- **First Year**: 128
- **Second Year**: 128
- **Third Year**: 128
- **Fourth Year**: 128

**TOTAL**: 512

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**JAZZ INSTRUMENTAL**

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**H&S Course Work**

- **First Year**: 92
- **Second Year**: 92
- **Third Year**: 92
- **Fourth Year**: 92

**College Electives**

- **First Year**: 6
- **Second Year**: 6
- **Third Year**: 6
- **Fourth Year**: 6

**Total Credits for a Bachelor of Music Degree (BMus)**

- **First Year**: 128
- **Second Year**: 128
- **Third Year**: 128
- **Fourth Year**: 128

**TOTAL**: 512

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**TOTAL Credits**

- **First Year**: 92
- **Second Year**: 92
- **Third Year**: 92
- **Fourth Year**: 92

**Total Credits for a Bachelor of Music Degree (BMus)**

- **First Year**: 128
- **Second Year**: 128
- **Third Year**: 128
- **Fourth Year**: 128

**TOTAL**: 512
### COURSE DESCRIPTIONS

Unless specifically noted, in-major students have first priority for courses in their departments. Specific course restriction information can be found in the Schedule of Classes, published online in advance of the term.

**MU 100 Ensemble/Audition** 2 to 4 Credits, Fall/Spring
Temporary assignment. Students will audition with the Music Department to determine actual ensemble placement.

**MU 109 Performance Studio** 1 Credit, Fall
This is a hands-on performance masterclass. It supplements private instruction by giving students an opportunity to perform and receive feedback from the faculty as well as their peers. This course may be team taught by various performance faculty members, providing students with the opportunity to benefit from instructors with different points of view. Throughout the course, students will be encouraged to apply their acquired knowledge to formulate critiques of their own. At the end of the course, students will have acquired the ability to perform more confidently in public. They will also have seen professional musicians delivering feedback at a high level, and they will have developed their own skills of delivering criticism in a public setting.

**MU 110 Performance Studio** 1 Credit, Spring
This is a hands-on performance masterclass. It supplements private instruction by giving students an opportunity to perform and receive feedback from the faculty as well as their peers. This course may be team taught by various performance faculty members, providing students with the opportunity to benefit from instructors with different points of view. Throughout the course, students will be encouraged to apply their acquired knowledge to formulate critiques of their own. At the end of the course, students will have acquired the ability to perform more confidently in public. They will also have seen professional musicians delivering feedback at a high level, and they will have developed their own skills of delivering criticism in a public setting.

**MU 111 Theory I** 2 Credits, Fall
An introduction to basic music theory including correct use of standard notation (meters, major and minor key signatures, stems, flags, clefs, form notation, etc.), chromatic, major and minor scale modes, triads and seventh chords, transposition, intervals, diatonic and secondary harmony, and foundational concepts in rhythm.

**MU 112 Theory II** 2 Credits, Spring
An introduction to basic music theory including correct use of standard notation (meters, major and minor key signatures, stems, flags, clefs, form notation, etc.), chromatic, major and minor scale modes, triads and seventh chords, transposition, intervals, diatonic and secondary harmony, and foundational concepts in rhythm.

**MU 125 Eartraining I** 2 Credits, Fall
An introduction to eartraining including developing the ability to sing and identify intervals, major, harmonic minor, melodic minor, natural minor, and major scale modes, triads and seventh chords, transcribe diatonic harmony (major and minor keys), recognize diatonic progressions, sing basic 8th, 16th, and triplet notation accurately, and sight-singing diatonic and mildly chromatic melodies (major and minor keys).

**MU 131 Singing for Non-Majors** 2 Credits, Fall/Spring
A highly participatory class designed specifically for non-music majors from theater, dance, and other artistic disciplines interested in exploring the creative potential of the singing voice. Students find their voice while learning the fundamentals of singing through activities that will develop an awareness of breath, resonance, vocal range, and expressiveness. Open to students from all departments.

**MU 140 Symphony Orchestra**
1 Credit, Pass/Fail, Fall
A yearlong performance ensemble focused on the symphonic orchestral repertoire offered through arrangement with the Seattle Youth Symphony Orchestra. Audition only.

**MU 151 Composition Colloquium I**
1 Credit, Pass/Fail, Fall
While composers often work alone exploring their creative process and crafting their music, it is important that they have an opportunity to meet in community with their fellow composers and share common interests and concerns. This colloquium provides a forum for student and faculty composers to meet and discuss music and to share perspectives on composers and composition. The colloquium provides a convenient and exciting forum for visiting composers and performers to address the composition program as a whole. Colloquium sessions will involve presentations by guest composers, presentations by student composers, and faculty presentations on their work or the work of other composers. Grading is based on class participation, attendance, concert attendance, keeping a listening journal, and service to the composition community.

**MU 152 Composition Colloquium II**
1 Credit, Pass/Fail, Spring
A continuation of MU 151, this colloquium provides a forum for student and faculty composers to meet and discuss music and to share perspectives on composers and composition. Colloquium sessions will involve presentations by guest composers, presentations by student composers, and faculty presentations on their work or the work of other composers. Grading is based on class participation, attendance, concert attendance, keeping a listening journal, and service to the composition community.

**MU 154 Jazz Sight-Reading** 1 Credit, Fall
Training in sight-reading skills for jazz instrumentalists. Designed to improve and refine the student’s ability to sight-read simple to moderately difficult music.
MU 155 Piano Fundamentals I 1 Credit, Fall
A yearlong course designed to teach students the fundamentals of playing the piano including playing simple pieces that involve both hands working together simultaneously and sight-reading single-note melodies and standard cadences in all keys. Students will also learn to play all major and minor scales in two octaves with both hands separately, and to compose simple pieces for the piano.

MU 156 Piano Fundamentals II 1 Credit, Spring
A yearlong course designed to teach students the fundamentals of playing the piano including playing simple pieces that involve both hands working together simultaneously and sight-reading single-note melodies and standard cadences in all keys. Students will also learn to play all major and minor scales in two octaves with both hands separately, and to compose simple pieces for the piano.

MU 160 Music Notation Primer 1 Credit, Fall/Spring
Learn how to use music notation software to create simple lead sheets and arrangements, or to notate assignments for music theory, skills, or jazz standards classes. Designed especially for students not taking the more comprehensive MU 260 – Music Notation course required of all composition majors, this one-semester course provides any music student with the basic skills necessary to prepare conventional music notation using either of the two most commonly encountered music notation software programs: Sibelius® or Finale®.

MU 161 Rhythm I 1 Credit, Fall/Spring
A one-semester course designed to address the multiple aspects of rhythm, while giving the student a strong foundational core. Through recordings, videos and written scores, students will gain familiarity with rhythmic vocabulary from a wide range of sources including classical music, jazz, funk, rock, and a variety of world music traditions. At the conclusion of this course, students will have mastered basic rhythmic skills and concepts, comprising two-, three-, and four-note subdivisions of the beat in simple and compound time, as well as duple, triple, and quadruple meters. Improving rhythmic sight-reading and accurate musical notation will be emphasized, and basic pulse will be strengthened through integrating voice, conducting and hand-clapping patterns.

MU 162 Rhythm II 1 Credit, Fall/Spring
A one-semester course designed to build more advanced rhythmic concepts and vocabulary. At the conclusion of this course, students will have mastered rhythmic groupings comprising two- to seven-note subdivisions of the beat in simple and compound time, as well as irregular and changing meters. Developing accurate transcribing skills, analysis tools, and sight-reading will be emphasized through recorded examples, written scores, conducting and class improvisation assignments. Application of materials to improvisation and composition will be studied through transcriptions and analysis from a variety of sources.

MU 165 Piano I 1 Credit, Fall
A yearlong course designed for students who have successfully completed Piano Fundamentals. Students will learn to sight-read and play from memory all major and minor scales and modes in two octaves, and play 2-3 classical pieces involving both hands or 2-3 jazz tunes using sophisticated chord voicings with melody and basic improvisation.

MU 166 Piano II 1 Credit, Spring
A yearlong course designed for students who have successfully completed Piano Fundamentals. Students will learn to sight-read and play from memory all major and minor scales and modes in two octaves, and play 2-3 classical pieces involving both hands or 2-3 jazz tunes using sophisticated chord voicings with melody and basic improvisation.

MU 171 Chorus 1 Credit, Fall/Spring
A performing ensemble designed to develop choral singing skills through a broad range of literature. May be repeated for credit.

MU 172 Chamber Orchestra I 2 Credits, Fall/Spring
An ensemble that explores the art of the chamber orchestra from the Baroque to contemporary repertoire. This ensemble provides students with a solid foundation in the chamber orchestra repertoire as well as the chance to explore seldom-performed works by composers from various traditions. Meets concurrently with MU 272, 372, and 472. Open to non-music majors by audition.

MU 173 Chamber Music Ensemble I 2 Credits, Fall/Spring
An ensemble of mixed and flexible instrumental chamber music for those students with limited previous experience playing chamber music. Focus is on performance of both traditional and contemporary repertoire. Counts toward Music Ensemble or Music Elective credit. Open to non-music majors by audition.

MU 176 Contemporary Big Band I 1 Credit, Fall/Spring
An ensemble that examines the art of jazz big band performance with a particular focus on exploring contemporary and alternative approaches to big band music and including a variety of diverse influences including Afro-Caribbean, Cuban, Brazilian, Puerto-Rican and other Latin influences. Meets concurrently with MU 276, 376, and 476. Counts toward Music Ensemble or Music Elective credit.

MU 181 VOX: Body/Mind/Voice I 3 Credits, Fall
This is a foundation course for all freshman voice majors. Combining all genres (jazz, classical, world), students and instructors will explore aspects of English diction and IPA, proper vocal technique, the physiology of the voice, musical styles, body awareness and developing an understanding of the relationship between song and text. Structured as a yearlong course, each semester will provide combined exploration, as well as breakout sessions to focus on specific aspects of jazz and classical traditions. Classes are team-taught, so students have a chance to develop a familiarity with all vocal instructors as well as work with guest presenters and clinicians, all designed to begin to equip students for the challenges of a career in the performing arts.

MU 182 VOX: Body/Mind/Voice II 3 Credits, Spring
The second semester of a yearlong course for all freshmen voice majors. This semester focuses on performance skills, working with accompanists and rhythm sections, rehearsal techniques, understanding song form and critical listening skills (both oral and written). Classical singers will focus on Italian Diction during their breakout sections as well as gaining an exposure to fundamental acting skills as applied to opera and art song repertoire.

MU 187 Jazz Ensemble I 2 Credits, Fall/Spring
An ensemble class for students with little or no experience playing and soloing in a small jazz ensemble. Counts toward Music Ensemble or Music Elective credit. Open to non-music majors by audition.

MU 191 Individual Instruction 3 Credits, Fall/Spring
25 minutes of instruction per week. Individual instruction is offered for all instruments, voice, and composition. Department Authorization Required

MU 193 Individual Instruction 2 Credits, Fall/Spring
25 minutes of instruction per week. Individual instruction is offered for all instruments, voice, and composition. Department Authorization Required

MU 209 Performance Studio I 1 Credit, Fall
This is a hands-on performance masterclass. It supplements private instruction by giving students an opportunity to perform and receive feedback from the faculty as well as their peers. This course may be team taught by various performance faculty members, providing students with the opportunity to benefit from instructors with different points of view. Throughout the course, students will be encouraged to apply their acquired knowledge to formulate critiques of their own. At the end of the course, students will have acquired the ability to perform more confidently in public. They will also have seen professional musicians delivering feedback at a high level, and they will have developed their own skills of delivering criticism in a public setting.

MU 210 Performance Studio II 1 Credit, Spring
This is a hands-on performance masterclass. It supplements private instruction by giving students an opportunity to perform and receive feedback from the faculty as well as their peers. This course may be team taught by various performance faculty members, providing students with the opportunity to benefit from instructors with different points of view. Throughout the course, students will be encouraged to apply their acquired knowledge to formulate critiques of their own. At the end of the course, students will have acquired the ability to perform more confidently in public. They will also have seen professional musicians delivering feedback at a high level, and they will have developed their own skills of delivering criticism in a public setting.

MU 211 Classical Theory III 3 Credits, Fall
This is the first semester of the sophomore year classical music theory curriculum. Students will study species counterpoint and develop an understanding of such fundamental musical elements as line, motion, impulse and resolution. Students will also listen to and analyze polyphonic music from a variety of historical time-periods and cultures.
MU 212 Classical Theory IV 3 Credits, Spring
This is the second semester of the yearlong sophomore classical music theory curriculum. Students will study species counterpoint and develop an understanding of such fundamental musical elements as line, motion, impulse and resolution. Students will also listen to and analyze polyphonic music from a variety of historical time-periods and cultures.

MU 213 Jazz Theory III 3 Credits, Fall
This is the first semester of the sophomore year jazz theory curriculum. Students will develop a command of jazz harmonic languages for application to composition and improvisation including a comprehensive study of chord-scale relationships, harmonic languages, chord construction, and melodic and harmonic analysis.

MU 214 Jazz Theory IV 3 Credits, Spring
This is the second semester of the yearlong sophomore jazz theory curriculum. Students will develop a command of jazz harmonic languages for application to composition and improvisation including a comprehensive study of chord-scale relationships, harmonic languages, chord construction, and melodic and harmonic analysis.

MU 225 Eartraining III 2 Credits, Fall/Spring
Students will develop their musical perception skills to hear and recognize chord qualities and extensions, chord progressions, scales and their use in improvisation through dictation, sight- singing, and score or lead-sheet reading.

MU 226 Eartraining IV 2 Credits, Fall/Spring
This is the yearlong, sophomore eartraining curriculum. Students will develop their musical perception skills to hear and recognize chord qualities and extensions, chord progressions, scales and their use in improvisation through dictation, sight- singing, and score or lead-sheet reading.

MU 227 Fundamentals of Electronic Music 2 Credits, Fall/Spring
This course explores the history of technology as a means of musical expression. We will listen to a wide variety of musical examples culled from the past fifty years. Students will also have hands-on experience with the tools and techniques used to create electronic music. All class assignments will take the form of short musical compositions as we learn about acoustics, psychoacoustics, analog and digital audio, mixing, looping, a wee bit of mathematics, and more. This is NOT a course in recording engineering, nor is it a course in computer-based audio editing; the latter is covered in MU 228.

MU 228 Intro to Digital Audio Workstations 2 Credits, Fall/Spring
Computers and digital audio have transformed the ways we create and listen to music. Any musician wanting to record and distribute their music today must first have a thorough understanding of digital audio production. This course provides students with a theoretical and practical introduction to digital audio production hardware and software with an emphasis on creative, hands-on, music-making using ProTools 9 and Sibelius 7 software. Topics covered include an introduction to acoustics, basic recording techniques, audio editing, audio processing, multi-track sound mixing, and mastering. Students will develop a basic familiarity with the concepts underlying digital audio workstations (DAW), MIDI sequencing software, virtual instruments, plug-ins, and music notation software.

MU 229 Music Technology Special Topic 2 Credits, Rotating
A rotating selection of special topics in music technology and electronic music designed to partially satisfy the Music Technology requirement, along with MU 227 – Fundamentals of Electronic Music and MU 260 – Music Notation, for all music composition students. Topics to be addressed in MU 229 on a rotating basis may include digital synthesis and audio signal processing, interactive audio and video for live performance, algorithmic compositional techniques, etc.

MU 230 Technical Production for Musicians 1 Credit, Fall/Spring
A one-semester course designed to provide the music student with hands-on exposure to the basic aspects of technical production, and a foundation for understanding how and why technical choices are made. The student will develop a working vocabulary and basic understanding of backstage and front-of-house organization including the roles and responsibilities of all involved in the production of a successful concert. The class will provide an overview of fundamental audio concepts as it pertains to both live performance and the recording studio. Students will be expected to work on the running crew for two Cornish music events as a requirement of the class.

MU 240 Symphony Orchestra 1 Credit, Pass/Fail, Fall/Spring
A yearlong performance ensemble focused on the symphonic orchestral repertoire offered through arrangement with the Seattle Youth Symphony Orchestra. Audition only.

MU 241 Vocal Jazz Standards I 2 Credits, Fall
A yearlong course designed to introduce students to repertoire and performance skills including learning tunes in-depth with an understanding of changes, arranging tunes, turning fours, and working with a rhythm section.

MU 242 Vocal Jazz Standards II 2 Credits, Spring
A yearlong course designed to introduce students to repertoire and performance skills including learning tunes in-depth with an understanding of changes, arranging tunes, turning fours, and working with a rhythm section.

MU 243 Improvisation I 2 Credits, Fall
For musicians who wish to unleash their creative nature and develop spontaneous, interactive music making skills. Through exploring various exercises specifically designed to cultivate deeper listening and release fears, the class will delve into facility, form, and freedom in the art of improvisation.

MU 250 ST: Advanced Rhythm 1 Credit, Fall/Spring
A rotating selection of special topics in rhythm studies designed to satisfy the rhythm requirement for all jazz program students. This one-semester course is designed to teach advanced rhythmic skills and help students develop a rich rhythmic vocabulary essential for performing jazz. At the conclusion of this course, students will have mastered rhythmic skills and concepts comprising all possible subdivisions of the beat, irregular and changing meters, polyrhythms and polymeters. This course draws on music from varied global traditions including African, Brazilian, Afro-Cuban and Indian rhythms as well as contemporary practices.

MU 251 Composition Colloquium III 1 Credit, Pass/Fail, Fall
While composers often work alone exploring their creative process and crafting their music, it is important that they have an opportunity to meet in community with their fellow composers and share common interests and concerns. This colloquium provides a forum for student and faculty composers to meet and discuss music and to share perspectives on composers and composition. The colloquium provides a convenient and exciting forum for visiting composers and performers to address the composition program as a whole. Colloquium sessions will involve presentations by guest composers, presentations by student composers, and faculty presentations on their work or the work of other composers. Grading is based on class participation, attendance, concert attendance, keeping a listening journal, and service to the composition community.

MU 252 Composition Colloquium IV 1 Credit, Pass/Fail, Spring
A continuation of MU 251, this colloquium provides a forum for student and faculty composers to meet and discuss music and to share perspectives on composers and composition. Colloquium sessions will involve presentations by guest composers, presentations by student composers, and faculty presentations on their work or the work of other composers. Grading is based on class participation, attendance, concert attendance, keeping a listening journal, and service to the composition community.

MU 260 Music Notation 2 Credits, Fall/Spring
The course covers both the “why” as well as the “how” of music notation. Students will learn the variety of ways available to notate music including standard Western music notation, graphic notation and non-Western systems, and of the intimate relationship between notation and the development of musical styles. The course covers how to layout scores and notate correctly for different musical instruments as well as how to use music notation computer software with a special emphasis on Sibelius 6.

MU 262 World Music Traditions 3 Credits, Fall/Spring
This class acknowledges and celebrates our rich cultural diversity and heritage through a selected survey of music from around the world. The course begins with a general introduction to the subject, followed by in-depth looks at several specific cultures and their music. The class includes guest artists, as well as lectures, listening, and analysis. Through an engagement with different musical cultures we hope to expand our skills as listeners and to expand what we consider music to be. We also have an opportunity to consider music in its various cultural roles, to expand our theoretical understanding of music, and
stereotype our own creative process. Satisfies Music History requirement. NOTE: This course will satisfy College elective requirements or H&S Elective requirements for non-Music students.

MU 265 Piano III 1 Credit, Fall
A yearlong course designed for students who have successfully completed Piano II (MU 165/166). At the conclusion of this course Classical music students should be able to:
- Play a Bach chorale, a movement from a classical sonata, and a piece in the contemporary idiom.
- Demonstrate fluency in sight-reading
At the conclusion of this course Jazz music students should be able to:
- Demonstrate an advanced knowledge of scales, chord voicings, and the performance of jazz lead sheets including improvisation.
- Demonstrate fluency in sight-reading

MU 266 Piano IV 1 Credit, Spring
A yearlong course designed for students who have successfully completed Piano III (MU 165/166). At the conclusion of this course Classical music students should be able to:
- Play a Bach chorale, a movement from a classical sonata, and a piece in the contemporary idiom.
- Demonstrate fluency in sight-reading
At the conclusion of this course Jazz music students should be able to:
- Demonstrate an advanced knowledge of scales, chord voicings, and the performance of jazz lead sheets including improvisation.
- Demonstrate fluency in sight-reading

MU 272 Chamber Orchestra II 2 Credits, Fall/Spring
An ensemble that explores the art of the chamber orchestra from the Baroque to contemporary repertoire. This ensemble provides students with a solid foundation in the chamber orchestra repertoire as well as the chance to explore seldom-performed works by composers from various traditions. Meets concurrently with MU 172, 372, and 472.

MU 273 Chamber Music Ensemble II 2 Credits, Fall/Spring
An ensemble of mixed and flexible instrumental chamber music for students with moderate experience in chamber music playing experience. Focus is on performance of both traditional and contemporary repertoire in a variety of styles. Counts toward Music Ensemble or Music Elective credit. Open to non-music majors by audition.

