Catalog
2015/2016

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MISSION
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
- Core Student Competencies
- Student Agency as Artists and Citizens
- Experimentation and Innovative Practice
- Environment Conducive to Learning and Positive Growth

STATEMENT OF DIFFERENCE & INCLUSION
Cornish College of the Arts is enriched by a diverse population of students, bringing their unique personalities and voices to their art forms. Placed in the vibrant city of Seattle, artists thrive among the wide variety of people and broad spectrum of creative thought that surrounds us. The college supports and engages the many cultural, personal, and spiritual facets of our community.

Cornish commits to demonstrating respect for individual expression and integrity; to promoting the equality of opportunity and rights of all persons within the community and to actively encouraging and maintaining the representation and inclusion of diverse cultures and backgrounds within the student body, faculty, staff and curriculum.

We believe that diversity refers to a number of human qualities and characteristics. National origin, race, gender, age, socioeconomic background, religion, sexual orientation and disabilities are characteristics that combine in unique ways, forming the multiple identities we all hold. Those diverse characteristics contribute positively to the environment of Cornish and to an education that accurately reflects and contributes to the complex interplay of art, culture and society.

We hold ourselves responsible to fulfill the mission of Cornish by preparing students “to contribute to society as artists, citizens, and innovators,” and believe that the mission is best served by actively cultivating a positive environment in which to explore and express the diverse perspectives of a pluralistic society.

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 such as Title VI of the Civil Rights Act, Title IX of the education Amendments, 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 of students at Cornish College of the Arts are approved by the Higher Education Coordinating Board’s State Approving Agency (HECB/SAA) for the enrollment of those eligible to receive benefits under Title 38 and Title 10 of the U.S. Code. Cornish College of the Arts participates 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.

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 are encouraged to complete the General Education Development (GED) Test.
ROLLING ADMISSION
Cornish practices rolling admission and applications are accepted at any time from August 1 until February 1 for Fall admission. 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 available. 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.
   - 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, Film+Media 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 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 with 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 six 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 Registration & Records. No financial assistance is available for non-matriculated coursework.

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 fully described under Academic Policies.

RETURNING STUDENT ADMISSION
Students who have withdrawn from the College or do not elect to return from a Leave of Absence must apply for readmission 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 transfer credit policy under Academic Policies regarding transferability of credit and credit limits.

VETERANS EDUCATION BENEFITS/ YELLOW RIBBON
Students should apply for their VA educational 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 first 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 educational 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.

RUNNING START – COLLEGE CREDITS EARNED DURING HIGH SCHOOL
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 works with families to identify the best strategies to combine family and financial aid resources.

Cornish offers a full range of financial aid funding: merit and need-based institutional scholarships and grants, 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 funding 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 206.726.2787.

**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 need as determined by the College. Incoming institutional awards are renewable as long as the student maintains a 2.00 cumulative grade point average and 67% pace of progression at the end of every semester.

**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.

**DISBURSEMENT 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 206.726.5014.

**KEEPING 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 a 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_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 & Brian Gregory Endowed Scholarship
- Carol Shannon Endowed Scholarship
- David DeMoss Endowed Scholarship
- Deborah Ann Penna Endowed Scholarship
- Donna Shannon Endowed Scholarship
- Edward F. Limato Foundation Scholarship
- Emily Hall Morse Endowed Scholarship
- Irwin & Lena Halberstadt Memorial Scholarship
- William Randolph Hearst Endowed Scholarship
- Jack & Sylvia Cluck Endowed Scholarship
- Jacob Lawrence Endowed Scholarship
- Jane Ewing Endowed Scholarship
- Joan Franks Williams Endowed Scholarship
- John Cage Merit Scholarship
- John William Warren Endowed Scholarship
- Jon & Mary Shirley Foundation Endowed Scholarship
- Judith Kindler & A. Kyle Johnson Scholarship for Innovation in Visual Arts
- Karen Irvin Endowed Scholarship
- Kreielsheimer Foundation Scholarship
- Lynn Goodlad Endowed Scholarship
- Merce Cunningham Endowed Scholarship
- Molly Jo Finnigan Endowed Scholarship
- Music & Art Foundation Endowed Scholarship
- Northwest Security Services Scholarship
- Pat Hon Endowed Scholarship
- Peter Vinikow Endowed Scholarship in Jazz Studies
- Phyllis Wills Endowed Scholarship
- Players Club Endowed Scholarship
- Presser Scholarship
- Reagan Endowed Scholarship
- Richard & Jean Coyne Foundation Scholarship
- Richard Gilman Scholarship in Painting and Fine Arts
- Robert Block Endowed Scholarship
- Seahirst Merit Award
- Sergei P. Tschernisch Endowed Scholarship
- Sherry Raisbeck Endowed Scholarship
- Sparks Endowed Scholarship
- Stephen Hannock Scholarship
- Steve Jensen Endowed Scholarship
- Steve P. Walker III Endowed Scholarship
- Thomas Stone Torrance Endowed Scholarship
- Utrecht Art Supplies Annual Merit Scholarship
- Viola Stevens Barron Endowed Scholarship
- Wilton J. McConkey Endowed Scholarship
- Zel Brook Endowed Scholarship

TUITION & FEES

The College establishes tuition and fees each February for the upcoming school year. The list of tuition, fees and estimated expenses for the 2015/2016 academic year is below.

<table>
<thead>
<tr>
<th>Description</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuition</td>
<td>$36,840</td>
</tr>
<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>$1,535</td>
</tr>
<tr>
<td>Housing and Meal Plan (based on double room and ‘B’ meal plan)</td>
<td>$10,680</td>
</tr>
<tr>
<td>Private Music Lessons &amp; Tutorial Studies</td>
<td>$520-$990</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.

TUITION PAYMENT DETAILS

Tuition and all fees are due in full August 1 for fall semester and January 2 for Spring 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 or before the due date, 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. Students agree that by providing contact information to Cornish, including cellular telephone numbers and secondary personal reference information, they consent to be contacted by Cornish or anyone working on the College’s behalf by manual or automated dialing.

PAYMENT PLAN OPTION

The Cornish College Payment plan is designed to finance all or 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 to be made exclusively with an auto debit contract set up through the student’s 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.

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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 E-Refund service or decline the E-Refund service. Students who accept the E-refund will have refunds directly deposited into their designated bank account. Students who decline E-Refund will receive refunds by check from either the fall or the spring semester in March.

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:

- On or before the first day of class: 100%
- On or before the first Friday of the semester: 75%
- On or before the second Friday of the semester: 50%
- Third week of the semester and beyond: no refund

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 close of business on the Friday 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 Financial Aid and the Office of Student Accounts. 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 requires a release, plus payment for 50% of any remaining term. Meal plan dollars will be credited to other amounts owed to the college by the student. If there are no other amounts owed, meal plan dollars will be refunded to the student.

The student maintains the right to petition for the cancellation of a housing and meal plan contract. A written petition will be evaluated based on established guidelines and the petition committee will determine if the contract shall be cancelled. The resident may petition the housing and meal plan contract one time per contract term and the decision of the committee is final.

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 recalculation, 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 2015–2016. 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 student 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.