MU 275 Beginning Gamelan Ensemble 2 Credits, Fall/Spring
This course exposes students to a rich and complex music with its roots in another culture. The gamelan is a gong-chime percussion ensemble that originated in Indonesia but which has now spread to many different countries throughout the world. This class provides an introduction to traditional music from the island of Java in Indonesia, as well as contemporary compositions for gamelan. The emphasis is on learning about the music directly through playing. Students will learn to play music on a large Central Javanese gamelan, become familiar with the names of the instruments in the gamelan orchestra, and develop a basic understanding of the form and structure of traditional gamelan music. The course is open to students from ALL departments. No previous musical experience is required! Satisfies Music Ensemble or Music Elective credit.

MU 276 Contemporary Big Band II 1 Credit, Fall/Spring
An ensemble that examines the art of jazz big band performance with a particular focus on exploring contemporary and alternative approaches to big band music and including a variety of diverse influences including Afro-Caribbean, Cuban, Brazilian, Puerto-Rican and other Latin influences. Meets concurrently with MU 276, 376, and 476. Counts toward Music Ensemble or Music Elective credit.

MU 277 Percussion Ensemble 2 Credits, Spring
Percussion instruments have redefined the sound of music since early in the 20th century. This ensemble explores some of the rich sonorities and rhythmic styles that have resulted from this process. Nonpercussionists are invited to participate, and student compositions are encouraged. Counts toward Music Ensemble or Music Elective credit. Open to non-music majors by audition.

MU 281 Italian Language I 3 Credits, Fall
An introductory course in the Italian language designed to partially fulfill the foreign language requirement for all classical voice majors. This course integrates an intensive study of basic Italian with an overview of Italian culture. Students will study grammar, vocabulary, and use a language-based approach toward the study of Italian culture while developing basic conversational skills in Italian. Throughout the course, students will be encouraged to apply their acquired knowledge to understanding the texts of opera arias and other Italian art songs. At the end of the course, students will have acquired the ability to speak, understand, read and write in Italian at the basic level as defined in the Common European Framework of reference for Languages. Open to non-music majors.

MU 282 Italian Language II 3 Credits, Spring
An introductory course in the Italian language designed to partially fulfill the foreign language requirement for all classical voice majors. This course integrates an intensive study of basic Italian with an overview of Italian culture. Students will study grammar, vocabulary, and use a language-based approach toward the study of Italian culture while developing basic conversational skills in Italian. Throughout the course, students will be encouraged to apply their acquired knowledge of Italian to understanding the texts to opera aria and other Italian art songs. At the end of the course, students will have acquired the ability to speak, understand, read and write in Italian at the basic level as defined in the Common European Framework of reference for Languages. Open to non-music majors.

MU 283 French Language I 3 Credits, Fall
An introductory course in the French language designed to fulfill the foreign language requirement for all classical music voice majors. This course integrates an intensive study of basic French with an overview of French culture. Students will study grammar, vocabulary, and use a language-based approach toward the study of French culture while developing basic conversational skills in French. Throughout the course, students will be encouraged to apply their acquired knowledge to understanding the texts of opera arias and French Melodie. At the end of the course, students will have acquired the ability to speak, understand, read and write in French at the basic level as defined in the Common European Framework of references for Languages.

MU 284 French Language II 3 Credits, Spring
An introductory course in the French language designed to fulfill the foreign language requirement for all classical music voice majors. This course integrates an intensive study of basic French with an overview of French culture. Students will study grammar, vocabulary, and use a language-based approach toward the study of French culture while developing basic conversational skills in French. Throughout the course, students will be encouraged to apply their acquired knowledge to understanding the texts of opera arias and French Melodie. At the end of the course, students will have acquired the ability to speak, understand, read and write in French at the basic level as defined in the Common European Framework of references for Languages.

MU 285 German Language I 3 Credits, Fall
An introductory course in the German language designed to fulfill the foreign language requirement for all classical music voice majors. This course integrates an intensive study of basic German with an overview of German culture. Students will study grammar, vocabulary, and use a language-based approach toward the study of German culture while developing basic conversational skills in German. Throughout the course, students will be encouraged to apply their acquired knowledge to understanding the texts of opera arias, poetry and German Lieder. At the end of the course, students will have acquired the ability to speak, understand, read and write in German at the basic level as defined in the Common European Framework of references for Languages.

MU 286 German Language II 3 Credits, Spring
An introductory course in the German language designed to fulfill the foreign language requirement for all classical music voice majors. This course integrates an intensive study of basic German with an overview of German culture. Students will study grammar, vocabulary, and use a language-based approach toward the study of German culture while developing basic conversational skills in German. Throughout the course, students will be encouraged to apply their acquired knowledge to understanding the texts of opera arias, poetry and German Lieder. At the end of the course, students will have acquired the ability to speak, understand, read and write in German at the basic level as defined in the Common European Framework of references for Languages.

MU 287 Jazz Ensemble II 2 Credits, Fall/Spring
An ensemble for students with moderate experience in ensemble playing. Focus is on performance of traditional
and contemporary material. Counts toward Music Ensemble or Music Elective credit. Open to non-music majors by audition.

MU 291 Individual Instruction 3 Credits, Fall/Spring
50 minutes of instruction per week. Individual instruction is offered for all instruments, voice, and composition. Department Authorization Required

MU 293 Individual Instruction 2 Credits, Fall/Spring
25 minutes of instruction per week. Individual instruction is offered for all instruments, voice, and composition. Department Authorization Required

MU 296–299 Independent Study 1–4 Credits, Fall/Spring
Focuses on a special project of the student’s choice and design that is unavailable within the regular curriculum. Sophomore standing and permission from Department Chair required.

MU 301 Career Development 2 Credits, Fall/Spring
What are the career options open to aspiring musicians? What are the extra-musical skills one needs in order to find a niche in the complex world of contemporary music making? This class assists students in preparation for professional careers.

MU 302 Legal Primer for Performing Artists 2 Credits, Rotating
This course introduces students to various legal issues and established practices that they may encounter in a career in the performing arts. The course will include a basic overview of such topics as copyright law, transferring rights, separation of rights, infringements and remedies, trademark ownership, and licensing, rights of publicity and privacy, obtaining permission to use pre-existing content, forms of permission, licensing content, grand rights, fees and royalties, warranties, limitation of liability, indemnification, and the distinctions between work for hire, employees and independent contractors.

MU 307 French Diction 1 Credit, Fall
This course is designed to train the classical voice major to sing in French with the correct pronunciation, articulation, and style. Folded into the class will be an exploration of French melody and the great French composers. Singers will be able to accurately pronounce and articulate the text of French Lieder. They will be able to translate the text, transcribe the text into the International Phonetic Alphabet and be familiar with various composers of the 19th and 20th centuries. Singers will understand the explosive and expressive qualities of German diction.

MU 309 Performance Studio 1 Credit, Fall
This is a hands-on performance masterclass. It supplements private instruction by giving students an opportunity to perform and receive feedback from the faculty as well as their peers. This course may be taught by various performance faculty members, providing students with the opportunity to benefit from instructors with different points of view. Throughout the course, students will be encouraged to apply their acquired knowledge to formulate critiques of their own. At the end of the course, students will have acquired the ability to perform more confidently in public. They will also have seen professional musicians delivering feedback at a high level, and they will have developed their own skills of delivering criticism in a public setting.

MU 310 Performance Studio 1 Credit, Spring
This is a hands-on performance masterclass. It supplements private instruction by giving students an opportunity to perform and receive feedback from the faculty as well as their peers. This course may be taught by various performance faculty members, providing students with the opportunity to benefit from instructors with different points of view. Throughout the course, students will be encouraged to apply their acquired knowledge to formulate critiques of their own. At the end of the course, students will have acquired the ability to perform more confidently in public. They will also have seen professional musicians delivering feedback at a high level, and they will have developed their own skills of delivering criticism in a public setting.

MU 311 Form and Analysis 2 Credits, Spring
What means and methods can we use to describe music? What strategies do composers use to shape musical works? What tools are useful for a practical and aesthetic understanding of music? Should music analysis be concerned with methodology, structure or meaning? Is musical information abstract and absolute, or is it social information that influences the way that we perceive our feelings, our bodies, and our desires? These are just some of the questions this course will pose as we seek to analyze music, employing familiar theoretical ideas, as well as drawing on intuition and original insight. Compositions for study include 20th century works, as well as those from the “common practice” period. Satisfies Upper Level Theory requirement. Prerequisite: MU 212, or permission of instructor. Open to non-music majors by permission.

MU 313 Music For Film 2 Credits, Fall/Spring
An analytic look at a wide spectrum of film scores from various periods of time and encompassing diverse cinematic styles. The class provides an introduction to the various approaches to scoring a film and may include creative exercises in film scoring techniques. Satisfies Upper Level Theory requirement.

MU 314 Scoring for Film & Video 2 Credits, Rotating
This hands-on course is an introduction to the equipment, techniques, and artistic issues one confronts when creating musical scores for film and video. Students will analyze what makes a score effective, and learn about the music breakdown of the script, temporary tracks, editing, synchronization, rough and fine cut, spotting, mixing, and more. Counts toward Composition Seminar or Music Composition Elective credit.

MU 315 18th Century Counterpoint 2 Credits, Rotating
Counterpoint is the compositional method underlying many of the great works of classical music, from the Renaissance through the present. This class focuses on baroque and classical styles, from canon to invention and fugue. Satisfies Upper Level Theory requirement.

MU 321 Opera Scenes Workshop 2 Credits, Fall/Spring
An opportunity for the singer actor to develop the skills necessary to integrate song, movement, acting, and improvisation into a complete performance of selected opera scenes from the baroque era to contemporary repertoire. Through ongoing work with a stage director, music director, vocal coach, and accompanist, the student will come to understand the process for articulating meaning through song and action, developing a character, and conveying the relationship between music and drama. Designed for students performing at the intermediate or advanced level. Open to non-music majors by audition.

MU 322 Opera Production 3 Credits, Fall/Spring
A fully supported operatic production using professional stage and musical direction produced in cooperation with the Performance Production Department (scenic design, lighting design, costume design, and props). The production may include students from the Music, Theater, and Dance Departments. Audition only.

MU 323 Composing for Jazz Orchestra 2 Credits, Rotating
From Duke Ellington to Carla Bley, Miles Davis to Dave Holland, jazz composers have developed their own distinctive approach to composing for the jazz orchestra. This course covers the theory and practice of composing and arranging for jazz orchestra. We will survey the ranges and characteristics of instruments found in the jazz orchestra, and explore texture, voicing, and form through examination of scores and recorded examples. We will also examine the integration of improvised solos into a composition. Students will be expected to complete two projects: one composition for octet and another for jazz orchestra. A professional ensemble will perform and record the octet, and the Jim Knapp Orchestra will rehearse, record, and perform the final project in a public performance. Counts toward Composition Seminar or Music Composition Elective credit. Working knowledge of jazz harmony required.

MU 325 Advanced Musicianship 1 2 Credits, Fall
A yearlong course focusing on performance, transcription, and analysis of rhythm, harmony, and melody in music of all styles. At the conclusion of the course students should be able to:
· Sight-sing music in all diatonic keys and modes, as well as sight-sing non-tonal music
· Recognize and reproduce all triads, seventh chords, and extended tonal harmonies in root position and inversion, in isolation and in harmonic progression
· Perform rhythms of the most complex subdivisions of the beat, including those subdivided into 5 and 7 partials, as well as conduct in multiple and changing meters

MU 326 Advanced Musicianship II 2 Credits, Spring
A yearlong course focusing on performance, transcription, and analysis of rhythm, harmony, and melody in music of all styles. At the conclusion of the course students should be able to:
· Sight-sing music in all diatonic keys and modes, as well as sight-sing non-tonal music
· Recognize and reproduce all triads, seventh chords, and extended tonal harmonies in root position and inversion, in isolation and in harmonic progression
· Perform rhythms of the most complex subdivisions of the beat, including those subdivided into 5 and 7 partials, as well as conduct in multiple and changing meters

MU 330 Composing for Chamber Ensemble 2 Credits, Rotating
Intimacy and refinement have long been hallmarks of chamber music. When a small group of musicians come together to play without a conductor the music can take on the spontaneity and subtlety of conversation. Chamber music has also provided fertile territory for composers to experiment and explore their most profound compositional ideas. In response, the instrumentation of chamber groups has remained quite varied and flexible. In this class students will have the opportunity to compose for a mixed chamber ensemble. The new works created by the seminar students will be rehearsed and performed by mixed ensemble comprised of Cornish faculty members and top professional musicians in Seattle.

MU 331 Composing for String Quartet 2 Credits, Rotating
In this class students will have the opportunity to study the art of composing for string quartet. From the masterworks of Beethoven to the just intonation quartets of Ben Johnston, the string quartet continues to take on new life and inspire composers across generations and musical styles. Learning to write for strings is fundamental to understanding the instrumentation of modern chamber and orchestral music. The string quartet is a natural idiom for exploring multi-part writing, traditional and extended playing techniques, tuning and intonation, dynamic range and subtlety, melodic expression, and harmonic complexity. Students will have the opportunity to work with professional string players and to have their work rehearsed and performed by a professional string quartet-in-residence. Counts toward Composition Seminar or Music Composition Elective credit.

MU 332 Composing for Voice 2 Credits, Rotating
This class will focus on composing for solo voice and voice with accompaniment. The human voice is probably the most singular expression of a musical culture. The variety of vocal music found throughout the world is staggering. Composing for voice involves not only the use of melody, harmony, and rhythm, but can involve the understanding of language, poetry, and how story and meaning interact with music. The composer must also understand the range of the voice, its expressive and timbral capabilities, the types of vocal production associated with different styles of music, and the relationship between voice and accompaniment. The possibilities are limitless. Students will compose for voice and have the opportunity to have their music rehearsed and performed by professional musicians. Counts toward Composition Seminar or Music Composition Elective credit.

MU 334 Composing for Music Theater 2 Credits, Rotating
Composing for Music Theater focuses on the rich interaction between music and drama in all its myriad forms. Since the origins of Greek drama, music and theater have combined in often complementary, sometimes oppositional, fashion to produce dramatic results otherwise unachievable in either medium alone. We’ll examine how music, text, narrative and action interact, and survey the various ways that composers, librettists, playwrights and directors have collaborated throughout history to produce distinctive works of music theater. We’ll focus especially on the requisite skills all composers need to compose for the theater: a thorough grounding in dramaturgy, setting text to music, composing for voice, orchestration, and navigating the development and rehearsal process. Students will compose short music theater scenes and have the opportunity to hear their music performed by professional singers/actors in a workshop setting.

MU 335 Composing for Percussion 2 Credits, Rotating
The 20th century saw the emergence of percussion as a significant resource for composers. Cornish was at the center of what Henry Cowell referred to as the “drums along the Pacific” movement when John Cage mounted his first concerts of percussion music here in the late 1930s. This seminar focuses on composing for percussion. Working with Cornish ensemble-in-residence the Pacific Rims Percussion Quartet, students have the opportunity to write for some of Seattle’s top percussionists while exploring compositional ideas like rhythmic structures, duration controls, metric modulation, and other techniques. Counts toward Composition Seminar or Music Composition Elective credit.

MU 336 Composing for Dance 2 Credits, Rotating
Le Sacre du Printemps to Cage’s Bacchanale to electronica and hip-hop, the world of dance has always been receptive to the most innovative ideas in music. This seminar focuses on writing music for dance and the process of collaborating with a choreographer. Composers will work with choreographers from the Cornish Dance Department to create new works. Collaborative strategies are explored, as well as some of the stylistic and aesthetic innovations of modern and post-modern dance. We will also address issues of preparation of music for rehearsal and performance. Counts toward Composition Seminar or Music Composition Elective credit.

MU 337 Composing for Orchestra 2 Credits, Rotating
Composing for orchestra may be one of the most daunting challenges a composer faces. The composer must master not only an understanding of the inherent possibilities but also the limitations. Composers must also develop a solid foundation in form, dynamics, and orchestration. This seminar focuses on composing for the orchestra. Working with the Cornish orchestra-in-residence, the Seattle Philharmonic, students will have the opportunity to compose a work for orchestra then hear their work performed in a reading by the orchestra. Counts toward Composition Seminar or Music Composition Elective credit.

MU 338 Composing for Electronic Media 2 Credits, Rotating
The emergence of electronic media is arguably the most important innovation in contemporary music in recent years. The advent of recording technology and signal processing techniques has changed the face of contemporary music creation and dissemination. Musique concrete, microsound, phonology, sound art - many new terms have entered the music vocabulary as a result of work in this area. This seminar focuses on composing for electro-acoustic and digital media. Students will create new works while learning about the history and evolving technical and aesthetic concerns of the medium. Counts toward Composition Seminar or Music Composition Elective credit.

MU 340 Symphony Orchestra 1 Credit, Pass/Fail, Fall/Spring
A yearlong performance ensemble focused on the symphonic orchestral repertoire offered through arrangement with the Seattle Youth Symphony Orchestra. Audition only.

MU 341 Vocal Jazz Standards III 2 Credits, Fall
A repertoire and performance class that includes learning tunes in-depth with an understanding of changes, arranging tunes, trading fours, and working with a rhythm section.

MU 342 Vocal Jazz Standards IV 2 Credits, Spring
A repertoire and performance class that includes learning tunes in-depth with an understanding of changes, arranging tunes, trading fours, and working with a rhythm section.

MU 343 Improvisation II 2 Credits, Fall/Spring
While further developing skills introduced in Improvisation I, this class will venture into a wide spectrum of projects which will include: the collaboration process, designing scores for improvisation, large ensemble improvisation, theme and variation, influences of nature, creating beauty, and intuitive global perspective.

MU 344 Piano Repertoire 2 Credits, Spring
The piano has the largest repertoire of any Western musical instrument. This course helps students become aware of what they need to know and prepares them for future individual study. Focus on listening, with some research.

MU 345 Accompanying for Pianists 2 Credits, Fall
Accompanying is a vital skill for professional pianists. This course includes lecture/listening plus considerable
ensemble and performance experience designed to give the student a basic foundation in the skills required to become an accompanist.

MU 347 Jazz Vocal Ensemble 2 Credits, Fall/Spring
The Jazz Vocal Ensemble is an a cappella ensemble class for singers; a challenging forum to expand individual musicianship and ensemble skills, including timbre, dynamics, melodic and harmonic motion, rhythm and phrase-shaping through the development of jazz tunes, and improvised and mixed-genre compositions. Counts toward Music Ensemble or Music Elective credit. Open to non-music majors by audition.

MU 350 ST: Music History Elective 3 Credits, Fall/Spring
A rotating selection of special topics in music history that satisfy both departmental music elective requirements and non-music major College elective requirements. Past offerings have included: “African Music History,” “Brazilian Music History” and “When Tonality Fell from Grace,” an examination of early 20th century composers and their individual responses to shifting conceptions of tonality.

MU 351 Rhythm Section Class 2 Credits, Spring
An examination of the history and recordings of the rhythm section and an in-depth look at the roles of the piano, bass, drums, and guitar in the jazz rhythm section. Focuses on jazz styles, keeping time, and fine-tuning students’ playing skills.

MU 355 Composing for the Jazz Ensemble 2 Credits, Rotating
Composing for the Jazz Ensemble explores the theory, technique, and practice of composing and arranging for the jazz ensemble. Students will explore several ways to create musical scores and instrumental parts for ensembles of all sizes from trio to octet. The class will cover re-harmonization, multiple voicing for horns, arranging formats, and the creation of effective rhythm section parts. The instructor will demonstrate different arranging techniques and present both recorded and written musical examples. Students will be required to create their own arrangements and instrumental parts, which will be performed by a professional ensemble at the conclusion of the semester. Counts toward Composition Seminar or Music Composition Elective credit. A working knowledge of jazz harmony is required.

MU 358 Songwriting 2 Credits, Fall
An historical and stylistic overview of songwriting, with a focus on the actual practice of songwriting. Exercises in lyric writing, text setting and composing within established styles (ballad, folk, pop, art songs, theater songs, etc.) are at the core of the course. Counts toward Music Composition Elective credit.

MU 359 Orchestration 2 Credits, Rotating
Designed to help students understand the sonorities created by the combination of various instruments. Includes the study of standard orchestral instruments. Satisfies Upper Level Theory requirement.

MU 360 ST: Upper Level Theory 2 Credits, Fall/Spring
Sample course description: This course focuses on developing musical skills that reach beyond the linear nature of scales and modes as sources of musical creation. Primarily based on visualization of implicit triads, this unique approach, developed by the noted Brazilian composer Hermeto Pascoal, builds upon an intuitive and simple methodology for connecting the melodic and harmonic layers of a composition, arrangement, or improvisation. After some practice, quick shifts in perception of aural entities such as chords, rhythms, and melodic intervals as 4-dimensional patterns emerge, while the understanding of linear structures becomes clearer. This can become an extremely useful tool for composers, arrangers, and musicians, and can serve as a natural counterpart to traditional approaches.

MU 361 Conducting 2 Credits, Fall/Spring
A practical overview of basic conducting techniques for students with little or no prior experience. In addition to introducing and practicing basic score-reading and conducting techniques, this course also addresses the subsidiary issues involved in conducting such as leadership, trouble-shooting, and techniques for obtaining the best performance from instrumentals and vocalists. Special projects include conducting the a cappella choir Canzonetta and observing the rehearsals of the Seattle Philharmonic and Seattle Symphony Orchestra. Satisfies Upper Level Theory requirement.