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 2015/16

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>Type</th>
<th>Academic Yr.</th>
<th>Semester</th>
</tr>
</thead>
<tbody>
<tr>
<td>Single (w/kitchenette)</td>
<td>$11,700</td>
<td>$5,850</td>
</tr>
<tr>
<td>Double</td>
<td>$7,980</td>
<td>$3,990</td>
</tr>
<tr>
<td>Double (w/kitchenette)</td>
<td>$9,860</td>
<td>$4,930</td>
</tr>
<tr>
<td>Triple</td>
<td>$7,160</td>
<td>$3,580</td>
</tr>
</tbody>
</table>

MEAL PLAN

<table>
<thead>
<tr>
<th>Plan</th>
<th>Academic Yr.</th>
<th>Semester</th>
</tr>
</thead>
<tbody>
<tr>
<td>Meal Plan A</td>
<td>$3,350</td>
<td>$1,675</td>
</tr>
<tr>
<td>Meal Plan B</td>
<td>$2,700</td>
<td>$1,350</td>
</tr>
<tr>
<td>Meal Plan C</td>
<td>$2,450</td>
<td>$1,225</td>
</tr>
<tr>
<td>Meal Plan D</td>
<td>$1,500</td>
<td>$750</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 orientation to library services and an introduction to academic research and writing during the first year. Through these workshops, Librarians help students develop key research skills necessary to achieve their creative and academic goals. Cornish Librarians assist with research questions of all types and provide information literacy instruction tailored to individual classes and projects throughout all four years. Advising is also available for media presentations.

The Cornish Library is located on the 2nd floor in the Main Campus Center. Study areas are equipped with wireless internet access. Other facilities and services include a student computer lab, fee-based black-and-white and color printing and photocopying, free document scanning to USB drive, and a media center for playing/copying analog and digital media formats.

Collections in the Library include books, scripts, scores, periodicals, sound recordings, videos, slides and digital images focusing on the visual and performing arts as well as humanities and sciences topics related to the curriculum.

Online collections include electronic books with broad subject coverage as well as extensive databases of journal articles, digital images, streaming music and videos, as well as online software and technology training tutorials.

Interlibrary loan is available for materials not held in the collection and students are eligible for free access to Seattle Public Library and all its online databases.

The Library’s online catalog, research databases, and information about all Library services are available at www.cornish.edu/library. Detailed policies on loan periods and overdue/lost materials can be found on the website and in the Student Handbook.

CAREER AND JOB ASSISTANCE

The Office of Student Life 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 Professional Development Coordinator in the Professional Development Center, Cornish Commons.

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 student 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.

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DISABILITY RESOURCE CENTER (DRC)
The Disability Resource Center serves students with a wide array of learning challenges and disabilities. Students with or without documentation of a disability or learning challenge may request accommodations in order to be successful in college. Discussions with the DRC are confidential.

The DRC office is located on the first floor of the Cornish Commons behind the Student Life offices. Or, you can call 206-726-5098. You can also email the director at dazadi@cornish.edu.

Please visit our website for application information into our program and other helpful links at: http://www.cornish.edu/student_life/student_support/disability_support/

HEALTH & WELLNESS
The Office of Student Life cares about the overall health and well-being of our community. We invite students to take personal health into consideration to support reaching academic and career goals. We are dedicated to providing programs, resources, and education about a variety of college health-related issues. To learn more, stop by the Student Life office or call 206-726-5003.

STUDENT HEALTH INSURANCE
In accordance with the Affordable Care Act, all Cornish students are required to have health insurance. There are a variety of options for health care for students. Students can be covered under a parent/guardian’s policy until age 26 or can choose your own health insurance plan. To explore all options, please visit healthcare.gov.

Cornish College of the Arts provides an Accident Injury Insurance Policy for students who are enrolled in three or more college credits. 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 student may request that the Office of Financial Aid create 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 College 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 degree requirements. Interested students should apply through the Registration & 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 & 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 as 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. We encourage students at Cornish to join or form SIGs to share mutual interests. 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 a SIG.
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 206.726.5111.

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 one’s 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 16 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: name, telephone number, email, major, class level (e.g., sophomore), image/credits in photographs and video, printed name on event programs and posters, degrees and awards, dates of attendance, and enrollment status (e.g., full-time). Students may request that Directory Information remain confidential from internal and/or external constituencies by submitting the request in writing to the Registration & 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.

(continued next page)
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 Heikkel, 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 & 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 & 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 & 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 & 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 published 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.

ADDED AND DROPPING COURSES

Students may add or change course sections 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 unless student has submitted Grade Forgiveness petition (see Grade Forgiveness policy). 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 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; see the Tuition & Fees section for the current yearly rate.

CONCURRENT ENROLLMENT

Once a student begins attending courses at Cornish, 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
Grades Calculated within GPA

<table>
<thead>
<tr>
<th>Grade</th>
<th>Point Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>4.0 grade point</td>
</tr>
<tr>
<td>A-</td>
<td>3.7 grade point</td>
</tr>
<tr>
<td>B+</td>
<td>3.3 grade point</td>
</tr>
<tr>
<td>B</td>
<td>3.0 grade point</td>
</tr>
<tr>
<td>B-</td>
<td>2.7 grade point</td>
</tr>
<tr>
<td>C+</td>
<td>2.3 grade point</td>
</tr>
<tr>
<td>C</td>
<td>2.0 grade point</td>
</tr>
<tr>
<td>C-</td>
<td>1.7 grade point</td>
</tr>
<tr>
<td>D+</td>
<td>1.3 grade point</td>
</tr>
<tr>
<td>D</td>
<td>1.0 grade point</td>
</tr>
<tr>
<td>D-</td>
<td>0.7 grade point</td>
</tr>
<tr>
<td>F</td>
<td>0.0 grade point</td>
</tr>
</tbody>
</table>

Grades Not Calculated within GPA

- P: Pass (C or better)
- NC: Non-Credit Audit
- NG: No Grade Submitted by Instructor
- W: Withdrawn
- I: 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, faculty, Dean of Student Life, Vice President for Enrollment Management, and Dean of Academic Services & 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 concerns with the student’s artistic behavior and/or development. Department 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 Office of Admission.

- **Expulsion**
  A student may be expelled for unacceptable academic performance or conduct. This action is based on a recommendation by the Academic Standards Committee or Dean of Student Life, 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 repeat that course one time under the Grade Forgiveness policy. Both courses and grades will be posted to the permanent record. The grade of the most recent attempt will be used in calculating the career grade point average and for completion of degree requirements. Course credits will be counted only once toward a degree. Students must inform the Registration & Records Office of their intention to pursue Grade Forgiveness in person before the end of the add/drop period.

### 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 student’s 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.

### TRANSCECTS

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 & Records Office.

### TRANSFER/NONTRADITIONAL CREDITS

Transfer credit may be awarded for college-level, non-remedial 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 AP/IB/PLE/CLEP credits detailed below) can be applied toward a student’s degree. All students must complete at least 60 credits in residence at Cornish.

### Students entering the performing arts departments:

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 BS 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.

### Students entering the Foundations program or visual arts departments:

Students entering the Foundations program will complete four years of full-time coursework and will not receive transfer credit. Students entering visual arts departments as a sophomore or junior will have their transfer credit evaluated on a course-by-course basis.

### 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.

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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.

CREDIT HOUR DEFINITION POLICY
In accordance with national standards, and in compliance with federal guidelines, the following definitions of a credit hour at Cornish College of the Arts represent a minimum level of student achievement of specific learning outcomes as verified by assessment of student work. Out of class time expectations are averages only and may vary depending on the level of the course as well as individual ability and learning style of the student. A classroom / instructional hour is defined as 50 minutes.

1. For studio courses, 1 semester hour of credit is based on at least 1.5 to 2 hours of classroom or direct faculty instruction and a minimum expectation of 1 hour of out of class student work each week for approximately 15 weeks (including exam week). For a 9 credit foundation studio, this would equate to 18 hours in class and 9 hours of out of class student work per week during the 15 week semester.

2. For lecture courses, 1 semester hour of credit is based on 1 hour of classroom or direct faculty instruction and a minimum of 2 hours of out of class student work each week for approximately 15 weeks (including exam week). For a 3 credit lecture course, this would equate to 3 hours in class and 6 hours of out of class student work per week during the 15 week semester.

3. At least an equivalent amount of work as required in the definitions above for other academic activities established by the College that lead to the award of credit hours, including internships, independent and individual tutorial studies, private instruction, practica, and rehearsal/performance.
For students admitted Fall 2015, a Bachelor of Fine Arts (BFA) or Bachelor of Music (BMus) from Cornish College of the Arts consists of the following basic requirements:

ART
Credits in Major 84
Humanities & Sciences 30
Arts Electives 6
Total 120

DANCE
Credits in Major 91
Humanities & Sciences 30
Arts Electives 6
Total 127

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
Credits in Major 84
Humanities & Sciences 30
Arts Electives 6
Total 120

FILM+MEDIA
Credits in Major 84
Humanities & Sciences 30
Arts Electives 6
Total 120

MUSIC
Credits in Major 92
Humanities & Sciences 30
College Electives 6
Total 128

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
Credits in Major 84
Humanities & Sciences 30
College Electives 6
Total 120

THEATER
Credits in Major 94
Humanities & Sciences 30
College Electives 6
Total 130

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:

<table>
<thead>
<tr>
<th>Year</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Freshman</td>
<td>0 – 29 credits</td>
</tr>
<tr>
<td>Sophomore</td>
<td>30 – 59 credits</td>
</tr>
<tr>
<td>Junior</td>
<td>60 – 89 credits</td>
</tr>
<tr>
<td>Senior</td>
<td>90 credits and above</td>
</tr>
</tbody>
</table>

COLLEGE ELECTIVES REQUIREMENT
As part of their baccalaureate degree, all undergraduates must complete 6 credits of coursework beyond major and HS requirements. The College Electives requirement is an opportunity for students to engage in cross-disciplinary work through the InterArts department and/or Creative Corridor offerings, explore a different artistic practice, or deepen their focus in a particular subject area. Any course at the College can satisfy this requirement. Students should refer to the Schedule of Classes each semester for special College Electives choices.

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 first-year integrated programming, after which students will complete additional coursework that spans the humanities, sciences, and social sciences. HS coursework must include six credits of writing. HS elective coursework affords students the opportunity to focus more closely on specific areas within the HS curriculum. For more detail, see the Humanities and Sciences section of this catalog.

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 2.0.
- 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 December 1 (for spring and summer graduates) and August 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 student 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.

(continued next page)
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.

**GRADUATION WITH HONORS**

Students who have demonstrated academic excellence over the course of their studies at Cornish are honored with the designations Summa Cum Laude, Magna Cum Laude, or Cum Laude, at the time of graduation. Honors are determined by the career grade point average as follows:

- **Summa Cum Laude** 3.90 – 4.00
- **Magna Cum Laude** 3.72 – 3.89
- **Cum Laude** 3.55 – 3.71

**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 course work 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 2015**

- **August 31, 2015** All Employee Event
- **September 2, 2015** Fall Resident Move-In
- **September 3, 2015** Non Matriculated Registration
- **September 7, 2015** Labor Day
- **September 8, 2015** First Day of Classes
- **September 8, 2015** Opening Convocation
- **September 16, 2015** Last Day to Add or Drop Classes
- **September 18, 2015** Last day to Withdraw with 100% refund
- **October 26–31, 2015** Midterm Evaluation Week
- **November 3, 2015** All Faculty and Staff Retreat (subject to change)
- **November 6, 2015** Incomplete Grade Deadline
- **November 11, 2015** Veterans Day
- **November 16–23, 2015** Continuing Student Registration
- **November 20, 2015** Last Day to Drop a Class, Last Day to Withdraw
- **November 25–28, 2015** Thanksgiving Recess
- **December 14–19, 2015** Final Exam Week
- **December 19, 2015** Last Day of Classes
- **December 21, 2015—January 17, 2016** Residence Hall Winter Break Closure

**SPRING SEMESTER 2016**

- **January 13, 2016** New Student Registration
- **January 13, 2015** Non Matriculated Registration
- **January 16, 2016, 9am** New Spring Resident Move-In
- **January 17, 2016, 9am** Residence Halls Open for Continuing Residents
- **January 18, 2016** Martin Luther King Jr. Day
- **January 19, 2016** First Day of Classes
- **January 19, 2016** Last day to Withdraw with 100% refund
- **January 27, 2016** Last Day to Add or Drop Classes
- **February 15, 2016** President’s Day
- **February 17, 2016** All Faculty and Staff Retreat (subject to change)
- **March 7–12, 2016** Midterm Evaluation Week
- **March 14–19, 2016** Spring Break
- **March 21, 2016** Incomplete Grade Deadline
- **April 1, 2016** Last Day to Drop a Class, Last Day to Withdraw
- **April 4–April 11, 2016** Continuing Student Registration
- **May 2–May 6, 2016** Final Exam Week
- **May 7, 2016** Last Day of Classes
- **May 8, 2016 by noon** Spring Resident Move Out
- **May 9–10, 2016** Instructional Make Up Period
- **May 14, 2016** Commencement (subject to change)
- **May 15, 2016 by noon** Graduating Seniors Move Out

**SUMMER SEMESTER 2016**

- **March 7–June 17, 2016** Summer Registration Period
- **June 20, 2016** First Day of Classes
- **July 4, 2016** Independence Day Holiday
- **July 22, 2016** Last Day of Classes Five Week Term
- **August 12, 2016** Last Day of Classes Eight Week Term
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Sarah Perry, Vice President for Advancement
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Jeff Brice, Design Department Chair
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Denise Martel, Performance Production Department Chair
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Raymond Maxwell, Interim Humanities & Sciences Department Chair
Hollis Near, Director of Library Services
Star Rush, Associate Provost
Molly Scott, Interim Dance Department Chair
Alison Staplin, Summer and External Programs Manager
Richard E.T. White, Theater Department Chair
Lyall Bush, Film + Media Interim Program Leader
Gala Bent, Visual Arts Foundations Program Lead
VISUAL ARTS FOUNDATIONS PROGRAM

PROGRAM DESCRIPTION

The foundation program will introduce the student to current professional art, design and film landscapes. Digital literacies are encouraged and communication, presentation, collaboration, expanded ideas of drawing and writing are presented as key components of a developing career in the arts. Full time studio space, open access to equipment and facilities, provides the student with an uninterrupted opportunity to develop their work.

The emphasis will be on a student’s strengths. As they paint, learn new softwares, build, sculpt, engage with the community through a fully integrated program that includes the humanities and sciences and critical and contextual studies, the student will quickly develop a cultural and social perspective that will be their foundation for success.

The integrated program provides Studio, Critical and Contextual Studies and Humanities and Sciences course work in both the fall and spring semesters. In the spring semester, students will work with instructors to select the major they will join for their remaining three years at Cornish.