MU 363 Early Music History 3 Credits, Fall
Focuses on the history of Western European music from the Middle Ages to the mid-eighteenth century encompassing the Medieval (ca. 800-1300), Renaissance (ca. 1330-1500) and Baroque (ca. 1600-1750) periods. The class includes guest artists, as well as lectures, listening, and analysis. Satisfies Music History Elective requirement. NOTE: This course will satisfy College elective requirements or H&S Elective requirements for non-Music students.

MU 364 Western Classical Music History 3 Credits, Spring
Western classical music developed in unprecedented ways in the years from 1750 to 1900. Composers struggled to have their music performed. Audiences clamped for new, louder, and more expansive sounds. The idea of the symphony orchestra emerged. The intimate world of the string quartet was born. The ubiquitous piano became the most popular musical instrument on the planet. Flamboyant virtuosos captured the public’s fascination, and opera achieved an unimaginable popularity. This course follows the passionate journey of the impalpable force we call music, and examines the enormous impact Western classical music of this period continues to have on music throughout the world to this day. NOTE: This course will satisfy College elective requirements or H&S Elective requirements for non-Music students.

MU 365 20th Century Music History 3 Credits, Rotating
Focuses on the development and cross-fertilization of music in Europe and the U.S. throughout the 20th century. The 20th century was a time when the music world exploded with influences from every part of the world. This course will survey the expanse of the Euro-American musical tradition in the 20th Century including everything from Antheil to Zappa, and from 12-tone serialism to post-minimalism. Satisfies Music History Elective requirement. NOTE: This course will satisfy College elective requirements or H&S Elective requirements for non-Music students.

MU 366 Opera/Music Theater History 3 Credits, Rotating
This class surveys the development of opera from its origins in the early baroque period to present day practice. Particular emphasis is placed on important “schools” as well as stylistic evolution of the form, including opera buffa, singspiel, opera comique, bel canto, and grand opera. This class also examines the origins of American musical theater, European opera, and vaudeville, through book musicals to contemporary practices. Satisfies Music History Elective requirement.

MU 367 Jazz History 3 Credits, Spring
An in-depth examination of selected areas of jazz history, from the roots of jazz music in New Orleans to its present day forms, using video and audio recordings. Satisfies Music History requirement. NOTE: This course will satisfy College elective requirements or H&S Elective requirements for non-Music students.

MU 368 Vocal Jazz History 3 Credits, Rotating
Our understanding of jazz history is deepened when we consider it through the contributions of jazz vocalists. This course surveys the chronology of jazz history to examine the broad themes that have shaped vocal jazz from the beginning of the 20th century to the present. This course will present a history of vocal jazz that focuses on listening and analysis of vocal recordings from various stylistic periods in jazz history. We will also examine the social, economic, and technological developments that affected the evolution of vocal jazz to the present. Students will have an opportunity to interact in class with individuals working in the jazz music industry today. Learning will be reinforced through analysis of selected readings including magazine, newspaper and journal articles, and selections from various texts. Satisfies Music History Elective requirement. NOTE: This course will satisfy College elective requirements or H&S Elective requirements for non-Music students.

MU 370 Special Topics 2 Credits, Fall/Spring
A rotating selection of special topics and ensembles that satisfy departmental music elective or music ensemble requirements. Past offerings have included: Baroque Performance Practices, Classical Guitar Ensemble, Tango Ensemble, and Afro-Cuban Ensemble.

MU 372 Chamber Orchestra III 2 Credits, Fall/Spring
An ensemble that explores the art of the chamber orchestra from the Baroque to contemporary repertoire. This ensemble provides students with a solid foundation in the chamber orchestra repertoire as well as the chance to explore seldom-performed works by composers from various traditions. Meets concurrently with MU 172, 272, and 472.
MU 373 Chamber Music Ensemble III
2 Credits, Fall/Spring
An ensemble of mixed and flexible instrumental chamber music for students with extensive chamber music playing experience at the intermediate to advanced levels; focus is on performance of both traditional and contemporary repertoire in a variety of styles. Counts toward Music Ensemble or Music Elective credit. Open to non-music majors by audition.

MU 375 Chamber Singers
2 Credits, Fall/Spring
A small performing ensemble dedicated to the exploration of a cappella music, and with an emphasis on part-singing. Counts toward Music Ensemble or Music Elective credit. Open to non-music majors by audition.

MU 376 Contemporary Big Band III
1 Credit, Fall/Spring
An ensemble that examines the art of jazz big band performance with a particular focus on exploring contemporary and alternative approaches to big band music and including a variety of diverse influences including Afro-Caribbean, Cuban, Brazilian, Puerto-Rican and other Latin influences. Meets concurrently with MU 276, 376, and 476. Counts toward Music Ensemble or Music Elective credit.

MU 377 Fusion Ensemble
2 Credits, Fall/Spring
Focuses on the performance of fusion music, combining jazz, Latin, and rock styles. Counts toward Music Ensemble or Music Elective credit. Open to non-music majors by audition.

MU 378 African Drumming Ensemble
2 Credits, Fall/Spring
An ensemble dedicated to learning about and performing the drum music of West Africa, and in particular Ghana; Satisfies Music Ensemble or Music Elective Credit.

MU 379 Composer-Performer Ensemble
2 Credits, Fall/Spring
Students compose, arrange, and perform original pieces, and create transcriptions of standard and non-notated works. Improvisation techniques and performance issues are addressed. Counts toward Music Ensemble or Music Elective credit. Open to non-music majors by audition.

MU 380 Resident Artist Workshop
1 Credit, Rotating Various short-term (e.g., 2- and 3-week), intensive, visiting artist residency workshops and ensembles offered on a rotating basis and covering a wide variety of possible musical styles and approaches given the specific artist in residence.

MU 381 Vocal Repertoire I
2 Credits, Fall
This course explores the passion and turmoil, intrigue and laughter encompassed in the operatic repertoire. Be prepared to discover new worlds of language, etiquette, and musicality within the universal themes of love, loss, and societal responsibility. Class time and assignments will focus on listening, discussion, and student presentations including performance or research projects.

MU 382 Vocal Repertoire II
2 Credits, Spring
Vocalists must not only sing a melody, but communicate a text to their audience! This class will examine that connection between music and lyrics. We will explore 20th century vocal music through listening, in class projects, as well as group presentations.

MU 383 Latin Ensemble
2 Credits, Fall/Spring
Explores musical languages from Latin America and the Caribbean. Students learn to listen and to express themselves in these languages and, working in an ensemble context, perform in traditional and contemporary styles. Counts toward Music Ensemble or Music Elective credit. Open to non-music majors by audition.

MU 385 Interdisciplinary Arts Workshop
2 Credits, Fall/Spring
Interdisciplinary Art is one of the most exciting forms of artistic expression today. This course focuses on active collaboration with other artists; the use of various mediums of artistic expression, in-class workshops and improvisation, and the process of creating art. Students will be introduced to different artistic disciplines and can be expected to share their own ideas and skills with others in a collaborative manner. The course culminates in the creation of a special interdisciplinary arts performance at the end of the semester. NOTE: If you’re looking to collaborate with artists from disciplines other than your own major, this is the course for you! Recommended and open to all students.

MU 387 Jazz Ensemble III
2 Credits, Fall/Spring
An ensemble for students at the intermediate to advanced level that examines the art of improvisation and jazz combo performance. Counts toward Music Ensemble or Music Elective credit. Open to non-music majors by audition.

MU 388 Jazz Composers Ensemble
2 Credits, Fall/Spring
An ensemble for students at the advanced level with a special emphasis on performing works composed or arranged by ensemble members. Counts toward Music Ensemble or Music Elective credit. Open to non-music majors by audition.

MU 389 Blues Ensemble
2 Credits, Fall/Spring
This course will explore the blues form and style, and the blues as a medium of artistic expression today. This course focuses on active collaboration with other artists; the use of various mediums of artistic expression, in-class workshops and improvisation, and the process of creating art. Students will be introduced to different artistic disciplines and can be expected to share their own ideas and skills with others in a collaborative manner. The course culminates in the creation of a special interdisciplinary arts performance at the end of the semester. NOTE: If you’re looking to collaborate with artists from disciplines other than your own major, this is the course for you! Recommended and open to all students.

MU 390 Junior Recital
1 Credit, Pass/Fail, Fall/Spring
A public performance presented during the student’s junior year. Performances must be shared with another junior student. NOTE: Intended for music students entering Cornish in Fall 2011 and thereafter. Junior in good academic standing and permission of Department Chair required. Department Authorization Required.

MU 391 Individual Instruction
3 Credits, Fall/Spring
50 minutes of instruction per week. Individual instruction is offered for all instruments, voice, and composition. Department Authorization Required

MU 393 Individual Instruction
2 Credits, Fall/Spring
25 minutes of instruction per week. Individual instruction is offered for all instruments, voice, and composition. Department Authorization Required

MU 396–399 Independent Study
1 to 4 Credits, Fall/Spring
Foci on a special project of the student’s choice and design that is unavailable within the regular curriculum. Junior standing and permission from Department Chair required.

MU 409 Performance Studio I
1 Credit, Fall
This is a hands-on performance masterclass. It supplements private instruction by giving students an opportunity to perform and receive feedback from the faculty as well as their peers. This course may be team taught by various performance faculty members, providing students with the opportunity to benefit from instructors with different points of view. Throughout the course, students will be encouraged to apply their acquired knowledge to formulate critiques of their own. At the end of the course, students will have acquired the ability to perform more confidently in public. They will also have seen professional musicians delivering feedback at a high level, and they will have developed their own skills of delivering criticism in a public setting.

MU 410 Performance Studio II
1 Credit, Spring
This is a hands-on performance masterclass. It supplements private instruction by giving students an opportunity to perform and receive feedback from the faculty as well as their peers. This course may be team taught by various performance faculty members, providing students with the opportunity to benefit from instructors with different points of view. Throughout the course, students will be encouraged to apply their acquired knowledge to formulate critiques of their own. At the end of the course, students will have acquired the ability to perform more confidently in public. They will also have seen professional musicians delivering feedback at a high level, and they will have developed their own skills of delivering criticism in a public setting.

MU 433 Jazz Repertoire
2 Credits, Fall
This course helps students develop a thorough familiarity with the standard jazz repertoire, an essential skill required of all jazz musicians. We will memorize melodies and chord progressions from a representative sample of standard tunes, including swing, blues, Latin, waltzes, ballads, bebop, and modal drawn from the “150 Tunes” list and other sources. Students will learn to play tunes in all 12 keys, improvise over standard chord progressions, and play intros, tags, and endings.

MU 440 Symphony Orchestra
1 Credit, Pass/Fail, Fall/Spring
A yearlong performance ensemble focused on the symphonic orchestral repertoire offered through arrangement with the Seattle Youth Symphony Orchestra. Audition only.

MU 472 Chamber Orchestra IV
2 Credits, Fall/Spring
An ensemble that explores the art of the chamber orchestra from the Baroque to contemporary repertoire. This ensemble provides students with a solid foundation.
in the chamber orchestra repertoire as well as the chance to explore seldom-performed works by composers from various traditions. Meets concurrently with MU 172, 272, and 372.

MU 473 Chamber Music Ensemble IV
2 Credits, Fall/Spring
An ensemble of mixed and flexible instrumental chamber music for students with extensive chamber music playing experience at the advanced levels; focus is on the performance of challenging and innovative works from both traditional and contemporary repertoire. Counts toward Music Ensemble or Music Elective credit. Open to non-music majors by audition.

MU 475 Advanced Gamelan Ensemble
2 Credits, Fall/Spring
Students continue their study of gamelan by playing in the Cornish Gamelan Ensemble. They build on their introductory gamelan experience by learning more advanced playing techniques and elaboration styles and expanding their knowledge of gamelan theory and practice. They have opportunities to work one-on-one with the instructor to learn and improve instrumental technique. Meets concurrently with MU 275. Satisfies Music Ensemble or Music Elective Credit. NOTE: This course will satisfy College elective requirements for non-Music students.

MU 476 Contemporary Big Band IV
1 Credit, Fall/Spring
An ensemble that examines the art of jazz big band performance with a particular focus on exploring contemporary and alternative approaches to big band music and including a variety of diverse influences including Afro-Caribbean, Cuban, Brazilian, Puerto-Rican and other Latin influences. Meets concurrently with MU 276, 376, and 476. Counts toward Music Ensemble or Music Elective credit.

MU 485 Spontaneous Composition Ensemble
2 Credits, Rotating
An advanced ensemble exploring the foundations and concepts of playing free jazz. The focus is on group improvisation. Counts toward Music Ensemble or Music Elective credit. Open to non-music majors by audition.

MU 487 Jazz Ensemble IV
2 Credits, Fall/Spring
Exploration of specific jazz styles, composition, improvisation, and performance for the advanced player. Counts toward Music Ensemble or Music Elective credit. Open to non-music majors by audition.

MU 490 Senior Recital
1 Credit, Pass/Fail, Fall/Spring
A full-length public performance given during the student's senior year in his or her major area of study. NOTE: Intended for music students entering Cornish in Fall 2011 and thereafter. Senior in good academic standing and permission of Department Chair required. Department Authorization Required

MU 491 Individual Instruction
3 Credits, Fall/Spring
50 minutes of instruction per week. Individual instruction is offered for all instruments, voice, and composition. Department Authorization Required

MU 493 Individual Instruction
2 Credits, Fall/Spring
25 minutes of instruction per week. Individual instruction is offered for all instruments, voice, and composition. Department Authorization Required

MU 496 - 499 Independent Study
1 to 4 Credits, Fall/Spring
Focuses on a special project of the student’s choice and design that is unavailable within the regular curriculum. Senior standing and permission from Department Chair required.

MU 522 Opera Production
2 Credits, Pass/Fail, Fall
A fully produced Baroque opera production mounted as part of the Cornish Opera Theater’s annual season with a cast and crew comprised of both Cornish undergraduate Music, Theater, Dance, and Performance production students as well as Artist Diploma in Early Music resident artists and musical and stage direction and design by Cornish faculty members or working professional artists.

MU 551 Topics in Performance Practice
2 Credits, Pass/Fail, Fall
This colloquium provides a forum for Artist Diploma students and faculty to meet on a weekly basis to discuss and share perspectives on historical performance practices, repertoire, and research. The colloquium also provides a convenient and exciting forum for Artist Diploma faculty members to address the program as a whole as well as to host presentations by guest artists, students, and other Cornish faculty members.

MU 552 Topics in Performance Practice
2 Credits, Pass/Fail, Spring
This colloquium provides a forum for Artist Diploma students and faculty to meet on a weekly basis to discuss and share perspectives on historical performance practices, repertoire, and research. The colloquium also provides a convenient and exciting forum for Artist Diploma faculty members to address the program as a whole as well as to host presentations by guest artists, students, and other Cornish faculty members.

MU 555 Introduction to Commedia dell’Arte
1 Credit, Pass/Fail, Rotating
An introduction to the study of Commedia dell’Arte and its relationship to the emergence of opera in Venice and Florence in the early 17th century intended for students enrolled in the Artist Diploma in Early Music program. The focus of this course is on the fundamental techniques, conventions, and characterizations of Commedia dell’Arte and its application to the student’s own performance. Open to undergraduate students.

MU 566 Introduction to Baroque Dance
1 Credit, Pass/Fail, Spring
An introduction to the fundamental dance forms and performance technique of the Baroque era intended for students enrolled in the Artist Diploma in Early Music program. The focus of this course is on the study of the French and English dance sources form the late 17th to the mid-18th century, and their application to the student's own performance. Open to undergraduate students.

MU 573 Baroque Chamber Ensemble
2 Credits, Pass/Fail, Fall
An ensemble of mixed and flexible instrumentation and voices consisting of both Artist Diploma in Early Music students and faculty; focus is on performing historically accurate interpretations of both standard and rarely performed works from the early, middle, and later Baroque repertoire on period instruments.

MU 574 Baroque Chamber Ensemble
2 Credits, Pass/Fail, Spring
An ensemble of mixed and flexible instrumentation consisting of both Artist Diploma in Early Music students and faculty; focus is on performing historically accurate interpretations of both standard and rarely performed works from the early, middle, and later Baroque repertoire on period instruments.

MU 585 Performance Studio
2 Credits, Pass/Fail, Fall
The Performance Studio provides a forum for all Artist Diploma students and faculty to meet and perform for one another on a weekly basis in an open masterclass setting.

MU 586 Performance Studio
2 Credits, Pass/Fail, Spring
The Performance Studio provides a forum for all Artist Diploma students and faculty to meet and perform for one another on a weekly basis in an open masterclass setting.

MU 591 Individual Instruction
3 Credits, Pass/Fail, Fall/Spring
50 minutes of instruction per week. Individual instruction is offered in violin, viol, cello, Baroque flute, recorder, harp, lute, Baroque guitar, harpsichord, trumpet and cornetto, and voice.

MU 593 Individual Coaching
2 Credits, Pass/Fail, Fall/Spring
50 minutes of instruction on repertoire and performance interpretation per week with the student's secondary coach. Coaching sessions are intended to complement not substitute for the student's private instruction with their primary instructor. Individual coaching is offered to support the development of the student's performance repertoire, hone a student's interpretive skills, and facilitate the application of the performance practices addressed in the three core courses of the Artist
MUSIC FACULTY

KENT DEVEREAUX Chair
Composition
MFA School of the Art Institute of Chicago,
BFA Cornish College of the Arts

KOIF ANANG Adjunct Instructor
African Drumming

TOM BAKER Adjunct Instructor
Composition
DMA University of Washington,
MM Arizona State University, BA Boise State University

VICKI BOECKMAN Adjunct Instructor
Recorder

TIM CAREY
Jazz Theory
BMus Cornish College of the Arts

DAWN CLEMENT Adjunct Instructor
Piano
BMus Cornish College of the Arts

WAREN CHANG Adjunct Instructor
Erhu

TEKLA CUNNINGHAM Adjunct Instructor
Violin
MM San Francisco Conservatory of Music,
BMus Peabody Institute, Johns Hopkins University

CHUCK DEARDORF Professor
Bass, Jazz Ensembles
The Evergreen State College

PAUL DEBARRS Adjunct Instructor
Jazz History, Criticism
BA University of California, Berkeley

MARGARET "PEGGY" DEES Adjunct Instructor
Clarinet
DMA Florida State University,
MM West Virginia University,
BS Excelsior University

EMILY Doolittle Professor
Composition, Theory
PHD Princeton University, MM Indiana University,
BMus Dalhouse University

JILLON SToppels SDUPREE Adjunct Instructor
Voice
MM University of Washington,
BMus Oberlin College Conservatory of Music

BECCA DURAN Adjunct Instructor
Voice
MA University of Washington,
BA Washington State University

JOHN DUYKERS Adjunct Instructor
Voice
MM University of Washington,
BMus Oberlin College Conservatory of Music

ALEK EDMONDS Adjunct Instructor
Music Production, Recording
BA The Evergreen State College

MAXINE EILANDER Adjunct Instructor
Baroque Harp
MM Hochschule fur Kuenste Bremen,
BMus University of the Witwatersrand

JUSTIN EMERICH Adjunct Instructor
Trumpet
MM The Juilliard School of Music

MARcia GEARMAN* Adjunct Instructor
Viola
BMus The Curtis Institute of Music

GARY GIBSON Adjunct Instructor
Music Notation, Percussion
MM Wichita State University, B Mus Wichita State University

JANICE GITECK Professor
Composition, Theory
MA Mills College, BA Mills College

BRENT HAGES Adjunct Instructor
Oboe & English Horn
BMus Oberlin College Conservatory of Music

RANDY HALBERSTADT Professor
Piano, Eartraining, Theory, Jazz Ensembles
BA University of Washington

KELLY HARLAND Adjunct Instructor
Voice

GRETA HARLEY Adjunct Instructor
Eartraining, Rhythm
BMus Cornish College Of The Arts

JEFF HAY Adjunct Instructor
Jazz Trombone
BA University of Washington

JENNIFER HINKLE Adjunct Instructor
Trumpone, Bass Trombone
MM Indiana University, BMus Truman State University

ROBIN HOLCOMB Adjunct Instructor
Composition, Songwriting
BA University of California at Santa Cruz

WAYNE HORVITZ Adjunct Instructor
Composition, Improvisation
BA University of California at Santa Cruz

MARK IVESTER Adjunct Instructor
Percussion
BMus Eastern Washington University

EYVIND KANG Adjunct Instructor
Viola, Composition
BMus Cornish College of the Arts

JOE KAUFMAN* Adjunct Instructor
Bass
BMus University of North Texas

JOHNAYE KENDRICK Assistant Professor
Jazz Voice
MM Loyola University,
BMus Western Michigan University

JESSIKA KENNEY Adjunct Instructor
Javanese and Persian Voice
BMus Cornish College of the Arts

JAMES KNAPP Professor
Trumpet, Arranging, Composition, Theory
MA University of Illinois, BA University of Illinois

MATTHEW KOCMIEKOSKI Adjunct Instructor
Percussion Ensemble
Mannes College of Music

SETH KRIMSKY* Adjunct Instructor
Bassoon
MM University of Southern California,
BMus University of Southern California

MARTIN KUUSKAMANN Adjunct Instructor
Bassoon
MM Yale University,
BMus Manhattan School of Music


MU 595 Recital
1 Credit, Pass/Fail, Fall/Spring
A solo and/or accompanied public performance presented by a student in partial satisfaction of the requirements of an Artist Diploma in Early Music.

MU 596 Recital 2
1 Credit, Pass/Fail, Fall/Spring
A solo and/or accompanied public performance presented by a student in partial satisfaction of the requirements of an Artist Diploma in Early Music.

MU 597 Recital 3
1 Credit, Pass/Fail, Fall/Spring
A solo and/or accompanied public performance presented by a student in partial satisfaction of the requirements of an Artist Diploma in Early Music.
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<thead>
<tr>
<th>Name</th>
<th>Title</th>
<th>Instruments/Programs/Ensembles</th>
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</thead>
<tbody>
<tr>
<td>Kris Kwapis</td>
<td>Adjunct Instructor</td>
<td>Baroque Trumpet, Cornetto, DMA State University of New York at Stony Brook, MM University of Michigan, BMus University of Michigan</td>
</tr>
<tr>
<td>Natalie Lerch</td>
<td>Associate Professor</td>
<td>Voice, Diction, Opera, DMA Eastman School of Music, MM Ohio University, BMus University of Anchorage</td>
</tr>
<tr>
<td>Michael Jinsoo Lim</td>
<td>Adjunct Instructor</td>
<td>Violin, Chamber Music, MM Indiana University, BMus Indiana University</td>
</tr>
<tr>
<td>Peter Mack</td>
<td>Professor</td>
<td>Piano, Chamber Music, DMA University of Washington, MM University of Cincinnati, College Conservatory of Music, BA Trinity College, Dublin</td>
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<tr>
<td>Ingrid Matthews</td>
<td>Adjunct Instructor</td>
<td>Violin, Baroque Performance, MM Indiana University, BMus Indiana University</td>
</tr>
<tr>
<td>Roger Nelson</td>
<td>Professor</td>
<td>Conducting, Western Music History, MM State University of New York at Stony Brook, BA Pomona College</td>
</tr>
<tr>
<td>Michael Nicolella</td>
<td>Adjunct Instructor</td>
<td>Guitar, MM Yale University, BMus Berklee College of Music</td>
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<tr>
<td>Margie Pons</td>
<td>Associate Professor</td>
<td>Theory, Eartraining, Rhythm, MM New England Conservatory, BMus Berklee College of Music</td>
</tr>
<tr>
<td>Jarrad Powell</td>
<td>Professor</td>
<td>Composition, Gamelan, World Music, MA Mills College, BFA Cornish College of the Arts, BA Rocky Mountain College</td>
</tr>
<tr>
<td>Julian Priester</td>
<td>Professor Emeritus</td>
<td>Trombone, Jazz Ensembles, Sherwood School of Music, Chicago</td>
</tr>
<tr>
<td>David Ritt*</td>
<td>Adjunct Instructor</td>
<td>Trombone, Bass Trombone, Bass Trumpet, BMus Eastman School of Music</td>
</tr>
<tr>
<td>Mark Robbins*</td>
<td>Adjunct Instructor</td>
<td>French Horn, BMus Temple University</td>
</tr>
<tr>
<td>Murl Allen Sanders</td>
<td>Adjunct Instructor</td>
<td>Accordion, BA University of Washington</td>
</tr>
<tr>
<td>JoVino Santos Neto</td>
<td>Associate Professor</td>
<td>Piano, Composition, Latin Jazz Ensemble, BMus Cornish College of the Arts, BS McGill University</td>
</tr>
<tr>
<td>Byron Schenkman</td>
<td>Adjunct Instructor</td>
<td>Piano, Harpsichord, MM Indiana University, BMus New England Conservatory of Music</td>
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<tr>
<td>Janet See</td>
<td>Adjunct Instructor</td>
<td>Baroque Flute, Royal Conservatory of the Hague, BMus Oberlin College Conservatory of Music</td>
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<tr>
<td>Cyndia Sieden</td>
<td>Adjunct Instructor</td>
<td>Voice, BA The Evergreen State College</td>
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<tr>
<td>Chris Spencer</td>
<td>Adjunct Instructor</td>
<td>Jazz Guitar, BMus Berklee College of Music</td>
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<tr>
<td>Adam Stern</td>
<td>Adjunct Instructor</td>
<td>Conducting, Orchestral Studies, MFA California Institute of the Arts, BFA California Institute of the Arts</td>
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<td>Paige Stockley Lerner</td>
<td>Adjunct Instructor</td>
<td>Cello, MM Manhattan School of Music, BA University of Washington</td>
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<tr>
<td>Jillon Stoppels Dupree</td>
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<td>Stephen Stubbbs</td>
<td>Adjunct Instructor</td>
<td>Lute, Baroque Performance, BMus University of Washington</td>
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<tr>
<td>Paul Taub</td>
<td>Professor</td>
<td>Flute, Chamber Music, Theory, Eartraining, MFA California Institute of the Arts, BA Rutgers University</td>
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<tr>
<td>Hans Teuber</td>
<td>Adjunct Instructor</td>
<td>Saxophone, BMus University of South Carolina</td>
</tr>
<tr>
<td>Ben Thomas</td>
<td>Adjunct Instructor</td>
<td>Vibraphone, Tango Ensemble, DMA University of Washington, MM University of Michigan, BA Swarthmore College</td>
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<tr>
<td>Jay Thomas</td>
<td>Adjunct Instructor</td>
<td>Trumpet, Saxophone, Berklee College of Music</td>
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<tr>
<td>Margriet Tindemans</td>
<td>Adjunct Instructor</td>
<td>Viola da Gamba, Prix d’Excellence Royal Brussels Conservatory, Premier Prix Royal Brussels Conservatory, Diploma B Maastricht Conservatory</td>
</tr>
<tr>
<td>Cristina Valdes</td>
<td>Adjunct Instructor</td>
<td>Piano, DMA State University of New York at Stony Brook, MM State University of New York at Stony Brook, BMus New England Conservatory of Music</td>
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<tr>
<td>Tom Varner</td>
<td>Adjunct Instructor</td>
<td>French Horn, MA City College of New York, BMus New England Conservatory of Music</td>
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<tr>
<td>Linda Waterfall</td>
<td>Adjunct Instructor</td>
<td>Songwriting, BA Stanford University</td>
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<tr>
<td>Kathryn Wels</td>
<td>Adjunct Instructor</td>
<td>Voice, MM University of Washington, BMus University of Redlands</td>
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<td>Nathan Whittaker</td>
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<td>Baroque Cello, DMA University of Washington, MM Indiana University, BMus Indiana University</td>
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<td>Beth Winter</td>
<td>Adjunct Associate Professor</td>
<td>Voice, BA University of Maryland</td>
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<tr>
<td>Nancy Zylstra</td>
<td>Adjunct Instructor</td>
<td>Voice, Baroque Performance, University of Washington</td>
</tr>
<tr>
<td>*Seattle Symphony member</td>
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*Note: DMA stands for Doctor of Musical Arts, MM for Master of Music, BMus for Bachelor of Music, BA for Bachelor of Arts, BA for Bachelor of Applied Arts, BFA for Bachelor of Fine Arts, MFA for Master of Fine Arts, MM for Master of Music, BMus for Bachelor of Music, BA for Bachelor of Arts, BA for Bachelor of Applied Arts, BFA for Bachelor of Fine Arts.
PERFORMANCE PRODUCTION

MODEL PROGRAM

The Performance Production Department recommends that students plan their programs of study around the following sequence. The curricula presented below follow a generalized model, but each student’s program will be individualized based on placement testing, transfer credits and individual progress as the student advances. Stage Management students follow the same path as all PP students for the first two years, then shift to the Stage Management path in the first semester of the third year.

PERFORMANCE PRODUCTION

Performance Production Credits 90
Humanities & Sciences Credits 30
College Electives
Total Credits for a BFA in Performance Production 126

FIRST YEAR

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<tr>
<th>H&amp;S Course</th>
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FOURTH YEAR

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STAGE MANAGEMENT YEARS 3 & 4

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THIRD YEAR

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FOURTH YEAR

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COURSE DESCRIPTIONS

Unless specifically noted, in-major students have first priority for courses in their departments. Specific course restriction information can be found in the Schedule of Classes, published online in advance of the term.

PP 101 Production For Actors 2 Credits, Fall/Spring
This course introduces the beginning acting student to all of the production disciplines. Provides a working vocabulary and basic understanding of backstage organization. Open to Theater majors only.

PP 111 Theater Graphics I 3 Credits, Fall
The year-long introductory course for all performance production majors. Introduces the tools and techniques of graphical communication for theatrical design, including drafting (hand as well as an introduction to CAD), rendering and model making techniques, research for the designer and technician and basic vocabulary.

PP 112 Theater Graphics II 3 Credits, Spring
The year-long introductory course for all performance production majors. Introduces the tools and techniques of graphical communication for theatrical design, including drafting (hand as well as an introduction to CAD), rendering and model making techniques, research for the designer and technician and basic vocabulary.

PP 115 Stage Makeup 1 Credit, Fall/Spring
Learn techniques of makeup for the stage, including character, corrective, old age and special effects. Theater majors only—other majors see cross-listed course TH 115 01.

PP 116 Advanced Stage Makeup 1 Credit, Fall/Spring
Learn three dimensional makeup techniques as well as makeup design.

PP 141 Fund of Technical Production I 3 Credits, Fall
The year-long course that provides training in the skills and techniques related to the operation of modern scenic and costume construction shops, along with an introduction to the historical background and traditions of the related crafts.

PP 142 Fund of Technical Production II 3 Credits, Spring
The year-long course that provides training in the skills and techniques related to the operation of modern scenic and costume construction shops, along with an introduction to the historical background and traditions of the related crafts.

PP 151 Production Lab I 2 Credits, Fall
The year-long course providing hands-on production experience in carpentry, props, costumes, sound, lighting, and stage management. Students perform duties on actual staged productions.

PP 152 Production Lab II 2 Credits, Spring
The year-long course providing hands-on production experience in carpentry, props, costumes, sound, lighting, and stage management. Students perform duties on actual staged productions.

PP 165 Intro to Production Design 2D 2 Credits, Spring
The first in a two semester sequence covering the basic principles of design and design terminology. This semester concentrates on 2D design elements with projects in black, white shades of gray and beginning elements of color theory.

PP 181 Literature of Theater I 2 Credits, Fall
Explore a wide range of classical and modern plays, as well as important writing on performance and design. Reading from the plays, exploring their dramatic structure, and discussing the relevance of each text will be the focus of class time. NOTE: Students should be prepared to buy anthologies plus supplemental readings each term.

PP 182 Literature of Theater II 2 Credits, Spring
Explore a wide range of classical and modern plays, as well as important writing on performance and design. Reading from the plays, exploring their dramatic structure,
and discussing the relevance of each text will be the focus of class time. NOTE: Students should be prepared to buy anthologies plus supplemental readings each term.

PP 201 Drawing for Performance Production
2 Credits, Fall/Spring
Drawing is the lingua franca of all fine and applied arts. Through analysis, synthesis and composition, we will explore the practice of drawing as a better way to communicate our knowledge of the physical world. Includes introduction to both basic drawing and life drawing technique.

PP 211 Scenic Fundamentals
3 Credits, Rotating
Introduces a method of conceptual design for all Performance Production Students, with focus on advancing communication of ideas through drafting, perspective drawing, model making and on the process of constructive critical response.

PP 231 Lighting Fundamentals
3 Credits, Rotating
Provides basic skills and knowledge required in the area of stage lighting design. Covers topics such as electricity, color theory of light, stage lighting equipment, and light plots.

PP 251 Production Lab III
3 Credits, Fall
This yearlong course is a continuation of PP 151–152 Production Lab I & II. Students take on increasingly more responsible production assignments while working in a supervisory capacity with first-year lab students.

PP 252 Production Lab IV
3 Credits, Spring
This yearlong course is a continuation of PP 151–152 Production Lab I & II. Students take on increasingly more responsible production assignments while working in a supervisory capacity with first-year lab students.

PP 261 Theater History I
3 Credits, Fall
Study the evolution of the art and crafts of theater through the ages. Consider the relationship of drama, acting styles, playing space, social conditions, methods of production, and aesthetic values within their historical contexts in selected eras from the Greeks to the twentieth century.

PP 262 Theater History II
3 Credits, Spring
Study the evolution of the art and crafts of theater through the ages. Consider the relationship of drama, acting styles, playing space, social conditions, methods of production, and aesthetic values within their historical contexts in selected eras from the Greeks to the twentieth century.

PP 265 Intro to Production Design 3D
2 Credits, Fall
The second in a two semester sequence covering the basic principles of design and design terminology, this course turns to three dimensional projects in the continued exploration.

PP 271 Basic Sound Engineering
2 Credits, Fall
Provides an understanding of sound, its measurement, and the equipment used to control and produce it. Focus is primarily on live sound reinforcement, including both analog and digital equipment. Recording is touched on as a component of sound reinforcement work, but studio recording is not the focus of the course. Students will encounter some mathematics and technical detail. Hands-on exposure to equipment is very limited.

PP 296–299 Independent Study
1–4 Credits, Fall/Spring
Focuses on a special project of the student’s choice and design that is unavailable within the regular curriculum. Sophomore standing and permission from Department Chair required.

PP 301 Stage Management I
3 Credits, Fall
This is the core third year component for Stage Management majors. Explores the stage manager’s duties throughout the production process. May include assignment as stage manager of a Cornish production and/or shadowing a stage manager at a professional theatre in Seattle.

PP 302 Stage Management II
3 Credits, Spring
This is the core third year component for Stage Management majors. Explores the stage manager’s duties throughout the production process. May include assignment as stage manager of a Cornish production and/or shadowing a stage manager at a professional theatre in Seattle.

PP 311 Intermediate Studio I
3 to 6 Credits, Fall
Making up the core in-major component of the third year, Intermediate Studio classes explore the theory and practices of all the design and technical areas of Performance Production. Students, faculty from all production areas, and occasional guest artists meet together weekly in seminar format to explore the process of a functioning performance company, with the emphasis placed on the collaborative experience. Additionally, students will meet once a week with head instructors of specific areas for in-depth study in their chosen concentration of either Scenic, Lighting, Costume, Sound Design, or Technical Direction. In each concentration, students will study the theories and practices of the profession, together with the history and traditions of the discipline. Class projects are designed to closely mirror the realities of the working performance company and may occasionally involve actual productions. Students may study more than one area of concentration during the course of the semester, depending on the number of credits in which they are enrolled.

PP 312 Intermediate Studio II
3 to 6 Credits, Spring
Making up the core in-major component of the third year, Intermediate Studio classes explore the theory and practices of all the design and technical areas of Performance Production. Students, faculty from all production areas, and occasional guest artists meet together weekly in seminar format to explore the process of a functioning performance company, with the emphasis placed on the collaborative experience. Additionally, students will meet once a week with head instructors of specific areas for in-depth study in their chosen concentration of either Scenic, Lighting, Costume, Sound Design, or Technical Direction. In each concentration, students will study the theories and practices of the profession, together with the history and traditions of the discipline. Class projects are designed to closely mirror the realities of the working performance company and may occasionally involve actual productions. Students may study more than one area of concentration during the course of the semester, depending on the number of credits in which they are enrolled.

PP 335 Production Practicum
3 Credits, Fall/Spring
Students assume major responsibilities for main-stage productions, under faculty/staff supervision. Requires minimum of 45 hours work during production work sessions to pass. Student is responsible for arranging their schedule to meet requirement.

PP 355 Production Practicum
1 Credit, Fall/Spring
Students assume major responsibilities for main-stage productions, under faculty/staff supervision. Requires minimum of 45 hours work during production work sessions to pass. Student is responsible for arranging their schedule to meet requirement.

PP 361 Contemporary Theater Studies
3 Credits, Fall
Continued examination of the theory and practice of theater in the modern era.

PP 371 Scene Painting
2 Credits, Fall/Spring
A hands-on study of the basic techniques and materials of the scenic artist.

PP 396–399 Independent Study
1 to 4 Credits, Fall/Spring
Focuses on a special project of the student’s choice and design that is unavailable within the regular curriculum. Junior standing and permission from Department Chair required.

PP 401 Advanced Sound Design
2 Credits, Fall/Spring
Individual projects in designing sound for theatrical productions. May include assignments on actual productions. “C” or better in Sound Section of PP 311/312 required.

PP 411 Advanced Scene Design
2 Credits, Fall/Spring
Individual projects in designing scenery for theatrical productions. May include assignments on actual productions. “C” or better in Scenic Section of PP 311/312 required.

PP 421 Advanced Costume Design
2 Credits, Fall/Spring
Individual projects in costume design. May include assignments on actual productions. “C” or better in Costume Section of PP 311/312 required.

PP 431 Advanced Lighting Design
2 Credits, Fall/Spring
Individual projects in lighting design. May include
assignments on actual productions. “C” or better in Lighting Section of PP 311/312 required.

**PP 441 Advanced Technical Prod.**
2 Credits, Fall/Spring
Individual projects and instruction related to modern stage technology. May include assignments on actual productions. “C” or better in Technical Direction Section of PP 311/312 required.

**PP 451 Internship**
1 to 9 Credits, Fall/Spring
A supervised assignment with a pre-approved professional arts organization. Junior standing and permission of department chair. Junior class level required at time of registration (60+ credits earned)

**PP 481 Professional Practices**
2 Credits, Fall
Discussion on current trends in the business of theater and how the production student can best prepare for entry into the field. Includes development of résumé, cover letters and a personal mission statement, as well as strategies for finding institutions that meet early career needs.

**PP 491 Final Project**
1 Credit, Fall/Spring
Students in the Performance Production Department are required to complete a final project in their area of specialization. This project is documented with sketches, drawings, pictures, and an appropriate narrative. These items are bound in book form and become the property of the department. Senior standing required. Senior class level required at time of registration (90+ credits earned)

**PP 496–499 Independent Study**
1 to 4 Credits, Fall/Spring
Focuses on a special project of the student’s choice and design that is unavailable within the regular curriculum. Senior standing and permission from Department Chair required.

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**PERFORMANCE PRODUCTION FACULTY**

[Names and affiliations of faculty members are listed here.]

---

JENIFER LUPTON Adjunct Instructor
Scenic Painting
MFA University of Washington,
BFA University of New Mexico

ROBERTA RUSSELL Professor
Lighting Design Area Head
MFA University of Washington,
BA University of Northern Iowa,
AA Marshalltown Community College

J. RICHARD SMITH Adjunct Instructor
Department Coordinator
MFA University of Texas, Austin,
BFA University of Texas, Austin

MELANIE BURGESS Adjunct Instructor
Costume Design
MFA University of Washington,
BA Boise State University

GREG CARTER Associate Professor
Stage Management Area Head
MArch University of Washington,
BA Duke University

RONALD ERICKSON Professor
Costume Design Area Head
BFA University of Washington

JULIE GASKIL Adjunct Assistant Professor
Drawing
Teaching Certificate Webster University,
BA Webster University

PETER GUILES Professor
Studio Coordination, Video Production
BA University of Washington
### MODEL PROGRAM

The Theater Department recommends that students plan their programs of study around the following sequence. The curricula presented below follow a generalized model, but each student’s program will be individualized based on placement testing, transfer credits and individual progress as the student advances.

#### ACTING

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*May take either or both-if only 1 Laboratory taken, take 2 extra credits of Theater Electives.

#### MUSIC THEATER

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#### ORIGINAL WORKS

**Students may audition for acceptance into the Original Works program at the start of their Junior year of study.**

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COURSE DESCRIPTIONS

Unless specifically noted, in-major students have first priority for courses in their departments. Specific course restriction information can be found in the Schedule of Classes, published online in advance of the term.

TH 101 Physical Technique I 2 Credits, Fall
Develop body alignment, articulation, flexibility, and stamina through the understanding and use of kinetic awareness, energy centers, physical improvisation, and the Feldenkrais technique. Work on organizing the body and mind, and making total physical self more available.

TH 102 Physical Technique II 2 Credits, Spring
Develop body alignment, articulation, flexibility, and stamina through the understanding and use of kinetic awareness, energy centers, physical improvisation, and the Feldenkrais technique. Work on organizing the body and mind, and making total physical self more available.

TH 111 Acting: Improvisation/Collaboration
2 Credits, Fall
Explore improvisational theater techniques that develop both your individual creativity and ensemble acting skills. Learn to apply these techniques to the actor’s process in the creation of character based on text, and in the collaborative development of a theater piece based on an assigned theme.

TH 112 Acting: Improvisation/Collaboration
2 Credits, Spring
Explore improvisational theater techniques that develop both your individual creativity and ensemble acting skills. Learn to apply these techniques to the actor’s process in scenework and in the collaborative development of a theater piece based on an assigned theme.

TH 113 Acting Fund. for Non-Majors
2 Credits, Fall/Spring
A beginning acting workshop incorporating an introduction to acting skills and techniques, including scene work and in-class performance projects.

TH 114 Acting Fund Non-Majors II
2 Credits, Spring
Continue to explore and expand acting skills and techniques through scene work and in-class performance projects.

TH 115 Stage Makeup
1 Credit, Fall/Spring
Learn techniques of makeup for the stage, including character, corrective, old age, and special effects.

TH 116 Advanced Stage Makeup
1 Credit, Spring
Learn three-dimensional makeup techniques as well as makeup design. Prerequisite TH 115.