COURSE DESCRIPTIONS

**FN 123-124 Foundation Studies I & II: Studio**
9 credits, Fall/Spring
FN123-124 is taught through a sequence of rotational modules. Studio faculty will work in a six-member team representing the broad disciplinary domains of Art and Design. Students will be placed in one of six groups, taught by a different instructor every five weeks. Each module will draw on the instructor’s disciplinary perspectives in relationship to the Unit Theme. Moving through the modules students will be immersed in an exploratory diagnostic experience, whereby existing assumptions about discipline, media, and methodology will be challenged, guiding the development of practice through a diverse range of options and related contexts. Learning outcomes to be addressed include applied outcomes (practical and technical skills), cognitive skills (problem solving and critical analysis), communication skills, digital literacy, and agency, accountability, and working with others.

**HS 113 Foundations Studies I: H&S & HS 114 Foundations Studies II: H&S**
3 credits, Fall/Spring
HS113 & HS114 is taught through a sequence of three modules that broadly introduce students to the critical lenses, language, discourse conventions, and significant premises integral to the broad disciplinary domains of Science, Social Science, and Humanities. HS113 & HS114 is fully integrated with linked units FN123/124 (Studio) and FN133/134 (Critical + Contextual Studies) to examine existing assumptions about discipline and methodology. Teaching and learning methods include direct instruction, seminar, peer response and workshop, with outcomes that demonstrate critical thinking, expository writing, quantitative reasoning and research methodologies.

**FN 133-134 Foundation Studies I & II: C&H Studies**
3 credits, Fall/Spring
FN133-134 is taught through a sequence of rotational modules. Critical & Historical Studies faculty will work in a multi-member team drawing on their discipline perspectives in relationship to the Unit Theme. Students will be introduced to and explore the contexts and histories of visual culture. Students will participate in the process of knowledge acquisition and creation through a research process supported by lectures, seminars and writing.

The integrated program provides Studio, Critical and Contextual Studies and Humanities and Sciences course work in both the fall and spring semesters. In the spring semester, students will work with instructors to select the major they will join for their remaining three years at Cornish.
FOUNDATIONS FACULTY

GALA BENT  Program Lead  
Visual Communication, Illustration  
MFA SUNY at Buffalo

STUDIO FACULTY

SUSAN BOYE  Professor  
Design Fundamentals, Drawing  
MFA Washington State University,  
BA Washington State University

DAWN CERNY  Assistant Professor  
MFA Bard College  
BFA Cornish College of the Arts

SONJA DURR  Assistant Professor  
Visual Communications  
MFA Vermont College of Fine Arts  
BFA Montana State

JACOB KOHN  Professor  
Design Fundamentals, Drawing  
MFA University of Wisconsin/Madison,  
BS University of Wisconsin/Milwaukee

PAUL KOMADA  Adjunct Faculty  
MFA University of Pennsylvania,  
BA University of Pennsylvania

ROBERT RHEE  Assistant Professor  
MFA Columbia University  
BA Yale University

RUTH TOMLINSON  Associate Professor  
MFA University of Washington  
BA The Evergreen State College

HUMANITIES & SCIENCES FACULTY

RENEE AGATSUMA  Assistant Professor  
PhD Candidate, University of Washington  
MS University of Washington  
MA Science Education, Columbia University  
BS University of Washington

CHRISTINE SUMPTION  Associate Professor  
MFA University of Washington  
BFA University of Montana

KATHERINE TRELSTAED  Assistant Professor  
MEd Antioch University  
BA Evergreen State College

NADYA ZIMMERMAN  Associate Professor  
Mathematics, Musicology  
PhD University of California at Los Angeles,  
MA University of California at Los Angeles,  
BA University of California at Berkeley

CRITICAL & CONTEXTUAL STUDIES

GAYLE CLEMANS  Associate Professor  
PhD University of Washington,  
MA University of Washington

ELISSA FAVERO  Adjunct Faculty  
BA Williams College  
MA University of Washington

MELISSA FELDMAN  Assistant Professor  
Critical & Contextual Studies  
MA Institute of Fine Arts, New York University  
BS Tufts University

LIZ PATTERSON  Adjunct Faculty  
MA University of Washington,  
BA University of California at Davis
Cornish has a proud history of interdisciplinary innovation. Our founder Nellie Cornish, understood the potential of the “Inter Arts” and our associations with Modern masters John Cage and Merce Cunningham set the pace. We have offered this broad engagement ever since. As a college that has students working in Dance, Theatre, Performance Production, Music, Art, Film and Design, the energy created by cross-departmental works is exciting. The Inter Arts program encourages students to examine the languages and discourses of each other’s disciplines. This enquiry ‘beyond boundary’ reflects current contemporary arts practices that are ideas driven, that explore collaboration, communication, and is a program led by faculty who are interested in the full context of an "expanded field.”

**COURSE DESCRIPTIONS**

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

**IA 207 Tai Chi Chuan**  
*2 Credits, Spring*  
This course will teach the 24 Movement Simplified Form from the Chen Style of Tai Chi Chuan. 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 266 Film History II: Comedy/Tragedy**  
*3 Credits, Fall/Spring*  
How do film genres differ from their predecessors in theater and literature? How do cinematic sometimes limit artistic output, and alternately how do they sometimes facilitate marginalized experiences and identities? We’ll approach these questions through explorations of major Hollywood genres (e.g. film noir, Western, horror, screwball comedy, musical, sci-fi, etc.) Course website: [http://genrecine.blogspot.com/](http://genrecine.blogspot.com/)

**IA 267 Film History III: Film/Genre**  
*3 Credits, Fall/Spring*  
In the comedies and tragedies of the Greek stage, the leader of the chorus was both an onlooker and a character. How has cinema preserved and/or changed this function — and why does it matter to contemporary citizen-artists? We’ll approach these questions through a range of creative and analytical activities, including discussion, reading and writing, and weekly film viewings. Course website: [http://tragecine.belogspot.com/](http://tragecine.belogspot.com/)

**IA 277 Introduction to Community Arts**  
*2 Credits, Fall/Spring*  
This course presents an overview of community-based arts practices, including history, philosophy, theory and cultural contexts. Through developing knowledge of self, artistic tools and host community as the foundation for undertaking community-based art, students will explore the issues that inform any attempt to “make a difference in the world” through one’s art.

**IA 275 Global Arts Encounters I**  
*1 Credit, Fall/Spring*  
Travel to London, New York, and other cities. Each trip will feature visits to museums, theaters, and other cultural institutions and locations. Travel happens outside of the regular academic calendar. Lab fee covers program cost, airfare, and lodging.

**IA 375 Drawing Basics**  
*2 Credits, Fall/Spring*  
Students learn to see and draw accurately from direct observation 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.

**IA 389 Comics: Essential Tools**  
*2 Credits, Fall/Spring*  
This all-levels comics class focuses on the mechanics of comics and the tools to create them, including visual language, writing, story structure, character development, panel and page design, and rendering techniques. Primarily a studio class, the course also includes examination of contemporary and historical comics and cartoonists. Students create a final independent mini-comic project collecting their work over the semester.

**IA 389 The Art of the Poster**  
*3 Credits, Fall/Spring*  
This course explores the subject of contemporary practice in poster art. Students will address relationships between image and message at a large scale. Assignments will focus on varied topics: theater, music, and social causes. Students will learn traditional hands-on skills and basic screen printing principles and techniques while producing their own work. The studio projects will be supported with lectures about the history of the poster, as well as discussions around individual designers who have created significant work.

**IA 389 Web Publishing**  
*3 Credits, Fall/Spring*  
Through lectures, demonstrations, and hands on projects, students learn the basics of interactive publishing. Students learn different approaches to creating their own website and learn the basics of interactive design including HTML 5, CSS 3, javascript and other industry web standards.
MODEL PROGRAM

All baccalaureate degree candidates must complete 30 credits in the Humanities and Sciences.

FOR PERFORMING ARTS STUDENTS:

Twelve credits are earned through the Integrated Studies Program in the student’s first year. This two-semester program 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. After the first year, Performing Arts students take eighteen more credits distributed across the humanities, sciences and social sciences. These courses are primarily theme and inquiry-based and span both disciplinary and interdisciplinary perspectives.

Integrated Studies

All students are required to have at least six credits of college writing in their program and that requirement is either satisfied by successful completion of Integrated Studies in the first year, or by completion of coursework in expository writing and research writing or their equivalent. Integrated Studies is required for all students with fewer than fifteen transfer credits in areas of study that do not include expository writing. Students with twelve transfer credits, inclusive of three credits of expository writing or freshman composition, may opt to complete this first-year requirement by taking one more writing course in expository or research writing and can consult with the Registrar and/or the Department Chair to determine the appropriate course.

After the first year, in order to ensure breadth of study, students are required to distribute the remaining eighteen credits of their Humanities and Sciences requirement in the following manner:

Humanities: 3 credits
Social Sciences: 3 credits
Sciences: 3 credits
Humanities & Sciences Electives: 9 credits

FOR ADFM STUDENTS:

The first two years of the ADFM programs are integrated, intertwining Studio, Critical & Contextual Studies and Humanities & Sciences. Students’ placement in the program is dependent on both portfolio review and transfer credits. Writing and breadth requirements are satisfied through H&S coursework in the Foundation and Sophomore years.

For ADFM students, the 30 H&S credits are satisfied in the following way:

Foundation Program: 9 credits
(H&S 113/114, FN 133)
Sophomore Year: 6 credits (HS 213/214)
Senior Year: 6 credits
(H&S Continuing Studies elective courses)

ADFM students admitted in 2015 will receive a maximum number of H&S transfer credits as follows:

• Foundations Program placement: maximum of 15 H&S transfer credits
• Sophomore placement: maximum of 25 H&S transfer credits
• Junior placement: maximum of 30 H&S transfer credits

Humanities and Sciences courses may not be repeated for credit towards degree requirements.

A limited number of courses from other departments are applicable, for non-majors, towards the Humanities and Sciences Electives category. These courses are clearly identified within the course descriptions. A maximum of two non-Humanities and Sciences courses may apply towards the Humanities and Sciences Elective requirement.

Once matriculated into a degree program at Cornish, Humanities and Sciences requirements may not be completed at another institution. The Humanities and Sciences Program does not award credit for prior learning experience.

COUSE DESCRIPTIONS

The curriculum is subject to change and courses may vary from year to year. The Schedule of Classes and course descriptions, including new course offerings, are regularly updated on the Cornish website at https://compass.cornish.edu. Below is a sample of both continuing courses and recent offerings.

HS 103 Expository Writing
3 Credits, Fall/Spring

What does it mean to be “literate”? What significance does writing have in our daily lives? In this class we’ll investigate our notions of what writing and literacy are and how they form our identities and communities by studying various forms of writing—essays, memoirs, Facebook, websites, etc.—and composing works of our own. We’ll question what it means to be literate in a time when communication is a hybrid of languages and media and distributed across multiple (sometimes conflicting) audiences.

Students will write papers that address the course themes, analyzing both their personal history with writing and the ways writing functions in the physical and virtual communities they belong to. Students can expect to gain confidence as writers as they develop their papers into focused, cohesive, and detailed pieces of prose. The course will emphasize the significance of audience, purpose, genre, and context in effective communication.

HS 113 Foundation Studies I: H&S & HS 114 Foundation Studies II: H&S
3 Credits, Fall/Spring

HS113 & HS114 is taught through a sequence of three modules that broadly introduce students to the critical lenses, language, discourse conventions, and significant premises integral to the broad disciplinary domains of Science, Social Science, and Humanities. HS113 & HS114 is fully integrated with linked units FN123/124 (Studio) and FN133/134 (Critical + Contextual Studies) to examine existing assumptions about discipline and methodology. Teaching and learning methods include direct instruction, seminar, peer response and workshop, with outcomes that demonstrate critical thinking, expository writing, quantitative reasoning and research methodologies.

HS 121 & 122 Integrated Studies
6 Credits, Fall/Spring

Integrated Studies is the Humanities and Sciences Department’s foundation program for first-year

(continued next page)
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.

**HS 196 Tutorial Study**  
2-3 Credits, Fall/Spring  
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.

**HS 197 Group Study** 2-3 Credits, Fall/Spring  
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 students per course. Students may not enroll in more than one Group Study per semester.

**HS 201 Writing Center Theory and Pedagogy** 3 Credits  
Designed for those hired as Peer Consultants in the Writing Center, students will learn about, analyze and apply multiple theories of one-to-one writing consultation. Themes will include history and theories of Writing Centers and writing acquisition, collaborative learning, peer-to-peer education, and issues of race, class, and gender in education. Projects will include assigned reading and writing as well as a self-directed research and Writing Center curriculum design project. In addition to preparing students to be effective consultants in the Cornish Writing Center, the course will enrich students’ abilities to participate in collaborative projects and provide a foundation for future work as teachers. Can be repeated for credit with a different emphasis.

Meeting times to be determined with instructor.  
Enrollment by permission of HS Department Chair.

**HS 204 Fiction Craft: How to Tell a Story**  
3 Credits, Fall/Spring  
This course is designed to begin laying the groundwork for a mastery of the craft of fiction. What is craft and why does it matter? Simply put, craft is how you tell your stories – from whose point of view, using what kinds of structures, whether through scene or narration, with close attention to language – so that characters and place are alive on the page. Mastery of craft enables the writer to develop depth and to find and explore the subject matter that moves him or her most so that it will move a reader. We’ll look at published stories, which we’ll “read like a writer” to figure out why and how the authors made the choices they made. And we’ll write our own stories, guided by exercises and prompts. Along the way, we’ll also consider the creative process and how it affects the work we do.

NOTE: This course does not satisfy English Composition/Writing requirements.

**HS 205 Creative Non-Fiction Writing**  
3 Credits, Fall/Spring  
This course is designed to explore the varieties of creative nonfiction from the perspective of writers and practitioners of the craft. What is creative nonfiction? It is writing composed of the real or true (the “nonfiction” part) that relies on the same literary devices as fiction and poetry, such as expressive language and the use of sensory detail (the “creative” part). Beyond that, it’s a big umbrella, and includes personal history; writing about nature, science and medicine; travel and food writing; writing about the arts; meditations on ideas; graphic (visual) memoirs, and more. We’ll read published work to see how accomplished writers construct their texts, and we’ll write our own from exercises and prompts. We’ll also take up such thorny issues as the reliability of memory, what it means to make a story out of someone else’s life, and how truth can be a slippery thing.

NOTE: This course does not satisfy English Composition/Writing requirements.

**HS 208 Intro to Digital Humanities**  
3 Credits, Fall/Spring  
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 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**  
3 Credits  
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 213 Sophomore Studies I: H&S & HS 213 Sophomore Studies II: H&S**  
3 Credits, Fall/Spring  
See full description in Art, Design, and Film sections.