TH 121 Voice & Speech I
2 Credits, Fall
Develop an actor’s awareness of your own vocal instrument. Explore breath, placement, tone, and resonance using a combination of techniques with emphasis on the work of Kristen Linklater and Patsy Rodenburg. Study the sounds of spoken English in depth using the International Phonetic Alphabet in Patricia Fletcher’s Classically Speaking.

TH 122 Voice & Speech II
2 Credits, Spring
Develop an actor’s awareness of your own vocal instrument. Explore breath, placement, tone, and resonance using a combination of techniques with emphasis on the work of Kristen Linklater and Patsy Rodenburg. Study the sounds of spoken English in depth using the International Phonetic Alphabet in Patricia Fletcher’s Classically Speaking.

TH 132 Introduction to Musical Theater
2 Credits, Spring
This course will provide an introduction to the performance skills required for participation in musical theater production. The class will focus on solo and group singing as dramatic action, and introduce the basic dance styles used in musical theater. By audition.

TH 133 Private Vocal Instruction
2 Credits, Fall
Private singing lessons focusing on the techniques of musicianship, breathing, placement and other performance skills necessary for proficiency in the contemporary musical theater.

TH 134 Private Vocal Instruction
2 Credits, Spring
Private singing lessons focusing on the techniques of musicianship, breathing, placement and other performance skills necessary for proficiency in the contemporary musical theater.

TH 135 Private Vocal Instruction
3 Credits, Fall
Private singing lessons focusing on the techniques of musicianship, breathing, placement and other performance skills necessary for proficiency in the contemporary musical theater.

TH 136 Private Vocal Instruction
3 Credits, Spring
Private singing lessons focusing on the techniques of musicianship, breathing, placement and other performance skills necessary for proficiency in the contemporary musical theater.

TH 137 Introduction to Tap Dance
1 Credit, Fall
Introduction to Tap Dance technique focusing on basic tap vocabulary and rhythm.

TH 162 Literature of Theater
2 Credits, Spring
Explore a wide range of classical and modern plays, as well as important writing on acting, performance, design, and direction. Reading from the plays, exploring their dramatic structure, and discussing the relevance of each text will be the focus of class time. NOTE: Students should be prepared to buy anthologies plus supplemental readings.

TH 171 Text Analysis I
3 Credits, Fall
Examine the structure of dramatic text to find the clues to character and intention. Learn practical methods of analysis of units of action, objectives, tactics, and given circumstanc- es through writing, discussion, and on-your-feet scene work.

TH 172 Text Analysis II
2 Credits, Spring
Examine the structure of dramatic text to find the clues to character and intention. Learn practical methods of analysis of units of action, objectives, tactics, and given circumstanc- es through writing, discussion, and on-your-feet scene work.

TH 201 Physical Technique III
2 Credits, Fall
Examine the physical life of the actor and explore patterns, gestures, and forms through the use of mask, movement analysis, and balance techniques. The work will include the dynamics of physical neutrality, point of focus, and psycho-physical connections as they apply to acting concepts covered in TH 211–212.

TH 202 Physical Technique IV
2 Credits, Spring
Examine the physical life of the actor and explore patterns, gestures, and forms through the use of mask, movement analysis, and balance techniques. The work will include the dynamics of physical neutrality, point of focus, and psycho-physical connections as they apply to acting concepts covered in TH 211–212.

TH 211 Acting Fundamentals I
3 Credits, Fall
Continue to lay the groundwork that is the foundation of all acting regardless of style. Learn through the use of games, improvisation, and scripted work on contemporary American plays. In the second term, comedy and characterization will be emphasized.

TH 212 Acting Fundamentals II
3 Credits, Spring
Continue to lay the groundwork that is the foundation of all acting regardless of style. Learn through the use of games, improvisation, and scripted work on contemporary American plays. In the second term, comedy and characterization will be emphasized.

TH 221 Voice & Speech II
2 Credits, Fall
The actor’s vocal instrument meets text. Learn techniques, drawn from the work of Cicely Berry and Patsy Rodenburg, to develop relaxation, breath support, fuller resonance, dynamic release of sound, vocal clarity and flexibility as applied to a variety of texts. Additional focus will be placed on phrasing, rhythm and integration of physical and vocal technique Continue studying phonetics while developing the Neutral American and Standard British dialects (using Patricia Fletcher’s text, Classically Speaking).

TH 222 Voice & Speech II
2 Credits, Spring
The actor’s vocal instrument meets text. Learn techniques, drawn from the work of Cicely Berry and Patsy Rodenburg, to develop relaxation, breath support, fuller resonance, dynamic release of sound, vocal clarity and flexibility as applied to a variety of texts. Additional focus will be placed on phrasing, rhythm and integration of physical and vocal technique Continue studying phonetics while developing the Neutral American and Standard British dialects (using Patricia Fletcher’s text, Classically Speaking).

TH 231 Musical Theater Theory
2 Credits, Fall
Attain a fundamental understanding of music theory and practical approaches to interpreting a musical score. You will learn the basics of score reading, key signatures, time signa- tures, rhythm, musicianship, phrasing, articulation, dynamics and basic piano proficiency and directly apply these skills through improvisation and performance opportunities.

TH 232 Musical Theater Theory/Application
2 Credits, Fall/Spring
Continue to explore music theory and practical approaches to interpreting a dramatic musical score, including group piano, ear-training, sight-singing, rhythm
and harmony. The course will also facilitate rehearsal on the Spring musical Sophomore Ensemble Project.

TH 233 Private Vocal Instruction 2 Credits, Fall
Private singing lessons focusing on the techniques of musicianship, breathing, placement and other performance skills necessary for proficiency in the contemporary musical theater. Department Authorization Required

TH 234 Private Vocal Instruction 2 Credits, Spring
Private singing lessons focusing on the techniques of musicianship, breathing, placement and other performance skills necessary for proficiency in the contemporary musical theater. Department Authorization Required

TH 235 Private Vocal Instruction 3 Credits, Fall
Private singing lessons focusing on the techniques of musicianship, breathing, placement and other performance skills necessary for proficiency in the contemporary musical theater. Department Authorization Required

TH 240 Rehearsal-Performance Project 2 Credits, Spring
Rehearse and perform in a production of a modern play intended to engage the skill set you have gained in your first two years at Cornish.

TH 241 Auto-Cours 1 Credit, Pass/Fail, Fall
This class is focused on the conditions created by group creative process and the ensemble generation of dramatic work through weekly presentations based on themes assigned by the instructors. Afternoon rehearsal periods are scheduled Monday through Thursday. The presentations will be followed by a discussion of the week's work during the Friday class meeting.

TH 242 Ensemble Creation Project 2 Credits, Spring
Create and perform an original theater piece under the guidance of a professional director/dramaturg.

TH 244 Audition Workshop 1 Credit, Pass/Fail, Spring
An audition-specific workshop designed to introduce basic skills needed for transition into the casting process.

TH 245 Stage Management 1 Credit, Pass/Fail, Fall/Spring
Stage-manage a Theater Department production, typically a Studio or Black Box show. With approval from the department chair, students may stage-manage a Theater Department Senior Project.

TH 246 Musical Theater Project 2 Credits, Spring
Rehearse and perform in a production of a one-act musical intended to engage the skill set you have gained in your first two years at Cornish.

TH 261 Theater History 3 Credits, Fall
Study the evolution of the art and crafts of theater through the ages. Consider the relationship of drama, acting styles, playing space, social conditions, methods of production, and aesthetic values within their historical contexts, in selected eras from the Greeks to the twentieth century. Open to all majors. NOTE: This course will satisfy H&S Elective requirements for non-Theater/non-Performance Production students.

TH 262 Theater History II 3 Credits, Spring
Study the evolution of the art and crafts of theater through the ages. Consider the relationship of drama, acting styles, playing space, social conditions, methods of production, and aesthetic values within their historical contexts, in selected eras from the Greeks to the twentieth century. NOTE: This course can satisfy H&S Electives requirements for non-Theater or non-Performance students.

TH 264 Special Topics in Film History 3 Credits, Fall/Spring
A variety of focused inquiries into film history, with courses applying specific philosophical concepts to the study of significant directors, actors, genres, national cinema, etc. (Recent examples include “The Transatlantic Hitchcock” and “Undead Footage”). Activities include weekly viewings; short-readings in theory, history, and philosophy; and a combination of creative and analytical assignments. Cross-listed as IA 264.

TH 265 Foundations of Film History 3 Credits, Fall/Spring
Each course in this recurrent series relates a classical mode of narrative—comedy, tragedy, epic, or genre—at-large to the art of politics and cinema. Goals include the study and practice of core cinematic techniques. Activities include weekly viewings; short-readings in theory, history, and philosophy; and a combination of creative and analytical assignments. Cross-listed as IA 265.

TH 267 Introduction to Applied Theater 2 Credits, Spring
Applied Theater introduces students to the various uses of theatre as a medium for education and social development. In this course, students will explore Applied Theater methods as they are used in non-traditional contexts such as teaching, the criminal justice system, healthcare, political arenas, and community development. Together we will examine the effectiveness and relevancy of different methods as they are applied to various communities in the US and abroad. Finally, students will gain practical experience in facilitating Applied Theater practices through a group project that aims to serve disenfranchised people within the local community.

TH 282 Theory-Based Performance 3 Credits, Spring
The course involves the composition and performance of found (non-dramatic) text, which means anything made of letters/words and/or figures, ranging from Dante’s Divine Comedy, to a recipe, from a geometrical proof to the Bill of Rights, all of which may be accompanied by manufactured noise, supported and illustrated by found or created images, and punctuated by found or constructed objects. The effect is closer to chamber music than is to a theater event or a poetry reading. Students will prepare four performances of text (text concerts), with the final fourth being an arrangement and development of the first three. In addition to the group project, each student will complete the semester by composing an original script for a text performance that will have concrete plans for realization after the course has ended. Other course activity will include reading and discussion based on one or more course texts selected by the instructor and a course reader compiled by readings discovered by the students that directly serve the unique path of their learning.

TH 287 Chief of Staff 1 Credit, Fall
An introduction to the craft of playwriting, though in-class writing exercise and the study of established playtexts.

TH 288 Introduction to Directing 1 Credit, Spring
An introduction to the craft of directing, though in-class exercises in text analysis, developing ground plans, staging and working with performers.

TH 296–299 Independent Study 1–4 Credits, Fall/Spring
Focuses on a special project of the student’s choice and design that is unavailable within the regular curriculum. Sophomore standing and permission from Department Chair required.

TH 301 Clown 2 Credits, Fall
Explore the nature and creative possibilities of a personal clown while continuing the physical training of sophomore year. The improvisational format of this year-long class challenges personal and artistic boundaries through commitment to action in exaggerated form, and investigates the interrelationship of the actor and audience through the lens of presentational theater. The class concludes with the construction and rehearsal of a year-end presentation. Theater Original Works concentration or by Permission/Audition

TH 302 Clown 2 Credits, Spring
Explore the nature and creative possibilities of a personal clown while continuing the physical training of sophomore year. The improvisational format of this year-long class challenges personal and artistic boundaries through commitment to action in exaggerated form, and investigates the interrelationship of the actor and audience through the lens of presentational theater. The class concludes with the construction and rehearsal of a year-end presentation.

TH 303 Theatrical Biomechanics: The Etudes 2 Credits, Fall
A highly physical coursework based on Vsevolod Meyerhold's Theatrical Biomechanics training, a study of physical mechanics and plastic forms in space that makes up the actor's art. The three physical etudes offered (the Throw of the Stone, the Stab, and Stab with the Dagger) train the student to organize and coordinate their body precisely with self-awareness and self-control. Additional exercises will prepare the student to operate within the framework of the etudes and contextualize the nature of the work.

TH 305 The Lecoq Pedagogy 2 Credits, Fall/Spring
The Lecoq Pedagogy is a movement-based discipline that trains the artist’s eye to observe the natural world and its
TH 306 The LeCq Pedagogy  2 Credits, Fall/Spring
The LeCq Pedagogy is a movement-based discipline that trains the artist’s eye to observe the natural world and its movement patterns. The artist is then provoked to create and construct dynamic physical action using the space and the body.

TH 311 Acting Workshop I  3 Credits, Fall
Explore the tools for making deep, specific, personal connections to the essential human dilemmas that drive world theater. Clarify the actor’s contribution to the professional rehearsal process: homework, research, analysis, and bringing active choices to the collaboration. Through exercises, improvisation, and scene work you will address the following actor essentials: availability, action, reality of doing, personalization and justification, and inhabiting character organically and fully. Course covers work in the Greeks, Shakespeare and Chekhov, among others.

TH 321 Acting on Camera  1 Credit, Fall
Learn the techniques necessary to integrate the camera into your acting, including pitching your performance at the right level and awareness of camera angles and editing imperatives. Material ranges from contemporary transformational scene work to Chekhov. Concurrent enrollment in TH 311-312 is required.

TH 312 Acting Workshop II  2 Credits, Spring
Explore the tools for making deep, specific, personal connections to the essential human dilemmas that drive world theater. Clarify the actor’s contribution to the professional rehearsal process: homework, research, analysis, and bringing active choices to the collaboration. Through exercises, improvisation, and scene work you will address the following actor essentials: availability, action, reality of doing, personalization and justification, and inhabiting character organically and fully. Course covers work in the Greeks, Shakespeare and Chekhov, among others.

TH 313 Acting on Camera II  1 Credit, Spring
Learn the techniques necessary to integrate the camera into your acting, including pitching your performance at the right level and awareness of camera angles and editing imperatives. Material ranges from contemporary transformational scene work to Chekhov. Concurrent enrollment in TH 311-312 is required.

TH 321 Advanced Vocal Technique I  2 Credits, Fall
Expand your vocal range and power, and deepen you understanding of classical text work in preparation for performance in a variety of indoor and outdoor venues, while continuing to work with The International Phonetic Alphabet.

TH 322 Advanced Vocal Technique II  2 Credits, Spring
Expand your vocal range and power, and deepen you understanding of classical text work in preparation for performance in a variety of indoor and outdoor venues, while continuing to work with The International Phonetic Alphabet.

TH 331 Dance for Actors  2 Credits, Fall
Develop muscular strength and control, coordination, stretch, balance, spatial awareness, and the carriage needed for period work through rigorous dance exercises. This work is comprised of floor warm-ups, work at the ballet barre, isolated center work, and combinations across the floor, as well as some basic partnering.

TH 332 Dance for Actors  2 Credits, Spring
Develop muscular strength and control, coordination, stretch, balance, spatial awareness, and the carriage needed for period work through rigorous dance exercises. This work is comprised of floor warm-ups, work at the ballet barre, isolated center work, and combinations across the floor, as well as some basic partnering.

TH 333 Private Vocal Instruction  2 Credits, Fall
Private singing lessons focusing on the techniques of musicianship, breathing, placement and other performance skills necessary for proficiency in the contemporary musical theater. Department Authorization Required

TH 334 Private Vocal Instruction  2 Credits, Spring
Private singing lessons focusing on the techniques of musicianship, breathing, placement and other performance skills necessary for proficiency in the contemporary musical theater. Department Authorization Required

TH 335 Private Vocal Instruction  3 Credits, Fall
Private singing lessons focusing on the techniques of musicianship, breathing, placement and other performance skills necessary for proficiency in the contemporary musical theater. Department Authorization Required

TH 336 Private Vocal Instruction  3 Credits, Spring
Private singing lessons focusing on the techniques of musicianship, breathing, placement and other performance skills necessary for proficiency in the contemporary musical theater. Department Authorization Required

TH 338 Musical Theater Audition Workshop  2 Credits, Spring
Continued acquisition of the combination of acting, singing, and physical skills necessary to perform musical theater. This class focuses on your development of a roster of audition material for different styles of musical theater.

TH 339 Fundamentals of Theater Dance  2 Credits, Fall
A continuation of dance studies specifically for musical theater, including learning examples of American musical theater choreography.

TH 340 Fundamentals of Theater Dance  2 Credits, Spring
A continuation of dance studies specifically for musical theater, including learning examples of American musical theater choreography.

TH 341 Rehearsal/Performance  1 Credit, Fall
Expand your interpretive skills in a variety of rehearsal and performance situations, ranging from fully produced mainstage productions to process-oriented developmental work.

TH 342 Rehearsal/Performance  1 Credit, Spring
Expand your interpretive skills in a variety of rehearsal and performance situations, ranging from fully produced mainstage productions to process-oriented developmental work.

TH 343 Rehearsal/Performance  2 Credits, Fall
Expand your interpretive skills in a variety of rehearsal and performance situations, ranging from fully produced mainstage productions to process-oriented developmental work.

TH 344 Rehearsal/Performance  2 Credits, Spring
Expand your interpretive skills in a variety of rehearsal and performance situations, ranging from fully produced mainstage productions to process-oriented developmental work.

TH 345 Rehearsal/Performance  3 Credits, Fall
Expand your interpretive skills in a variety of rehearsal and performance situations, ranging from fully produced mainstage productions to process-oriented developmental work.

TH 346 Rehearsal/Performance  3 Credits, Spring
Expand your interpretive skills in a variety of rehearsal and performance situations, ranging from fully produced mainstage productions to process-oriented developmental work.

TH 348 Studio: Text into Performance  2 Credits, Spring
Work as an ensemble on a project that incorporates heightened form, literate and highly demanding text, and extraordinary physical staging. Productions may take place outdoors as well as in larger indoor venues. An integrated team of a director, vocal coach, movement coach, text coach, and an acting coach will lead this project from conception through completion.

TH 349 Rehearsal/Performance  2 Credits, Fall
This class is an arts elective class for students in other departments who participate in Theatre Department productions. For instance if a, Music student composes or performs in a Theatre department production, or a Dance student who contributes choreography, they may receive arts elective credit for that work.

TH 350 Rehearsal/Performance  2 Credits, Spring
This class is an arts elective class for students in other departments who participate in Theatre Department productions. For instance if a, Music student composes or performs in a Theatre department production, or a Dance student who contributes choreography, they may receive arts elective credit for that work.

TH 351 Contemporary Theater Studies  3 Credits, Fall
Continued examination of the theory and practice of theater in the modern era.

TH 361 Contemporary Theater Studies  3 Credits, Fall
Continued examination of the theory and practice of theater in the modern era.

TH 363 Introduction to Teaching Artistry  2 Credits, Spring
Introduction into Teaching Artistry addresses the elements necessary for creating and delivering meaningful, engaging and powerful lessons to students’ ages preschool – high school. This course will be structured around instructor lectures, class discussions, small group work, guest speakers, student presentations and classroom observations. Sophomore class level required at time of registration (30+ credits earned).
THEATER COURSE DESCRIPTIONS CONTINUED

TH 365 Teaching Assistantship 2 Credits, Fall
Work alongside a Cornish Theater instructor as a teaching assistant. Acquire the means and methods to employ your skills as a teacher as well as a performer. This course will provide you with a theoretical framework for teaching theater as well as hands-on experience working alongside teachers in lower-division classes.

TH 366 Teaching Assistantship 2 Credits, Spring
Work alongside a Cornish Theater instructor as a teaching assistant. Acquire the means and methods to employ your skills as a teacher as well as a performer. This course will provide you with a theoretical framework for teaching theater as well as hands-on experience working alongside teachers in lower-division classes.

TH 367 Dramaturgy I 2 Credits, Fall
The course will study the history of dramaturgy through reading, lecture, and discussion. Students without experience in dramaturgy will be introduced to the practice by written and recorded testimony of contemporary dramaturgs and by the close examination of the dramaturgical challenges that emerge in the current productions at Cornish. All students with production assignments will engage with work that is on the frontier of their learning, both in general understanding and in the current production work. That means that the students may have different assignments in homework and may have to respond to different levels of expectations in class activities such as: reading, formal and informal writing, analysis and understanding of a range of dramatic forms, research, and presentations. The students will participate in the design of their own work for the course, under the advisement of the instructor.

TH 368 Dramaturgy I 2 Credits, Spring
The course will study the history of dramaturgy through reading, lecture, and discussion. Students without experience in dramaturgy will be introduced to the practice by written and recorded testimony of contemporary dramaturgs and by the close examination of the dramaturgical challenges that emerge in the current productions at Cornish. All students with production assignments will engage with work that is on the frontier of their learning, both in general understanding and in the current production work. That means that the students may have different assignments in homework and may have to respond to different levels of expectations in class activities such as: reading, formal and informal writing, analysis and understanding of a range of dramatic forms, research, and presentations. The students will participate in the design of their own work for the course, under the advisement of the instructor.

TH 371 Acting Classical Texts I 3 Credits, Fall
Learn to combine intensive, practical analysis of heightened language with the performance skills needed to bring classics to life. You will examine and interpret a wide range of classic texts and sonnets with a major emphasis on Shakespeare’s plays.

TH 372 Acting Classical Texts II 2 Credits, Spring
Through work on Restoration, late eighteenth century, and other texts, you will focus on acting skills in the manners and the language of these periods.

TH 381 Original Works I 2 Credits, Fall
Investigate the meaning and process of generating original works for the stage. Explore the disciplines of playwriting, directing, solo performance, and ensemble creation. Admission by audition. Theater Original Works concentration or by Permission/Announcement

TH 382 Original Works II 4 Credits, Spring
Investigate the meaning and process of generating original works for the stage. Explore the disciplines of playwriting, directing, solo performance, and ensemble creation.