**HS 218 Diseases in the Population**  
3 Credits, Fall/Spring  
Does coffee increase or reduce the risk for heart disease? Every week, the news seems to report contradictory information based on the newest health research. What advice should we heed, and how do we know if information is valid? In epidemiology, we aim to understand the environmental, social, and biological / genetic factors that affect disease risk in a population. If we can reduce the effects of diseases or prevent them all together, we can live longer healthier lives. This course will explore the science of epidemiology, and begin to give you the knowledge to be critical evaluators of the health news you may read in order to make informed choices. It will also help you understand the way diseases are tracked, prevented, or reduced in a population.
HS 219 Urban Ecology  3 Credits, Fall/Spring
Ecology is the study of how organisms interact with each other and the environment. This course addresses ecological principles with a strong focus on urban ecosystems. We will explore factors that affect urban biodiversity and ecosystem health across the urban landscape and become familiar with a few plant and animal species common to Seattle. We’ll discuss the influence of natural and built environmental factors, and the significance of both “wild” and intentionally introduced organisms. We’ll consider how people influence organisms and their habitats through deliberate action and neglect. The course will incorporate interactive lectures and discussions, readings, fieldwork, and reflective assignments. Desired outcomes include increased understanding of ecological processes and problems, and increased ability to make informed decisions in relation to these issues. Some classes will involve field trips: field trips will either be walking distance from campus, or transportation options (e.g., bus, carpooling) will be coordinated in advance.

HS 225 Physics in the Arts  3 Credits, Fall/Spring
This course will introduce the principles of physical sciences relevant to both performing and visual arts. Students will learn about the physical principles necessary to understand dynamics of the human body as they perform various dance moves. For those in majors such as Performance Production, Theater, and Design, the basic principles of optics, light and color and sound will be discussed. To state the obvious, a piece of fine art, be it, visual or performing art, depends on the talent and imagination of the artists, the environment in which the art form is produced and presented, and equally importantly the ‘sensors’ (human sensory organs, a CCD array, a photographic film or a microphone) that receive the input. This course will address all the three aspects. 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.

HS 235 Envisioning Sustainable Futures  3 Credits, Fall/Spring
Sustainability is a buzz word these days, but everyone has a different idea about what sustainability is and what a sustainable society might look like in the future. This class will examine the conflicts around topics such as climate change, agriculture, consumption, and alternative energy as well as the variety of proposed solutions from a range of academic disciplines, activist organizations, and fiction. Some of the questions we will discuss are: What is sustainability anyway? How are different approaches to sustainability dependent on worldview and ideology? What is the link between justice and sustainability? What are the roles of structure (e.g. the economy and the built environment) and agency (i.e. “free will”) in developing sustainable practices? What are the roles of urban populations in working towards a more sustainable world? What is the role of literature on the collective imaginations and social change? How might we envision more sustainable future(s)?

HS 248 Gender Danger Desire in Fairy Tales  3 Credits, Fall/Spring
Where better to explore the nexus between archetype and social construction than in fairy tales? Certain stories have persisted and evolved over centuries marking their centrality to the cultural imagination, even as they have shifted and changed, as cultures and people do. In modern times they have re-emerged in literature, art, and pop culture—from Disney to chick flicks to pornography. In this class we will explore stories from Europe, the Middle East and the Americas, in their original and re-imagined forms, asking how they reflect cultural beliefs about gender as well as how they contribute to the social construction of gender. Course texts include literature (for adults and children), film (popular, indie and experimental), visual art, music, dance and drama as well as articles from a variety of fields including psychology, education, literary criticism, social theory and history.

HS 248 Reading Graphic Memoir  3 Credits, Fall/Spring
Graphic novels, widely recognized as an important new literary medium, encompass a wide and expanding array, including the compelling and increasingly popular genre of graphic memoir. The language of words and pictures is ideal for telling personal stories, conveying both specific information and a visceral sense of mood. Memoir is an essential, traditional literary form, but reading memoir in comics is very different from reading memoir in text. How do we decipher and enjoy a book in this singular, multimodal language? In this course, students will read, discuss, and submit response papers for several graphic memoirs, explore themes including memory, truth, identity, gender, sexuality, and culture, and examine related material including interviews, documentaries, articles, and current events.

HS 248 Machines to Think With  3 Credits, Fall/Spring
Machines to Think With is a course exploring ideas and experiences of narrative across three different forms of expressive media. Following I.A. Richard’s provocative descriptions of literary texts as “machines to think with” and “speculative instruments,” we will consider how these media organize language and the aesthetic experience of information to express stories and enable complex reasoning about and criticism of ideas, such as empathy, justice, selfhood, monstrosity and humanity. We will also attend to how different forms of media challenge us to do different kinds of imaginative work, to think with them and to critically model our understanding of their particular organization and history. Coursework will be organized through focused readings of three exemplars with thematic similarities: Mary Shelley’s novel Frankenstein, Shelley Jackson’s hypertext fiction Patchwork Girl, and Jonathan Blow’s videogame Braid, and supported by selected readings on media poetics and aesthetic theory.

HS 250 Performance Art: History & Theory  3 Credits, Fall/Spring
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.
20th century to present: an era that has seen pivotal changes within family structures, notions about “The Family,” and legal and social policies that impact families. We will examine how literary and cinematic fictions have enculturated dominant beliefs, and the power they have to change them.

HS 260 Artists & Philosophers
3 Credits, Fall/Spring
Art and Philosophy are two of humanity’s highest endeavors. These disciplines are similar insofar as philosophers and artists view human affairs from a critical distance that allows them to see with greater clarity the underlying moral, political and social implications of our thoughts and actions. But artists and philosophers often understand things from radically different perspectives. This means they often disagree on fundamental questions about human nature and how we should live. Studying how art and philosophy challenge each other, therefore, leads us to a more nuanced understanding of who we are, and why we do what we do. Regardless of whether we are poets or philosophers, thus broadening our perspective will make us better defenders and critics of our own work. Our reading list will include works by Plato, Aristophanes and Jean-Jacques Rousseau.

HS 260 The Technological Imagination
3 Credits, Fall/Spring
Humans live in and through our technology: from stone tools to computers, our society is continually altered by technical objects. Living in a networked society such as ours, one need only try to imagine life without the digital technologies that seamlessly mediate our daily routines; yet this is precisely what it is so difficult to do: to think technology, to imagine its peculiar agency in our individual experience and in our world. This situation is magnified the intricate interconnectedness and layering of digital systems, vast networks and data archives, and ubiquitous computing. Our needs go beyond literacy and practical mastery of these technologies to the development of a reflective technological imagination in which we consider the ways technologies enable and disable us, shape and reshape our lives and creative practices. This course explores the technological imagination through the discourses of media theory, software and game studies, and philosophy of technology.

HS 260 Gender, Sex and Society
3 Credits, Fall/Spring
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 260 War and Remembrance
3 Credits, Fall/Spring
World War II is generally remembered as the “good war,” but how do we fit the bombing of Dresden or Hiroshima into this narrative? This class explores the remembrances of modern global conflicts, and it affords students the opportunity to view cultural memory through transnational and national perspectives. Crossing the academic disciplines of history, cultural studies, and political science, this class engages students in the study of civics. Since we weigh the remembrances of war, we consider how history is produced and how present politics shape the memory of the past. We begin the course studying changing depictions of World War I and then spend much of our time on World War II, with the final few weeks devoted to the Cold War. Course themes include the role of the individual within the state, the state’s responsibilities to its citizenry, heroism, myth-making, cultural sensitivity and awareness, and the ideal of peace. Class meetings involve large-group discussion, but there will be several that are devoted to small group work and analysis. We will study a wide variety of source materials including architecture, statutory, poetry, graphic narrative, photographs, paintings, posters, music, film, and on-line museum exhibits. Specific materials include clips from the classic film, J’Accuse (Gance, 1919), British poetry from WWI, Soviet propaganda posters, and documents about the controversial Eola Gay exhibit at the Smithsonian. As a capstone to the class, students design and present a memorial that allows them to express civic responsibility.

HS 270 Why Microbes Rule the World
3 Credits, Fall/Spring
Students will gain an appreciation of the diversity and ubiquity of microbes. They will learn how our understanding of these tiny organisms has changed, beginning with the discovery of these “Wee, animalcules,” and concluding with contemporary views of their impact on the earth and human health. Topics we will cover include: extremophiles— microbes that live in seemingly unlivable conditions, microbes and your health—from probiotics to disease causing agents, microbes and their crucial impact on climate change, and fascinating relationships between microbes and animals. We will also discuss how scientists try to find alien life, which will likely be microbial if it exists. Exploring microbes in our lives and the environment will show students that organisms do not need to be large in order to be mighty.

HS 270 The Science of Aging
3 Credits, Fall/Spring
Nearly all organisms undergo changes with age, but how and why this happens is a fascinating question that we are still trying to fully understand. Using the process of aging as our lens, we will look at topics such as cellular function and cellular replication by studying microscopic images, looking at video simulations and interpreting data. We will then look at emerging evidence about how errors or changes in biological processes can lead to aging and disease. Throughout the course we will explore how science is produced, published and interpreted. Students will leave this class with a basic understanding of the cellular processes that lead to aging and disease as well as an appreciation for the culture of science and how the scientific process seeks to answer questions about the natural world.

HS 270 Mathematical Mysteries
3 Credits, Fall/Spring
This course explores ways that mathematics connects with fields of knowledge and questions that humans intrigue themselves with every day. How do we wrap our minds around the concept of infinity? How are choices, rooted in probability, made in games, gambling, and the stock market? What relationships exist between nature and geometric patterns? How can we conceptualize more than three dimensions? What makes a fair voting system? Why is group-think different than majority rule or swarm mentality? This course investigates these questions by developing mathematical thinking and critical analysis skills.
and by practicing the algebraic and geometric tools that form the core of mathematics. Possible topics include: measurement, numeration systems from Egypt to Greece, set theory, Euclidian and non-Euclidian cosmology, fractals, logic paradoxes, probability, game theory, graphing statistical data, codes, majority/group-think, and voting systems. Class meetings will consist of lecture, inquiry-based discussion, in-class exercises and practice of concepts.

**HS 276 Cross-Cultural Psychology**  
3 Credits, Fall/Spring  
Cross cultural psychology is the study of the diverse and rich ways in which humans across the globe think, act and relate. Following the traditions of critical psychology, post-colonialism and feminism we will first gain a historical framework about how cultural difference in psychology has tended to have been used to reproduce racist, classist and gender inequalities in modern power relations through constructs such as ‘normal’ and ‘healthy’. We will then work against this grain at a situated theoretical perspective which appreciates our limited perspective in our encounter with culturally rich diverse ways of thinking, acting and relating. The class will be discussion based as well as utilize video material, guest speakers, articles and ‘interview’ assignments. Students will conduct a group research project focusing on a more in depth study of cross cultural psychology topic or theme.

**HS 280 Politics in Action**  
3 Credits, Fall/Spring  
This course invites you to think about where our news of the world comes from and how we engage with it. We will investigate how influences including our own backgrounds, beliefs and the media shape our understanding of current political issues. Why do many of us feel uncomfortable about the very notion of discussing politics? Where do our attitudes about politics come from? Beginning with these questions, we will move into exploration of a variety of national and international political issues. The class will include both individual and group projects focused on exploring current political events from multiple perspectives. This course is intended to provide an introduction to thinking about our attitudes toward contemporary politics. Note: This course will include significant overlap with previous courses entitled Citizenship and Politics Today and Political Issues and Identities. Students who enrolled in those classes should not enroll in this one.

**HS 285 Religion and Politics**  
3 Credits, Fall/Spring  
What role does religion play in contemporary political controversies? What is secularism and why is it important? Why are Mormons, Jews, Muslims and other religious minorities often the focus of political debates? How does the relationship between religion and politics in the United States compare to that which exists in other countries? What is the difference between religion and race? These are among the questions we will address in this introductory course focusing on the relationship between religion and politics from current, international perspectives. This course is intended to give you an opportunity to think, talk and ask questions about topics we often avoid in everyday conversations.

**HS 295 Americas and the World**  
3 Credits, Fall/Spring  
From Prudhoe Bay to Patagonia, American societies share common pasts, and they also connect to peoples and patterns around the globe in unique ways. This course explores the shared American histories of European colonialism, racial slavery and other labor migrations, and revolutions. Students will also examine how material exchanges, struggles for civil rights, and economic and political trends have left Americans in many different positions within a global community. Course includes readings, lectures, films, in-class activities and discussions.

**HS 295 Empire: Bodies, Minds & Souls**  
3 Credits, Fall/Spring  
When, where, and why have modern conceptions of race arisen? How have debates about race, gender, and class influenced ideas of citizenship? This class explores these big questions as it covers the history of European colonialism in Africa, Asia, and the Caribbean from the eighteenth-century Enlightenment to the current day. In order to gain both the perspective of the colonized and the colonizer, we will examine film, paintings, political tracts, scientific writings, advertisements, and fiction, by a diverse group of people including Gandhi, Gauguin, Achebe, and Orwell. Topics range from sexuality, education, religion, independence movements and violence, to the freighted politics of Muslim immigration into Europe.
HS 360 Art of Living  
3 Credits, Fall/Spring
Most humans struggle with four basic questions: Is existence meaningful, absurd, or both? How should I live my life? How do others fit into my life? What does death mean, if anything? In this course we will begin to explore these basic questions and look at some of the ways others have answered them.

HS 360 Passion and Reason  
3 Credits, Fall/Spring
An introduction to some of the philosophical and psychological theories about the nature and interrelationship of emotions and reason; how both reason and emotions fill out our lives; and what we can learn about ourselves from our emotional lives.

HS 360 Existentialism  
3 Credits, Fall/Spring
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.

HS 381 Research Writing  
3 Credits, Fall/Spring
Students in research writing will design and implement a semester-long individual research project of their choice. The class is designed to guide students through the investigation and writing process, including experimenting with library, internet, and interview research techniques while honing skills at developing strong inquiry questions, analyzing sources, and integrating multiple perspectives. The research project will culminate in a multi-draft written product, through which students will explore writing in a print or digital medium of their choice (i.e. academic paper, website, proposal, etc.). By focusing on a medium of their choice, students will choose the type of writing that best presents their research to the audience with whom they want to share their discoveries. Course emphases will include writing effectively for different audiences and purposes, developing skills at assessing a written work-in-progress and providing feedback, trying out various research methodologies, and building confidence in writing and research skills.

HS 496 Tutorial Study  
2-3 Credits
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.

HS 497 Group Study  
1-3 Credits
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 students per course. Students may not enroll in more than one Group Study per semester.