TH 396–399 Independent Study 1 to 4 Credits, Fall/Spring
Focuses on a special project of the student’s choice and design that is unavailable within the regular curriculum. Prerequisites: junior standing and permission from Department Chair.

TH 401 Stage Combat 2 Credits, Fall
Develop character movement in the context of a specific physical form: stage combat (armed and unarmed). Learn the safe use of rapier, dagger, broadsword, and quarterstaff. Develop specificity of movement, clarity of physical choices, and balance of one’s own energy with that of a partner.

TH 402 Stage Combat 2 Credits, Spring
Develop character movement in the context of a specific physical form: stage combat (armed and unarmed). Learn the safe use of rapier, dagger, broadsword, and quarterstaff. Develop specificity of movement, clarity of physical choices, and balance of one’s own energy with that of a partner.

TH 404 Intro to Clown 2 Credits, Spring
Explore the nature and creative possibilities of personal clown. The improvisational format of this fast-paced class challenges personal and artistic boundaries through commitment to action in exaggerated form, and investigates the interrelationship of actor and audience through the lens of presentational theater.

TH 406 Advanced Clown 2 Credits, Spring
This class will continue to explore the personal clown personas created in TH 301-302, and focus on the generative process for creation of performance material. Some historical and dramaturgical study will be included and students should expect some out-of-class work. We will conclude with a presentation of material at year’s end.

TH 408 Mask & Character 2 Credits, Spring
A studio class that explores the nature of expressive mask technique, and helps the actor discover the physicality of character through form and gesture. Both improvisation and prepared assignments will be the basis for conducting the research of masked characterization.

TH 411 Advanced Acting Workshop 3 Credits, Fall
Immerse yourself in intensive scene work, focusing on exploration of mystery, ambiguity, and subtext. Use and synthesize all techniques taught in the curriculum.

TH 416 Acting Special Topics: 2 Credits, Spring
This course will change year-to-year depending on the interest of students and faculty. Potential topics include: Acting with Dialects, Advanced Classical Text, Biomechanics and Characterization, and Ensemble Performance. The focus will be on specific topics that will orient students toward a strong area of post-graduation interest.

TH 417 Solo Performance I 2 Credits, Fall/Spring
Create your own self-generated performance piece while studying the history and development of contemporary solo performance. Students will explore a range of methods for creating a solo performance, and follow up in the second semester with the creation of a full-length (30-45 minutes) piece.

TH 418 Solo Performance II 2 Credits, Spring
Create your own self-generated performance piece while studying the history and development of contemporary solo performance. Students will explore a range of methods for creating a solo performance, and follow up in the second semester with the creation of a full-length (30-45 minutes) piece.

TH 421 Voice and Speech Skills 2 Credits, Fall
Use the vocal and speech techniques you have learned to master regional dialects and foreign accents. Explore the range and depth of your voice as a tool in creating character. Work to create a reel showcasing your voice-over skills. Continue to work with Skinner Speech.

TH 422 Voiceover & Commercial Voice Skills 2 Credits, Spring
This two-month course explores the demands of the commercial voice profession, and prepares you with instruction in commercial script analysis, cold reading, microphone techniques, and self-marketing. Some class time will be spent in Seattle area recording studios.

TH 423 Special Topics in Voice & Speech 2 Credits, Fall
This course is a continuation of the study of phonetics, incorporating international sounds and corresponding symbols which are not usually found in American English. Advanced transcription work will assist the student in recording and learning dialects not typically covered in TH 421 Voice Skills.

TH 431 Musical Theater Dance Styles 2 Credits, Fall
A continuation of dance studies specifically for musical theater, including learning examples of American musical theater choreography.

TH 433 Private Vocal Instruction 2 Credits, Fall
Private singing lessons focusing on the techniques of musicianship, breathing, placement and other performance skills necessary for proficiency in the contemporary musical theater. Department Authorization Required

TH 434 Private Vocal Instruction 2 Credits, Spring
Private singing lessons focusing on the techniques of musicianship, breathing, placement and other performance skills necessary for proficiency in the contemporary musical theater. Department Authorization Required

TH 435 Private Vocal Instruction 3 Credits, Fall
Private singing lessons focusing on the techniques of musicianship, breathing, placement and other performance
TH 436 Private Vocal Instruction 3 Credits, Spring
Private singing lessons focusing on the techniques of musicianship, breathing, placement and other performance skills necessary for proficiency in the contemporary musical theater. Department Authorization Required

TH 438 Neo-Burlesque: Theory & Performance 2 Credits, Spring
This studio class examines the theatrical genres of Neo-Burlesque and Cabaret as forms of solo performance and dramatic story telling. Study will include a historical look of the evolution of the art form, modern examples of Neo-Burlesque in practice, and fair business practices for today's cabaret performer. Students will learn how to develop a character persona and generate a solo piece, along with the necessary performance skills that are unique to the genre of burlesque. We will also address make-up and costuming techniques, use of music, and how to employ existing acting/dance skills in service of the 'art of the tease.' No dance training or nudity required.

TH 439 Musical Theater Workshop 2 Credits, Fall
Continue to explore a range of music-theater material, with the objective of creating a musical revue for performance in a cabaret setting at the end of the term.

TH 441 Rehearsal/Performance 1 Credit, Fall
Rehearsal and performance in departmental productions under the guidance of faculty and guest directors. Senior ensemble productions range from fully-mounted works by contemporary authors, modern classics, and new and ensemble-generated theater works.

TH 442 Rehearsal/Performance 1 Credit, Spring
Rehearsal and performance in departmental productions under the guidance of faculty and guest directors. Senior ensemble productions range from fully-mounted works by contemporary authors, modern classics, and new and ensemble-generated theater works.

TH 443 Rehearsal/Performance 2 Credits, Fall
Rehearsal and performance in departmental productions under the guidance of faculty and guest directors. Senior ensemble productions range from fully-mounted works by contemporary authors, modern classics, and new and ensemble-generated theater works.

TH 444 Rehearsal/Performance 2 Credits, Spring
Rehearsal and performance in departmental productions under the guidance of faculty and guest directors. Senior ensemble productions range from fully-mounted works by contemporary authors, modern classics, and new and ensemble-generated theater works.

TH 445 Rehearsal/Performance 3 Credits, Fall
Rehearsal and performance in departmental productions under the guidance of faculty and guest directors.

TH 446 Rehearsal/Performance 3 Credits, Spring
Rehearsal and performance in departmental productions under the guidance of faculty and guest directors.

TH 451 Audition Techniques 2 Credits, Fall
Acquire practical techniques to select, prepare, and perform audition pieces, musical and dance auditions, and commercial auditions. Learn about cold reading, professional resumes, headshots, and professional etiquette, as well as how to create relationships with agents and unions.

TH 452 Adv Auditioning for Musical Theater 1 Credit, Spring
Learn the essential skills necessary to audition with music for any musical or play. You will emerge with appropriately chosen, edited, and well-rehearsed songs to accompany your audition monologues. Pre-requisite: TH 336 or permission.

TH 454 Auditioning for the Camera 1 Credit, Spring
This class is designed to give the actor specific instruction on preparation and execution of commercial and film scripts for camera auditions. The goals of the course are to demystify the camera audition process and to give the actors techniques to break down scripts, make appropriate choices, and to take direction. It will also prepare the actor for the broadcast market, including advice on pictures, resumes, agents, and other business aspects of the actor's career.

TH 457 Internship 1 to 6 Credits, Fall
Participate in rehearsal and performance of one or more shows with a professional theater company. By audition and permission of Theater Department faculty. Department Authorization Required

TH 458 Internship 1 to 6 Credits, Spring
Participate in rehearsal and performance of one or more shows with a professional theater company. By audition and permission of Theater Department faculty. Department Authorization Required

TH 462 ST: Theater History, Lit and Theory 3 Credits, Spring
A rotating class covering a variety of topics in Theater History, Dramatic Literature and Dramatic Theory.

TH 464 Writing About Theater 3 Credits, Spring
Taking inspiration from the idea of being “poets of the theater rather than in the theater” this writing course examines scholarly and popular analytic writing for the theater as a contemporary and historical practice. Study will include an investigation of historical forms of theatrical critique, review and analysis. The course will offer students a chance to practice a variety of forms of writing while building on extant research and analytical skills. Forms included are: scholarly research and analysis, journalism, review, web-based work, feature length magazine articles, and book reviews. Through study and practice of a variety of forms, research of markets and contact with guest artists, students will learn how to craft analytical writing towards multiple audiences. Individual areas of student interest and expertise will guide them in generating and developing material. By the end of the term, they will have a piece of work ready for initial submission to a scholarly conference, publishing organization, or essay competition.

TH 465 Teaching Assistantship 2 Credits, Fall
Work alongside a Cornish Theater instructor as a teaching assistant. Acquire the means and methods to employ your skills as a teacher as well as a performer. This course will provide you with a theoretical framework for teaching theater as well as hands-on experience working alongside teachers in lower-division classes.

TH 466 Teaching Assistantship 2 Credits, Spring
Work alongside a Cornish Theater instructor as a teaching assistant. Acquire the means and methods to employ your skills as a teacher as well as a performer. This course will provide you with a theoretical framework for teaching theater as well as hands-on experience working alongside teachers in lower-division classes.

TH 471 Senior Seminar 1 Credit, Fall
Senior Seminar will cover a range of topics including preparations for Senior Thesis Project, as well as other issues of concern to the graduating Theater Major, including mission statements, fundraising, taxes for artists, etc.

TH 472 Senior Thesis 3 Credits, Fall/Spring
This class involves the creation and presentation of the senior thesis project, under the supervision of designated Theater faculty. **NOTE:** By permission of the department chair, this project may be undertaken in the fall.

TH 478 The Business of Theater 2 Credits, Spring
The Business of Theater is designed to continue the work begun in the fall semester of Senior Seminar with an intensive exploration of the practical considerations and effective business practices useful in building a career in the theater. The course seeks to help the aspiring theater practitioner build a sensible and actionable business plan as well as develop the habits and skills necessary to pursue work, develop relationships, market one’s skills, and establish a sustaining career.

TH 483 Playwriting Laboratory 2 Credits, Fall
Continued exploration of techniques of playwriting, focusing on creating a substantial one-act or full-length play which might serve as the senior thesis.

TH 486 Playwriting Workshop 1 Credit, Spring
An eight-week workshop in which you can explore playwriting techniques and write one or more original scripts.

TH 487 Directing Laboratory 2 Credits, Fall
Continued exploration of techniques of directing, culminating in the presentation of a class-produced festival of ten-minute plays.

TH 488 Directing Workshop 1 Credit, Spring
An eight-week workshop in which you can explore directing techniques and direct one or more projects. Open to non-majors with permission.

TH 496–499 Independent Study 1 to 4 Credits, Fall/Spring
Focuses on a special project of the student’s choice and design that is unavailable within the regular curriculum. Prerequisites: senior standing and permission from Department Chair.
<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
<th>Degrees</th>
<th>Professions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Richard E.T. White</td>
<td>Department Chair</td>
<td>BA, MA, PhD</td>
<td>University of Washington, Society of Stage Directors and Choreographers</td>
</tr>
<tr>
<td>Geoffrey Alm</td>
<td>Adjunct Instructor</td>
<td>BM, MA</td>
<td>Evergreen State College, Drama Studio London, Fight Director/Fight Master/Certified Teacher, Society of American Fight Directors</td>
</tr>
<tr>
<td>Karen Armand</td>
<td>Adjunct Instructor</td>
<td>BA</td>
<td>Sonoma State University</td>
</tr>
<tr>
<td>Caroline Brown</td>
<td>Adjunct Instructor</td>
<td>BA, MA</td>
<td>Emerson College, MA University of Winchester, UK</td>
</tr>
<tr>
<td>Aimée Marie Bruneau</td>
<td>Adjunct Instructor</td>
<td>BA</td>
<td>Virginia Tech, MFA American Conservatory Theatre</td>
</tr>
<tr>
<td>Ellen Boyle</td>
<td>Adjunct Instructor</td>
<td>MFA</td>
<td>University of Wisconsin/Milwaukee, BFA University of Michigan</td>
</tr>
<tr>
<td>Kathleen Collins</td>
<td>Professor</td>
<td>MA, PhD</td>
<td>Audition Techniques, Original Works/Directing, Senior Seminar, Senior Thesis Advisor</td>
</tr>
<tr>
<td>Maura Corbin</td>
<td>Adjunct Instructor</td>
<td>BFA</td>
<td>University of Washington</td>
</tr>
<tr>
<td>Karen DeWitt</td>
<td>Adjunct Instructor</td>
<td>BA</td>
<td>University of New York at Albany</td>
</tr>
<tr>
<td>Claudette Evans</td>
<td>Adjunct Instructor</td>
<td>BA</td>
<td>University of Washington</td>
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<tr>
<td>Richard Gray</td>
<td>Adjunct Instructor</td>
<td>MA</td>
<td>University of New York at Albany</td>
</tr>
<tr>
<td>Tinka Gutrick-Dailey</td>
<td>Adjunct Instructor</td>
<td>BA</td>
<td>University of California at Berkeley, Casting Society of America</td>
</tr>
<tr>
<td>Gretta Harley</td>
<td>Adjunct Instructor</td>
<td>BS, MA</td>
<td>Columbia University, MA University of Washington, MFA Brandeis University, BFA Willamette University</td>
</tr>
<tr>
<td>Elizabeth Heffron</td>
<td>Adjunct Instructor</td>
<td>BS, MA</td>
<td>University of South Carolina, University of Alaska, University of Washington</td>
</tr>
<tr>
<td>Sherry Jenkins</td>
<td>Adjunct Instructor</td>
<td>MA, PhD</td>
<td>Illuminating Theatre, University of Texas, American Dance Machine</td>
</tr>
<tr>
<td>Marya Sea Kaminski</td>
<td>Adjunct Instructor</td>
<td>MA, PhD</td>
<td>The Shakespeare Theatre, George Washington University, BA University of Chicago</td>
</tr>
<tr>
<td>Robert MacDougall</td>
<td>Professor</td>
<td>MA, PhD</td>
<td>Physical Theatre, Stage Combat, Tai Chi Chuan, Humboldt University, Certified Feldenkrais Therapist, Fight Director/Certified Teacher — Society of American Fight Directors</td>
</tr>
<tr>
<td>Rick MacKenzie</td>
<td>Adjunct Instructor</td>
<td>MA, PhD</td>
<td>Physical Theatre, Solo Performance, MFA Naropa University, BFA Texas Tech University</td>
</tr>
<tr>
<td>Sarah Grace Marsh</td>
<td>Adjunct Instructor</td>
<td>MA, PhD</td>
<td>Contemporary Theater Studies, ABD University of Washington, MA King’s College, UK, San Francisco State University</td>
</tr>
<tr>
<td>Keira Mcdonald</td>
<td>Adjunct Instructor</td>
<td>MA, PhD</td>
<td>Physical Theatre, Solo Performance, MFA Naropa University, BFA Texas Tech University</td>
</tr>
<tr>
<td>Kate Myre</td>
<td>Associate Professor</td>
<td>MA, PhD</td>
<td>Voice and Speech, Voiceover &amp; Commercial Voice Skills, Global Arts Encounters</td>
</tr>
<tr>
<td>Lisa Norman</td>
<td>Associate Professor</td>
<td>MA, PhD</td>
<td>Acting, MFA University of Tennessee, BA University of Tennessee</td>
</tr>
<tr>
<td>Timothy Mccuen Piggie</td>
<td>Associate Professor</td>
<td>MA, PhD</td>
<td>Musical Theatre, Text Analysis, MFA National Theatre Conservatory at the Denver Center, BFA University of Utah</td>
</tr>
<tr>
<td>Carol Roscoe</td>
<td>Adjunct Instructor</td>
<td>MA, PhD</td>
<td>Business of Theater, Senior Seminar, Senior Thesis and Internship Advisor, MFA The Shakespeare Theatre/George Washington University, BA University of Chicago</td>
</tr>
<tr>
<td>Jodi Rothfield</td>
<td>Adjunct Instructor</td>
<td>MA, PhD</td>
<td>Audition for the Camera, BA University of California at Berkeley, Casting Society of America</td>
</tr>
<tr>
<td>Hal Ryder</td>
<td>Professor</td>
<td>MA, PhD</td>
<td>Acting Classical Text, Global Arts Encounters, BA University of Washington, Drama Studio London</td>
</tr>
<tr>
<td>Charles Sheaffer</td>
<td>Adjunct Instructor</td>
<td>MA, PhD</td>
<td>Film History, Digital Drama, PhD University of Minnesota, MA University of Minnesota, BA University of Washington</td>
</tr>
<tr>
<td>Kerri Skalsky</td>
<td>Adjunct Instructor</td>
<td>MA, PhD</td>
<td>Literature of Theater, MFA University of Washington, BFA Cornish College of the Arts</td>
</tr>
<tr>
<td>Robin Lynn Smith</td>
<td>Professor</td>
<td>MA, PhD</td>
<td>Acting, MFA New York University, Tisch School of the Arts, BFA Boston University</td>
</tr>
<tr>
<td>Rhonda J. Sokowski</td>
<td>Adjunct Instructor</td>
<td>MA, PhD</td>
<td>Voice and Speech, Physical Technique, MFA Naropa University, BFA Cornish College of the Arts</td>
</tr>
<tr>
<td>Christine Sumption</td>
<td>Adjunct Instructor</td>
<td>MA, PhD</td>
<td>Literature of Theater, MFA University of Washington, BFA University of Montana</td>
</tr>
<tr>
<td>Amy Thome</td>
<td>Adjunct Instructor</td>
<td>MA, PhD</td>
<td>Acting, MFA National Theatre Conservatory at the Denver Center</td>
</tr>
<tr>
<td>Stephanie Timm</td>
<td>Adjunct Instructor</td>
<td>MA, PhD</td>
<td>Playwriting, MFA University of San Diego, BA Willamette University</td>
</tr>
<tr>
<td>Kat-Jana Vadeboncoeur</td>
<td>Adjunct Instructor</td>
<td>MA, PhD</td>
<td>Senior Seminar, Directing, Senior Thesis and Internship Advisor, BA University of California, Irvine, Society of Stage Directors and Choreographers</td>
</tr>
<tr>
<td>Scott Warrender</td>
<td>Adjunct Instructor</td>
<td>MA, PhD</td>
<td>Musical Theater, BA Seattle Pacific University</td>
</tr>
<tr>
<td>Terrl Weagant</td>
<td>Adjunct Instructor</td>
<td>MA, PhD</td>
<td>Voice Skills and Dialects, Speech, BFA Cornish College of the Arts</td>
</tr>
<tr>
<td>John Kendall Wilson</td>
<td>Professor</td>
<td>MA, PhD</td>
<td>Casting, MFA University of Georgia, BA LaGrange College</td>
</tr>
</tbody>
</table>
This composition course is designed to help you improve your critical reading, writing, and thinking skills as you explore the course theme, visible identities. Specifically, in your writing you will consider the various means, forces, and contexts that help shape how you are seen and come to see yourselves as individuals, artists, and community members. In support of your writing, you will read and analyze texts by various contemporary expository writers, including Miriam Udovitch, Andrew Sullivan, Queen Latifah, David Berreby, and Gloria Anzaldúa. By entering into conversations with these authors and their ideas, you can expect to develop not only your composition skills, but also your ability to examine the complex issues that shape and inspire artistic response and expression. As the instructor, it is my aim to facilitate the further development of your communication and critical thinking skills in the belief that, as Anne Wysocki says, “writing is one of many operations by which we compose and understand our selves and our identities and our abilities to live and work with others.”

**COURSE DESCRIPTIONS**

**HS 103 Expository Writing 3 Credits**

This composition course is designed to help you improve your critical reading, writing, and thinking skills as you explore the course theme, visible identities. Specifically, in your writing you will consider the various means, forces, and contexts that help shape how you are seen and come to see yourselves as individuals, artists, and community members. In support of your writing, you will read and analyze texts by various contemporary expository writers, including Miriam Udovitch, Andrew Sullivan, Queen Latifah, David Berreby, and Gloria Anzaldúa. By entering into conversations with these authors and their ideas, you can expect to develop not only your composition skills, but also your ability to examine the complex issues that shape and inspire artistic response and expression. As the instructor, it is my aim to facilitate the further development of your communication and critical thinking skills in the belief that, as Anne Wysocki says, “writing is one of many operations by which we compose and understand our selves and our identities and our abilities to live and work with others.”

**HS 121 & 122 Integrated Studies 6 Credits, Pass/No Credit:**

Integrated Studies is the Humanities and Sciences Department’s foundation program for first-year students, fulfilling the first twelve credits of their general education requirements for the BFA degree. This two-semester course provides entering students with an introduction to college learning through explorations in the humanities and sciences. Integrated Studies courses fulfill the College writing requirement and create a foundation for future study by assisting students with the development of college-level skills, particularly in reading, writing, research, critical thinking, and communication. The Integrated Studies curriculum offers students the choice of a range of thematic topics which are explored while practicing and developing these skills. First-year students only.

**Sections:**

**Seeing Green in the Emerald City**

The theme for the fall semester is the relationship between Seattle and the environment. Two of the reasons Seattle is called “the emerald city” are its urban green spaces and its reputation as an environmentally friendly city. In this course, we’ll explore the city and its inhabitants and consider whether Seattle deserves its reputation for being green. We will explore local ecosystems, plants, and wildlife—what most of us think of as “nature.” We’ll dig into questions such as: What is natural about Seattle today? What is Seattle like as a place to live—for humans and for other organisms? How are people changing the environment and ecology of the city? And why does it matter? Discussions, readings, field trips, writing assignments, and projects will provide opportunities for you to reflect on these questions and to pose your own. We’ll seek to understand work about nature and environment written from multiple perspectives. But we’ll also learn to read stories directly from the surrounding landscape. Weekly field trips and a daily practice of observation and journaling will sharpen your observation skills and environmental awareness over time. No background in science is required—but willingness to walk in the rain is essential.

**Representations and Counter-Representations of Sexuality in the U.S.**

This spring semester Integrated Studies course will examine the nuances of American sexuality. We will not simply address this term as a static set of meanings—we will look closely at how male and female sexuality is perceived in various communities throughout the U.S., both historically and currently. We will also look at how “female”/“male” and “sexuality” are concepts about whose definitions not everyone agrees. We will first discuss how women and men from different classes, racial and ethnic communities, and Queer-identified communities are constructed—socially and politically—in different ways, both historically and contemporarily, and we will consider the importance of these constructions. We will then turn toward contemporary media, popular culture, performance art, and literature, with an eye on what has changed—and not changed—in these perceptions from the 19th century to the present. Topics covered will include medical history and sexuality in the U.S., Queer-identified sexualities, women in sports, sex workers (both male and female), rape culture and the concept of “consent” in current media, and representations of sexuality in popular culture. Authors and performers to be discussed will include: Mark Doty, Maria Abramovic, Kara Walker, David Mura, Judith Jack Halberstam, Huluheh Tainnhajinnie, Michelle Tea, Brown Girls Burlesque, and the HBO hit show, Girls.

**Self and Society**

The theme for the fall semester is self and society. The nineteenth century philosopher Schopenhauer mused, “Why is it that, in spite of all the mirrors in the world, no one really knows what he looks like?” Interestingly, we come to the clearest understanding of who we are through our engagement with others—our conversations and exchanges and encounters and activities that involve other people. So one of the benefits of living with other people is that they help us in getting to know ourselves. But this knowledge comes at a price. The world we live in is a complex and dependent place. We end up needing others, and they us. All of which raises the question of how we can
The theme for this section of Integrated Studies is language. The theme for the spring semester is creation and inspiration with some powerful ideas—fascism, feminism, why linguists say that everyone has an accent (even you!), and how they may shape personal and cultural identities, social and creative lives. How have perceptions of being “an Artist” impacted you? We will explore artists’ representations in literature, film, music, performance, and theoretical texts. What’s the relationship between the personal and public purposes of art(s)? Is the a participant, observer, or recorder of social justice or cultural change? How are assumptions about art(s)—rebellion, iconoclasism, genius, independence, sacrifice, divine inspiration, material or emotional strife, alienation—real, mythologized or romanticized? The images of Artist are perceived by and move among public life and society: school, family, profession, culture. Sometimes personal intent conflicts with public perception. Inquiry and reflection guides our learning.

How Language Works

The theme for the section of integrated Studies is insidins and outsiders. We have all experienced what it is like to be both insiders and outsiders. We can recall the feelings of being a member of the family, the club, or the class vs. being a stranger, a visitor, or the new kid in school. In this class, we will reflect on these everyday experiences more closely and consider how they shape the ways we see ourselves and the world around us. How do we behave with people close to us, in places we consider familiar? How do our behaviors and observations change when we enter unfamiliar realms? This course will begin with a series of observational exercises and readings that will help us better understand how we are influenced by the contexts in which we live. We will then delve into an autoethnographic research project that will allow us to investigate one aspect of our experience as insiders and/or outsiders more closely by placing it in cultural and social perspective.

Oracles and Our Future

The theme for this section of Integrated Studies is humanity’s perennial desire to gaze into the future. We humans have pursued all manner of future studies—from ancient prophecy to contemporary research in science and technology. In the Fall Semester, we will explore some of these attempts at prophecy—from ancient biblical and Greek texts, enlightenment scholars, science fiction of the 19th and 20th centuries, to 20th century dystopian writers. What did they have to say about what the future looked like from their perspectives? How accurate were they? What did they reveal about human nature in their prophetic visions? In the Spring Semester, we will turn to contemporary predictions of the future from the natural sciences, medicine, neuroscience, information technology, artificial intelligence, social science and the arts. Will technology continue apace and will it be our friend or our foe? Is it possible to have a reasonably clear picture of what the world will look like in the next generation, or are we flying blind? Will human life spans increase dramatically in our lifetimes? How are we to know whose predictions, if any, are valid? And after all, why should we care? Does it really matter that we know what’s coming?

Arts & Ideas: 19th & 20th Centuries

Arts & Ideas: 19th and 20th Centuries explores the major artistic and intellectual events and themes in Modern European and American history since 1. (The first semester covers the 19th century, and the second semester the 20th century.) The course will focus on the arts, music and literature and use these disciplines as guides to the people, events, and artistic productions which are important in understanding the modern world. The learning goals involve exploring these aspects of the modern world for keys to our own lives, and our own vision of the world.

Cornish: A Cultural History

This two-semester course fulfills the College writing requirement and creates a foundation for future study by assisting students with the development of college-level skills, particularly in reading, writing, research, critical thinking, and communication. Cornish was founded years ago by Nellie Cornish, a woman who wanted to promote collaborative practice and exchange across the arts and amongst artists. When the school was started, Seattle was still basically a frontier town and the history of Cornish is very much tied to the development of the arts and culture in Seattle. In this class, we will explore how Nellie’s story is the story of Seattle, of the arts and their integral role in Pacific Northwest history. How did the school that a piano teacher started in 1914 become an arts college and how is the story of the arts in Seattle inextricably tied to the history of the Pacific Northwest and Seattle’s position in the region? What does that history and Nellie’s philosophy about the arts have to do with you as a student of the arts? How might history, environment, and interactions with artists in different fields affect your own sense of your work as an artist? We will explore how this place, these times and the people you will be working with play into your own creative and educational development.

Artist and the City

Artist and the City is a year-long exploration of the diverse and interconnected communities of artists in the Seattle area, and of the cultural, physical and historical backdrop of the city itself. With the City of Seattle as our extended classroom, we will visit local art venues and artists in their studios, and tour the many artistic venues in the city. Tours in the past have included an engineer’s tour of Benaroya Hall, a visit to The Vera Project—Seattle’s only all ages music club, a studio visit with artist Trimpin, ACT, These Streets, a visit by former Cornish poet-musician, Mary Lambert, as well as opportunities to learn about the artistic work of our own classroom community. Based on this close examination and interviews with artists in many mediums, students will come away from this course with an enriched understanding of what it means to develop, sustain and support a life in the arts.

Truth & Fiction

The theme for this section of Integrated Studies is “Truth & Fiction.” We will read a variety of contemporary short stories, essays, and memoirs that seek to "tell the truth," and study the means by which writers take readers into their worlds. We will explore the roles of observation and memory in the writing process by engaging in memory...
and sensory exercises, mind-mapping, and freewriting. We will visit evocative locales and explore their potential to inspire. Through seminars, workshops, and peer review sessions, we will develop skills in shaping and refining your writing so that it tells the truth you want it to tell.

The Body in Context
This course examines bodies, body images and concepts associated with the body (like race, gender identity, beauty and desire), and how they are shaped by historical, social and imaginative contexts. Our bodies are both yolk and shell: the core of how we experience our “natural selves” and that which is most visible to others, from which we feel and move and by which we are judged or desired. Reading diverse personal reflections on bodies along with articles from a variety of disciplines, you’ll explore how the body is experienced and how it is socially constructed, and get historical perspective on shifting popular beliefs about things like beauty ideals, eating behaviors, skin color, hair texture, sexual attraction and gender identity. You will be encouraged to reflect, both in writing and through your art, on your own body and body image.

Art in Place/The Place of Art
The theme for this section of Integrated Studies is the relationship between art, artists, art-making, and place. Artists come from, live and make their work someplace, and the art made exists in place, too. But what does place mean, and how do artists engage in and respond to places? What does it mean to be in “place”? In the first semester, we will consider art works in Seattle, art about Seattle and the Northwest, and artists who live and work here. We will observe, describe, and reflect on work we encounter—from graffiti to street art to public art: from music videos to films; from poetry to short fiction, perhaps to novels and plays. We’ll explore place as an idea and our relationships to actual places. We’ll reflect on places we’ve lived, places that are important to us, places imagined and real. Our extended classroom will be Seattle and its arts and artists, and we will explore what it means to be in place as makers and observers of art and as human beings living in the real world.

Consciousness and Reality
The theme for this section of Integrated Studies is consciousness, in particular, the role of habit in the development of human experience. Are we conscious? Conventional models argue yes while alternative theories question the degree of control that humans have over their attention, actions, and reactions. Can we deliberately change? What exactly is changing? We will draw from the disciplines of evolutionary biology, neuroscience, psychology, literature, Eastern and ancient Greek philosophy to delve into topics related to our exploration of consciousness, including free will, dreaming/waking states, neuroplasticity, types of memory, the difference between animals, machines, and humans. In the second semester, we will consider how this capacity for consciousness manifests in the world. Focusing on the themes of survival, justice, and discipline, we will explore how consciousness can relate to action and revolutionary change in life. Our course meetings will consist of the critical study and discussion of texts, various individual and group exercises / experiments, and a handful of film viewings/analyses.

HS 201 Writing Center Theory and Pedagogy
This class is an introduction to short story writing and is intended to help students become more aware of their creative process, to develop their understanding of the elements of fiction and effective technique, and to establish a sense of audience and voice through small- and large-group critiques of writing produced for the class. The class covers both the theory and practice of fiction writing, and each week we will discuss and analyze assigned readings, engage in some in-class writing, and “workshop” exercises and stories that you have written outside of class. No prior experience in fiction writing is necessary—just a willingness to have fun and apply some elbow grease.

HS 208 Digital Writing 3 Credits
In Digital Writing we’ll explore the intersection between digital environments and the professional writing life of an artist. Digital culture has altered how artists may publicly express and promote themselves. But the choices represented by online self-publishing via Tumblr, Facebook, or Kickstarter present new challenges for writers. How can we use brief posts to create polished prose rather than perfunctory leetspeak? How do we use video, visual, and textual content to promote our work to potential audiences who we’ve never met? This course is designed for all skill levels from students who are adept in digital mediums to those who are new to digital writing and software. Writers can expect to dabble in a variety of online writing environments and to engage in a substantive self-directed online writing project. Students should expect to not only write but also read and discuss how digital mediums affect our relationships, communication, and culture.

HS 210 Life & Art by the Numbers
Our subject is the quantification of reality and its language: numbers. We will survey the history, from the Pythagorean Theorem in ancient Greece, to double-entry bookkeeping in the Renaissance, to today’s string theory. We will also learn about the practical meaning of numbers in your life, and their role in paying off loans, improving your credit rating, or staying healthy. Together we will discuss relevant books, articles, and videos, share some fun and timeless problems and puzzles, and experience the satisfaction and wisdom derived from recording numbers over time and discovering their patterns. No math tests.

HS 212 Physics of Light and Sound
This is an introductory physics course in the physics of light and sound, and is primarily designed for the students in the visual and performing arts. This course does not have a prerequisite and will be mostly qualitative and conceptual. Any rudimentary high school level mathematics (arithmetic, trigonometry and geometry) refresher that is necessary will be supplemented in the lectures. We will first study geometric optics, laws of reflection and refraction, constructing ray diagrams, colors and color mixing, and lighting instruments relevant to students pursuing performance production. Then we will study physical optics highlighting the wave behavior of light concluding with an introduction to lasers and holography. With regards to the aspect of sound, we will study about the properties of sound waves, sound propagation through different media, mechanism of hearing, concert hall acoustics, the sound spectrum and musical instruments. A brief introduction to psychoacoustics will conclude the sound and acoustics part of the course.

HS 219 Humans & the Changing Biosphere
In ways that matter to our species, the world is changing more rapidly than ever before. Population growth, technological change, resource consumption, and pollution are causing unprecedented planetary-scale changes; at the same time, natural factors continue to exert their own influence. Our ability to understand how Earth’s biosphere functions and what drives global environmental change will affect humanity’s future: whether we survive, whether we thrive, and what kind of world we will inhabit. In this course, we’ll survey what is known about the biosphere and its role within an interconnected Earth system. Then, using case studies, we’ll examine how the biosphere and human civilization are affecting one another via climate change, land-use...
change, and ecosystem degradation. Interactive lectures, readings, discussions, and computer activities will help you learn relevant concepts and information. You’ll also be exposed to “systems thinking” principles, which can help in understanding ideas that seem illogical (e.g., “Why do we think we can predict climate change when we can’t accurately forecast next week’s weather?”) Desired student outcomes include increased awareness of global-scale consequences of human activities and ability to make informed decisions about environmental problems confronting citizens of the planet.

**HS 219 Science of Water 3 Credits**
Students will explore their connection to water and discover how their choices impact local and global ecosystems. This course lays a strong foundation in ecological principles and provides opportunities for students to apply their learning to a community outreach project. The composition of this class will include readings, lectures, discussion, field trips, and scientific inquiry. Small group discussion will enable students to work together to answer the questions posed in the course. Short writing assignments, student presentations, field experience, and reflective essays will be used to evaluate student learning.

**HS 225 Physics: Bodies in Motion 3 Credits**
This course will cover physical laws and principles that govern motion in application to the motion of a human body. It will cover mechanics of accelerated linear and rotational motion; it will look at how forces act to change a body's equilibrium, and at the nature of these forces. Additional topics include basic anatomy and neural control of motion. Satisfies Science Requirement.

**HS 227 Greco-Roman Thought 3 Credits**
An introduction to the historical and cultural context in which the Greco-Roman philosophers lived. We will develop a clear understanding of some of the larger issues and themes they focused on by studying the ideas and writings of philosophers such as Seneca, Epictetus, and Marcus Aurelius.

**HS 228 Origins of Modern Thought 3 Credits**
In the vacuum left as a result of Christianity’s dominance, reason supplanted revelation as the best method for understanding the world. Today, the role of reason in our everyday lives is largely assumed, and as result, an unquestioned method of understanding the world around us. This course traces the triumphal rise of reason in Western thought, with its heady promise of reason bringing boundless progress, transformative education, and harnessing nature to the benefit of humanity. However, for all that reason seemed to promise, some things fell beyond the purview of reason. Passion lurked in the shadows.

**HS 229 Passion and Reason 3 Credits**
An introduction to some of the philosophical and psychological theories about the nature and interrelationship of emotions and reason. We will examine how both reason and emotions fill our lives, and what we can learn about ourselves from our emotional lives.

**HS 235 Medicine, Illness, and Culture 3 Credits**
Medical anthropology is a focus within the field of cultural anthropology that is concerned with the comparative study of culture, health, illness, and healing practices. Throughout the semester, we will explore a variety of ways in which people perceive and interpret health and illness, as well as seek and deliver care within the United States. By examining medicine and illness through an interdisciplinary perspective, we will begin to understand the perspective that medicine, illness, wellness, and healing are inextricably bound up with cultural norms, beliefs and values. The goal of the course is to understand the basic framework of medicine, illness and healing (both mainstream and alternative systems) and provide an introduction to the variety of work accomplished in this field.

**HS 244 American Novels 3 Credits**
Reading American Novels from the 19th, 20th, and 21st centuries will be at the center of this class. We’ll consider if and how the novel has changed and whether or how those changes reflect changes in American culture. Emphasis will be on ways of engaging with the work—reading closely, discussing with others, exploring ways of responding critically (and exploring what ‘critical’ response means), writing regularly as we go. Plan to read four to five novels over the course of the semester, writing in a variety of ways in response to each in a seminar-based class.

**HS 248 Engaging Literature 3 Credits**
We will study the ways that diverse writers portray human experience in their fiction, poetry, and literary non-fiction. Through discussion, writing, lectures, and creative processes, we will explore the ways in which language shapes and reflects socio-economic, cultural, philosophical and historical experiences and values, as well as aesthetic ones. We will explore how readers read, enjoy, understand, analyze, and grapple with literature’s themes, forms, structures, and images. Readings engage diverse perspectives on race, class, gender, nationality, and sexuality. You will practice responding to literature in diverse ways: speaking, listening, writing, and multimedia creative responses. You will practice giving and receiving constructive feedback to writing-in-process and in conference with the instructor. Satisfies Humanities Requirement.

**HS 248 Literature: The Gothic Imagination 3 Credits**
The dark, mysterious “Gothic” has been influential across the arts and continues to stir curiosity about the macabre, horrifying, sublime and supernatural. We’ll explore Gothic literature as a psychic landscape of horror and terror, turmoil and anxiety that permits both escape from and connections to the culture that creates it. How does the Gothic reflect or subvert conventions of identity, power, and agency in a changing world? We’ll practice responding to literature in diverse ways: speaking, listening, writing, and multimedia creative responses. We will explore ways to read, enjoy, understand, and grapple with literary themes, forms, structures, and images. Readings include: Mary Shelley’s Frankenstein, The Strange Case of Dr. Jekyll and Mr. Hyde by Robert Louis Stevenson, short stories by Flannery O’Connor, Charlotte Perkins Gilman, Edgar Allen Poe, Nathaniel Hawthorne, Joyce Carol Oates, and poetry by Samuel Taylor Coleridge, Anne Radcliffe, Emily Dickinson, and others.

**HS 248 Unsettling Literature 3 Credits**
The title of this course is meant to describe both our task (to “unsettle” our assumptions about literature) and our object of study (literature that “unsettles” us and makes us uncomfortable). We’ll engage texts from the twentieth century, which often seem difficult to read because writers and artists were wrestling with what literature really is and who gets to say so. While we may be tempted to hunt for “the moral of the story,” it’s very likely missing. If we search for “deeper meaning,” we’ll likely be disappointed. If we’re after a surefooted conclusion or a resolution, we’d best turn back now. But the experience can help us ask questions about what literature does: it can help us think, or it can itself become a way of thinking. Writers may include William Carlos Williams, A. R. Ammons, Leslie Marmon Silko, David Treuer, filmmaker Jim Jarmusch, and others.

**HS 250 Performance Art: History & Theory 3 Credits**
This course is based on lectures and readings in the history and theory of performance art. The objective of the course is to acquaint the student with the historical record of production and theory in such a way that he or she will not only be informed of the fundamental principles with which to both produce and evaluate performance art, but also be conversant with contemporary issues and intellectual foundations which are developing toward a comprehensive theory of performance art. During the last three weeks of the course students will present brief performances. Satisfies Humanities Requirement.

**HS 260 Comparative Religions 3 Credits**
What is religion? Most of us assume we know the answer. This course will challenge our views of world religions by taking the “insider’s perspective”—that is, seeing others as they see themselves; we will explore religious worldviews from the framework of a “plurality of truths” existing side by side. The class will discuss the historical development of major world religions, emphasizing the cultural context within which they emerge and change. Topics will also include the interconnectedness of art and religion, (Bharata Natyam dance in Hinduism, Koan and Haiku in Zen Buddhism, and Shaker architecture and interior design in 19th century America), the emergence of crisis religions (Native American Ghost Dance religion), the question of cults, as well as the role of religion in current world issues. We will ultimately attempt to discover the worldviews that shape ourselves—as individuals, artists and members of a global community.

**HS 260 The New World Border 3 Credits**
This is an introductory interdisciplinary course (arts, humanities, and social sciences) that will teach you strategies for doing close readings of literary texts and for analyzing them via class discussion and short written pieces. Our readings will focus on the concept of the frontier or border, and specifically of the U.S.-Mexican border, as a determining factor in American culture, through a close reading and written analysis of short stories, novels, poetry, performance pieces, film and political comics about cross-cultural encounters. Authors to be read will include Gloria Anzaldúa, Sandra Cisneros, Américo Paredes, Guillermo Gómez-Peña, Luis Alberto Urrea, and Lalo Alcaraz.
HS 260 War and the Politics of Memory 3 Credits
How have modern wars been remembered? Was World War I simply a grievous waste of life? Was World War II a “good” war? This class ponders such questions and delves into the politics of commemorating modern global conflicts from a cultural, political, and transnational perspective. We will look at a wide variety of sources including architecture, statuary, texts, photographs, graphic narrative, posters, music and film. The course moves chronologically, opening with a study of World War I and closing with the current “war on terror.” As a capstone to the course, students will design a war memorial that allows them to express civic responsibility as well as to demonstrate a strong understanding of course materials and themes.

HS 260 A Critical History of the U.S. 3 Credits
This course will examine the constantly changing dynamic between the mainstream and the margins of modern American culture. Various themes give shape to this dynamic—political violence and war, race relations and racism, utopian/dystopian thought, nationalism, consumerism and mass culture, authenticity, individualism, and dissent. In historical context, we will look at these themes through aesthetic practices, namely film and music, to see how cultural products conceptualize America. What mythologies and ideologies about America do cultural products shape and react against? What history is told and how are perspectives on Americanism crafted? What has it meant to be mainstream or to be countercultural at different points in American history?

HS 260 Hollywood, History & Literature 3 Credits
If we learn history from movies, what are we learning? Is our understanding of the past different or deeper when we read books and enroll in history courses? And what is the difference between reading Moby Dick and watching Gregory Peck portray Captain Ahab? Are we more or less enlightened by reading “The Three Hundred,” Gates of Fire, or Herodotus? This course is a study of our learning experiences with print and film. What are the powers and limits of these media when the subject is history? How and what do we learn from historical narratives, historical novels, and historical documentaries? In this course we will experience together how each of these presents the same time and place in history, and we will discuss what and how we have learned. We will share the ideas of authors and actors who examine the same topics and the same questions. Each student will choose a historical subject to experience through film and print, and we will share what we learn and conclude.

HS 260 Loss of Modern Self 3 Credits
This course is an examination of post-modernism and the late twentieth century, a juncture at which the self is increasingly overcome by social and technological complexity, to the point where there is uncertainty about whether an authentic sense of self is even possible.

HS 270 Ecology of the Pacific Northwest 3 Credits
This course will survey principles of modern ecology; the study of how organisms interact with each other and with their physical environments. We’ll focus on the Pacific Northwest with special attention to Puget Sound. Ecology is distinct from environmentalism, but it informs our decisions regarding environmental protection, natural resource management, and environmental justice, as well as related societal issues such as food and water security, health, land use planning, and government spending. Through lecture, reading, discussion, and field study, we will explore ecological patterns, processes, and functions, considering the influence of factors such as physical environment, competition and cooperation, evolution and adaptation, people, and time. Along the way, you’ll become more familiar with iconic Pacific Northwest species and ecosystems such as temperate rain forests, the Pacific coast, mountain forests, and salmon streams. While some classes will meet on campus, on several occasions students should be prepared to meet 30 minutes before class in order to travel via van to our field site at a Seattle park; we will return by the end of the scheduled class time. Also, students will be required to participate in approximately eight hours of field trips outside of class time. Several half- and full-day weekend options will be offered. Satisfies Science Requirement.

HS 270 This is Your Art on Drugs 3 Credits
Cigarettes, alcohol, pot... all the famous artists use them, right? (Not to mention harder drugs.) Do artists need drugs for inspiration? In this class we’ll look at what happens to your art, and your brain, on drugs. Do they hurt, help, or do a little of both? We’ll find out, once we examine biological pathways, genetics, pharmacology, psychological theories of addiction, and profiles and work of famous artists. Since we just banned smoking at Cornell, our questions will be particularly applicable, and we’ll practice some anthropological fieldwork principles to see how the smoking restrictions work on campus. Our texts will be essays, research papers, works of art, films, and exhibit notes like Under the Volcano, Bodyworlds, and the Johns Hopkins backlogs.

HS 270 Climate Change and Biodiversity 3 Credits
Climate change is one of the most serious threats of this century. Extreme temperatures, precipitation changes, and natural disasters will be a threat to all of earth’s life. Most species will not be able to adapt quickly enough. Despite these concerns many people may be largely uninformed about the effects of climate change on biodiversity and may view climate change as a distant threat that will have a limited effect on their well being. This course will cover the science of climate change and the impact on biodiversity. We will discuss some of the philosophical, political and social aspects of climate change. In course assignments you will explore how both visual and performing arts have been used to communicate the impacts of climate change. Upon completion of the course you should have the skills to evaluate climate change and other environmental problems in order to make informed decisions.

HS 270 Food, Environment & Public Health 3 Credits
Where does our food come from? Why do we eat what we eat? This course will explore physical and biological factors affecting human diet choices, concentrating on “big-picture” influences on food supply. Using this information, students will become better able to make decisions about food in line with their own values and biological needs by considering not just personal nutrition, but also the impacts of food production on public health and environment. We will look at environmental histories of food plants and animals from an ecological perspective, drawing to a lesser extent on evolutionary biology, genetics, and geography. We will also survey ideas from nutrition, public health, demography, toxicology, and biotechnology in order to explore connections between the modern food system, human health, and population. Throughout the course, we will consider impacts of humankind’s food systems on other organisms and on life-support functions provided by Earth’s environment and ecosystems.

HS 270 Visualizing the Natural World 3 Credits
Illustrations, be they graphs, drawings or 3-D visualizations, are windows into science. Scientists observe the natural world, collect data, and create these visual representations—the scientific illustration. “How we know what we know”
can be approached by examining these visual data. In this course we will explore how scientific information is obtained, and how it is represented—beginning with the hand drawings of deep sea life obtained from samples dredged from the seafloor during the Challenger Expeditions of the 1’s, the microscopic world revealed by electron microscopy, and changes in atmospheric temperature and CO2 content through time. We will read and discuss current news media and science writing, and explore the intersection of science and policy, particularly as it pertains to climate change. The course will include short, daily problems, weekly discussions, biweekly quizzes, homework, guest speakers and projects.

**HS 272 The Psychology of the Artistic Self** 3 Credits
As the world around us becomes more connected through technology and at the same time more diverse, we often find ourselves reflecting on what it means to simply “be” in a pluralistic society. This course will examine how we develop as individuals and artists in today’s global and diverse society. Through a survey of developmental theories we will examine cognitive, moral and racial identity development and how art intersects and influences developmental stages. Readings will include chapters from The Creative Soul: Art and the Quest for Wholeness (Staples) and Racial & Ethnic Identity: Psychological Development & Creative Expression (Griffith), as well as Piaget, Erikson, Sue & Sue, and Cross. Through in-class discussions, journaling, and a final reflection project, this class will contemplate how one as an artist and an individual develops and contributes to the various communities s/he lives in and moves through. Satisfies Social Science Requirement.

**HS 280 Citizenship and Politics Today** 3 Credits
This course will examine current political events through the lens of citizenship. What does it mean to be a citizen in the United States today? How is this similar to or different from what it means to be a citizen in other parts of the world? What is the difference between being a citizen and not being a citizen? We will consider different approaches to citizenship social scientists have developed and discuss how they relate to current events ranging from the U.S. presidential election to international politics. We will also examine how our own daily lives are affected by concepts of citizenship and by the changing political context in which we live.

**HS 280 Environment, Consumption & Culture** 3 Credits
The impacts of American consumption are linked to environmental problems and increased social inequality on a global scale. At the 1992 Earth Summit, countries of the global South gained enough political power to bring Northern over-consumption to the forefront of the global environmental agenda. However, in the United States and other Northern countries, sustainable consumption initiatives have not lived up to the expectations of the 1992 Earth Summit. This course will examine some of the reasons why issues of consumption have been difficult to address. As a class, we will investigate why we consume the way we do, the environmental and social impacts of consumption, and examine possibilities for change. This course will be a holistic and interdisciplinary survey of the study of consumption. At the end of this course you will have an understanding of consumption theory, issues, and practices.

**HS 280 Narcoculture in Mexico and Beyond** 3 Credits
The spread of narcocultura (socio-cultural phenomena with origins in the drug-trafficking industry) has revealed its growing legitimacy as an alternative source of income in the context of shrinking economic opportunities and the proliferation of government corruption and complicity with the illicit trade. This course will also reveal the socio-cultural, systemic, and global nature of the trade. The myriad themes will be explored via its literary and cinematic manifestations, supplemented with scholarly articles and readings from the humanities and social sciences. At the end of the class students will be able to analytically discuss various elements of narcocultura. Satisfies Social Science or Humanities Requirement

**HS 280 Racial Identity Development** 3 Credits
Race is a topic some would prefer not to discuss; it can be a constant source of discomfort if not outright conflict. Some would argue that race is merely an imposed construct that is obsolete in our post-racial society. Others would say that although we’ve come a long way, we have much further to go. Either way, we would be hard pressed to ignore how racial identity impacts the way we see and experience our world and how others perceive us. This class will explore the concept of race in America, its history, the impact that race has on our society, and how each of us begin to develop a racial identity. Through readings on the topic and through exploring our own lived experiences we will examine the impact that race has on each us and how we live with others.

**HS 280 Taboo! Manners Morals and Civility** 3 Credits
What does it mean to be polite? What does it mean to be rude? Who decides what is appropriate and inappropriate behavior? How do we interpret and internalize these social norms? How do we, as citizens, students and artists, critique them? This course will consider cross-cultural perspectives on expectations for everyday social conduct. We will investigate topics such as how we eat, what we talk about, how close we stand to each other, which rules we follow and which rules we don’t. How are manners and morals related to culture, politics and society? How are they connected to notions of what it means to be civilized? How do manners and morals differ by country? How have they changed over the course of history? Most importantly, perhaps, what can we learn about ourselves by taking a second look at our own taboos?

**HS 280 The Politics of Silence** 3 Credits
In our daily lives we tend to focus on what is said and what we hear. We pay less attention to the significance of silence. This course will investigate the multiple meanings of silence in contemporary societies. When is silence privileged and when is it denigrated? What do we tend to be silent about? What does it mean to silence others or to be silenced? How do we evaluate being silent in relation to speaking out or being loud? We will consider these questions in relation to topics ranging from communication styles to domination and resistance to forms of artistic expression. Our cross-cultural investigation of silence will aim to enrich our own understandings of silence and the roles it plays in our lives.

**HS 280 Where in the World is the U.S.A.?** 3 Credits
Satisfies Social Science Requirement.

**HS 280 In Disguise?** 3 Credits
Jews have converted to Christianity to avoid persecution. Men have dressed as women; women have dressed as men. Blacks have passed as white; gays have passed as straight. Many of us have altered our accents or wardrobes, revised our biographies, straightened our hair or changed its color. Why do we sometimes mask or hide aspects of our identities? Are these acts of disguising ourselves efforts to subvert power or avoid oppression? Are they acts of resistance? When we take on altered identities, are we truly in disguise? This course will address these questions through perspectives drawn from political science, sociology, law and other fields. We will consider topics such as hidden transcripts, conversion, passing and covering. James Scott, Erving Goffman and Kenji Yoshino are among the scholars whose work we will investigate.

**HS 280 Language, Culture and Life Stories** 3 Credits
This course will look at language and story-telling, connecting both to culture, history, and the construction of identity: You will be introduced to theories of language and culture and to oral history research. We will collect personal life histories and explore the lives of Seattle residents of diverse cultural, ethnic and professional groups. We will ask questions: What exactly is a language and how do languages and cultures shape our worldview? What role does the life story play? And how can we connect life stories to the (recorded or unrecorded) history of Seattle? We will also seek to connect immigrant life stories to the national and historical narrative of contemporary America.

**HS 280 Mixed Identities** 3 Credits
Many of us know the feeling of not quite fitting in. We may identify ourselves one way but sense we are perceived differently by others. Or we may feel that none of the available options to describe ourselves accurately represent who we are. These experiences may be fleeting or they may profoundly affect our lives, depending on our positions in relation to the political, social and cultural circumstances in which we live. What does it mean to identify (or be identified) as “mixed” or in between other categories? To explore this question, we will discuss how we identify ourselves as individuals and as members of groups. We will consider topics such as social boundaries and liminality, immigration and identity, racial mixture, religion, and transnationalism. Based on social science and literary texts, we will engage in a discussion of identity that will expand our understanding of other people and ourselves.

**HS 280 Past, Present & Future of Work** 3 Credits
In mineshafts, studio spaces, homes, and fast food restaurants, many people work for a living. But the conditions and meaning of that labor have changed over
time. This course examines labor and work from the advent of the industrial revolution to what many consider to be our post-industrial future. Along the way, we will consider a variety of topics, including work as a lived-experience and cultural concept, workers’ attempts to control their labor power, and intellectuals’ comments about the working class. We will take a broad perspective that includes leisure, non-wage work, and artistic production in our analysis. A wide range of materials, drawn from the likes of Karl Marx, Charlie Chaplin, feminism, and the workers themselves, will provide context for your own explorations of the working world.

**HS 280 Us and Them** 3 Credits
Who are we? How do we think about them? Drawing on anthropology, sociology, psychology and political science, this course will investigate questions about how we identify ourselves in relation to others. How do political, social and cultural influences contribute to the categories we use to define ourselves and our world? We will consider the importance of context in shaping our understanding of social divisions on local, national and international levels. Concepts we will discuss include social mapping, stigma, stereotypes, race and racism, and privilege. Through our reading and discussion of both social science and literary texts, we will aim to better understand processes of inclusion and exclusion that affect us all.

**HS 280 Work in Contemporary Society** 3 Credits
People spend many of their waking hours working, and the work they do significantly influence their social experiences and quality of life. This course examines the ways in which social, economic, and political structures impact the organization and experience of work. Drawing from case studies, firsthand accounts, and our own stories, we will examine many kinds of work, including artistic work. We will review the historical trajectory of contemporary work structures and discuss the very nature of work, assessing distinctions between paid and unpaid work. We will ask how race, ethnicity, class, gender, and citizenship impact the work experience as well as explore relationships between work and family and work and personal identity. Emphasis will be on the United States, though many of our discussions, such as those dealing with globalization and technological innovations, will necessitate a wider lens.

**HS 280 Working Together** 3 Credits
Success stories in our society usually depict an individual acting alone who is able to make a fortune for themselves or enact social change. However, the success stories of people and communities coming together to build something substantial (collective action) are arguably more important, but less understood. This class will focus on the second story—people working together. We will examine the role of groups of people creating and managing sustainable businesses, organizations, and resources drawing from fields such as anthropology, geography, political science, sociology, and business. We will ask the following questions: Under what conditions do people work successfully together to reach a common goal? What are the differences between private businesses, public corporations, collectives and cooperatives? What are the opportunities for increased equity and environmental sustainability? What are the challenges to success? How are collective and cooperative organizing both enabled and challenged by our current social and economic structures?

**HS 290 Art & Social Justice** 3 Credits
Around the world, contemporary artists are creating dynamic, effective strategies that embody a renewed understanding of civic and community engagement. Art & Social Justice takes an interdisciplinary, cross-cultural approach to survey major international trends. We will consider how artists reflect on their relationships to self, society and the natural world to become civically engaged in manifesting social change. Students will investigate artists’ practices in their historical, critical, ethical and social/political contexts; generate plans for their own community projects; and interrogate the ethical implications of art initiatives in the realm of social justice.

**HS 295 Forever Jung: Art & Archetypes** 3 Credits
Who was Carl Jung, what are archetypes, and what do they have to do with art? These questions and more will guide this class as we examine the life and works of Carl Jung. We will examine the concept of archetypes, how they appear in art, and how they appear in the developing artist. We will study archetypes such as the Shadow, Animus, The Great Mother, The Great Father, The Trickster, The Hero, and more. Students will research and identify examples from known works of art, as well as from their own artistic endeavors. Through readings, in-class discussions, assignments, and reflection papers, students will develop a basic understanding of the influence of the collective unconsciousness.

**HS 295 Gender, Sex and Society** 3 Credits
This course will develop an understanding of the ways in which gender and sexuality is formed and performed within the context of biological and cultural identity. We will examine the relationship between personal identity and biological identity within and outside of categories such as feminine/masculine, gay/straight, and male/female. Specifically, we will look at the performance and production of gender and sexuality within science and culture to form an historical context by which to situate the current progress of queer politics and gender identity. Additionally, we will examine the role of new technology in relation to forming and reforming gender, such as cyberfeminism and reproductive and transgender science.

**HS 296 – 299 Independent Study**
1–4 Credits Fall/Spring
Focuses on a special project of the student’s choice and design that is unavailable within the regular curriculum. Sophomore standing and permission from Department Chair required.

**HS 360 18th Century Intellectual History** 3 Credits
An examination of the transition from dogmatic learning to that of empirical investigation, this course focuses on the period that was dominated by the “scientific revolution” and the reintroduction of skepticism. Thinkers such as Descartes, Pascal, Newton, and Rousseau, as well as concepts of materialism and naturalism, will be introduced. Satisfies Humanities Requirement.

**HS 360 Applied Ethics** 3 Credits
In this course we will seek to both understand who we are as human beings, as well as how we might best organize our lives to live a life that is meaningful. We will start with Socrates’ adage that “the unexamined life is not worth living” so that we may evaluate our individual lives, as well as see how our life fits within the context of the world around us.

**HS 360 Creation of Self** 3 Credits
This course explores evolving understanding of the psychological experience from the 17th and 18th centuries. The role of empiricist philosophy, the rise of a skeptical view of psychological self-understanding, the possibility of a coherent, harmonious, and integrated self, and the seemingly limitless reservoir of ambiguity that lies at the heart of any attempt to understand what really motivates human beings will be topics touched upon. Satisfies Humanities Requirement.

**HS 360 Ethics and Values** 3 Credits
How did it come to be that the very ethical foundations that had successfully served Western civilization for centuries gradually slip into confusion and disagreements? We will be looking for ways of responding to this question, as well as how, starting in 16th century, major thinkers have tried to respond and remedy this deepening morass. Satisfies Humanities Requirement.

**HS 360 History: Western Political Thought** 3 Credits
By exploring three basic questions—What is the nature of humanity? How do we, as individuals, relate to, and fit in with, society? What are the fundamental dynamics of change?—we will consider how we should rule and be ruled. We will look at examples from antiquity to modernity.

**HS 360 Three Philosophical Problems** 3 Credits
While considering three great and abiding philosophical problems (the problem of knowledge, the problem of conduct, and the problem of governance), we will examine the ideas of a select group of thinkers, and how those ideas have changed (and can change) the way we think about the world and ourselves. The course introduces the student to broader cultural and historical conditions that gave rise to these ideas over the past two thousand five hundred years.

**HS 360 19th Century European Thought** 3 Credits
This course will examine the interactions between ideas and social experience in the nineteenth century. This was a world that was deeply influenced by the cultural legacy of the Enlightenment, the political impact of the French Revolution, and the social ramifications of the Industrial Revolution. This too was the world of Marx, Darwin, and Nietzsche, among other thinkers.

**HS 360 Existentialism** 3 Credits
One of the key concepts of existentialism is the idea that the choices we make in life determine whom we become. We are what we do. Furthermore, because we are, in fact, alone in the world, we are singularly responsible for ourselves. We will be looking at thinkers from Kierkegaard to Sartre, tracing the development of existentialist ideas and what those ideas have to say about how it is that we are alone in the world, and what we should do once we realize this.
Through this process, they can expect to enhance their various settings, academic and otherwise, as artists viewpoints on their topic; and presenting research with will also consider the value of applying these skills in Satisfies Humanities Requirement.

Students work both individually and collaboratively their chosen disciplines.

to the processes of inquiry and project development.

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discussion and the exchange of ideas across the arts.

Focuses on a special project of the student’s choice and

Prerequisites: junior or senior standing and permission from Humanities and Sciences Department Chair.

**FACULTY**

**CHRIS KELLETT** *Department Chair*

Literature, Writing  
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MA University of Washington,  
BA University of California at Santa Barbara

**CORINNE ADLER** *Adjunct Instructor*

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MA University of Colorado at Boulder,  
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**RENEE AGATSUMA** *Adjunct Instructor*

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BS University of Washington

**MELISSA AMRHEN** *Adjunct Instructor*

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MPA University of Washington,  
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**LAUREN BASSON** *Associate Professor*

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K-12 Teacher Certification, Pacific Oaks College, Pasadena; BA The Evergreen State College

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BS Iowa State University

**KIMBALL MACKAY** *Professor*

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**RAYMOND MAXWELL** *Professor*

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MS Birla Institute of Technology and Science, MTech Indian Institute of Technology,  
MS Wayne State University, Detroit

**LISA RASKIND** *Adjunct Instructor*

History of Religions  
PhD University of California at Los Angeles,  
MA University of California at Los Angeles,  
BA University of California at Los Angeles

**HS 381 Research Writing 3 Credits**

In this composition course, students will develop the critical reading, thinking, and analytical skills needed for persuasive research-based writing. They will design and complete individual, semester-long, multi-stage research projects around a complex set of self-generated research questions on a topic of their choice. Through this process, they can expect to enhance their existing writing abilities while developing the following crucial information literacy skills: working with online and library databases; collecting, evaluating, and accurately documenting primary and secondary sources; investigating and synthesizing diverse viewpoints on their topic; and presenting research with an awareness of audience, mode, and genre. Students will also consider the value of applying these skills in various settings, academic and otherwise, as artists studying, living, and working in an information society and knowledge-based economy.

**HS 385 Culture of the Blues 3 Credits**

This course explores the blues as a musical and literary form, using cultural history and musicology to define their origin and context and using literature (including drama, poetry and fiction) to gauge their impact. Is there something we can call a “blues culture”? Listening, viewing, reading, research and writing are the main elements of the course, as are active participation, discussion and the exchange of ideas across the arts. Satisfies Humanities Requirement.

**HS 392 Directed Studies Seminar 3 Credits**

In this course, students learn how to design, revise, research, and manage an individual project from inception to completion. Each student researches a topic of his or her own choosing as part of an inquiry seminar. Students work both individually and collaboratively during the semester, conducting research on their own and providing each other with feedback throughout the process, under the guidance of the instructor. The course involves writing, reading, and discussion relevant to the processes of inquiry and project development. Directed Studies Seminar creates opportunities for students to strengthen critical thinking, written and oral communication, and skills associated with successful problem-based inquiry. It is also an opportunity for students to integrate their studies in the liberal arts with their chosen disciplines. Cross listed with HS 492. Application and Instructor’s permission required prior to registration. Satisfies HS Electives

**HS 496–499 Independent Study 1 to 4 Credits**

Focuses on a special project of the student’s choice and design that is unavailable within the regular curriculum. Prerequisites: junior or senior standing and permission from Humanities and Sciences Department Chair.