HS 498 Independent Study  
1-4 Credits
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. Credits vary between 1 and 4.
<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
<th>Departments</th>
<th>Degrees and Institutions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Raymond Maxwell</td>
<td>Interim Chair</td>
<td>Humanities &amp; Sciences Faculty</td>
<td>MA University of Wisconsin, BA Western Washington University</td>
</tr>
<tr>
<td>Corinne Adler</td>
<td>Adjunct Instructor</td>
<td>Integrated Studies</td>
<td>PhD University of Washington, MA University of Colorado at Boulder, BS Wesleyan University</td>
</tr>
<tr>
<td>Renee Agatsuma</td>
<td>Assistant Professor</td>
<td>Foundation Year Program</td>
<td>PhD University of Washington, MA University of Washington, BA Western Washington University</td>
</tr>
<tr>
<td>Lauren Besson</td>
<td>Professor</td>
<td>Political Science</td>
<td>PhD University of Washington, MA University of Washington, BA Brown University</td>
</tr>
<tr>
<td>Jack Delap</td>
<td>Adjunct Instructor</td>
<td>Wildlife Science, Urban Ecology</td>
<td>PhD Candidate University of Washington, MS Colorado State University at Fort Collins, BA Pitzer College</td>
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<tr>
<td>Ellen Forney</td>
<td>Adjunct Instructor</td>
<td>Comic Arts</td>
<td>BA Wesleyan University</td>
</tr>
<tr>
<td>John Hagman</td>
<td>Associate Professor Ranked Adjunct</td>
<td>History, Integrated Studies</td>
<td>MA University of Chicago, BA University of Washington</td>
</tr>
<tr>
<td>Tanya Matthews</td>
<td>Associate Professor &amp; First Year Specialist</td>
<td>Foundations, Integrated Studies, Linguistics</td>
<td>PhD Cornell University, MA Cornell University, BA University of Utah</td>
</tr>
<tr>
<td>Charles Morrison</td>
<td>Adjunct Instructor</td>
<td>Integrated Studies</td>
<td>MA University of Missouri at Kansas City, BA University of Missouri at Kansas City</td>
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<tr>
<td>Subramanian Ramachandran</td>
<td>Adjunct Instructor</td>
<td>Physics</td>
<td>PhD University of Washington, MS Birl Institute of Technology and Science, MTech Indian Institute of Technology, MS Wayne State University, Detroit</td>
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<tr>
<td>Paul Rasmussen</td>
<td>Adjunct Instructor</td>
<td>Political Philosophy</td>
<td>PhD University of Toronto, MA University of Toronto, BA University of Chicago</td>
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<tr>
<td>Rebeca Hughes</td>
<td>Adjunct Instructor</td>
<td>History</td>
<td>PhD University of Washington, MA Central Connecticut State University, BA Trinity University</td>
</tr>
<tr>
<td>Matthew Jacobson</td>
<td>Adjunct Instructor</td>
<td>Psychology</td>
<td>PhD Universidad Autonoma de Barcelona, Spain, MS Western Washington University, BS Western Michigan University</td>
</tr>
<tr>
<td>Joanne Leegant</td>
<td>Adjunct Instructor</td>
<td>Fiction Writing</td>
<td>MFA Creative Writing Vermont College, JD Boston University, AB Harvard University</td>
</tr>
<tr>
<td>Katarina Marshall Lalish</td>
<td>Adjunct Instructor</td>
<td>Biological Oceanography</td>
<td>PhD Candidate University of Washington, MA University of Washington, BA Occidental College</td>
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<tr>
<td>Rebecca Rivera</td>
<td>Adjunct Instructor</td>
<td>Anthropology</td>
<td>PhD University of Washington, MA University of Washington, BA University of Maryland</td>
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<tr>
<td>Nathan Roberts</td>
<td>Adjunct Instructor</td>
<td>History</td>
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<tr>
<td>Terrence Schenold</td>
<td>Adjunct Instructor</td>
<td>Literature, Game Studies</td>
<td>PhD Candidate University of Washington, MA University of Washington, BA Whittier College</td>
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<tr>
<td>Christine Sumption</td>
<td>Associate Professor</td>
<td>Foundation Year</td>
<td>MFA University of Washington, BFA University of Montana</td>
</tr>
<tr>
<td>Katherine Greenland Trelstad</td>
<td>Assistant Professor</td>
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<td>MA Antioch University, BA The Evergreen State College</td>
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<tr>
<td>Amber True</td>
<td>Adjunct Instructor</td>
<td>Integrated Studies</td>
<td>PhD (ABD) Michigan State University, MA Western Washington University, BA Western Washington University</td>
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<tr>
<td>Ariel Wetzel</td>
<td>Adjunct Instructor</td>
<td>Expository Writing, Research Writing</td>
<td>PhD University of Washington, MA Western Washington University, BA Western Washington University</td>
</tr>
<tr>
<td>John Kendall Wilson</td>
<td>Professor</td>
<td>History and Theory of Performance Art</td>
<td>MA Antioch University, MA University of California at Los Angeles</td>
</tr>
<tr>
<td>Nadya Zimmerman</td>
<td>Associate Professor</td>
<td>Mathematics, English, Musicology</td>
<td>MA University of California at Los Angeles, BA University of California at Berkeley</td>
</tr>
</tbody>
</table>
The Art program is an integrated model, intertwining studio work, critical/historical studies and humanities/sciences. Students’ placement in the program is dependent on portfolio review and transfer credits.

All students entering the Art Department are required to purchase a laptop, and each discipline within the department has recommended computer hardware and software specifications. The estimated cost is $2,000–$3,000 for the computer and software. Refer to the Cornish Website for information: http://www.cornish.edu/art/laptop_policy/

Graduates of the Art Department are expected to achieve the following learning outcomes:

- Integrate concepts, criticality, and context to arrive at informed outcomes.
- Be resilient, adaptive, and informed to apply aptitudes and skills in response to shifting contexts.
- Structure an innovative, emergent practice with intentionality in an individual and/or collaborative voice.
- Implement advanced professional practice strategies.
- Situate work within a community of practice that recognizes ideological awareness and plurality.
- Communicate effectively across diverse platforms and media.

Art (Studio + Critical & Contextual Studies)  
Humanities & Sciences  
College Electives  
Total Credits for a BFA Degree in Art  

### Model Program

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### Course Descriptions

**AR 223 Sophomore Studies I: Studio**  
9 Credits, Fall  
AR223 is a 15-week unit taught through a sequence of modules. Art faculty will collaboratively teach through rotational modules that include Practicum based learning and Hybrid Studio, drawing on their discipline perspectives in relationship to the Unit Theme of Resistance. Students will engage in the exploration of key ideas and practices in contemporary art today (e.g. Intervention, Appropriation, Social Practice and Curatorial practices). The exchange of thinking through making and making through thinking is the platform to further develop contextually informed work and a situated practice. Students will develop an understanding of interdisciplinary exchange and an engagement with how performative strategies intersect with visual arts structures.

As an integrated component to AR223, the course includes an Artist Trust Professional Practice, Part 1 program, which is a comprehensive survey of professional practice skills, knowledge and information. This hand-on, interactive curriculum taught by professionals in the field of visual art covers a range of topics including: goal setting, all components of an artist’s portfolio (cover letter, images, resume, artist statement, biography), submitting proposals and grant applications, finding and creating exhibition opportunities. This dynamic program also includes biweekly “lab” time with a professional artist in order to develop all of the essential components of the artist’s portfolio, which will be completed by the end of the semester.

**AR 224 Sophomore Studies 2: Studio**  
6 Credits, Spring  
AR224 is a 15-week course taught through a sequence of modules. Students will engage in a 5-week module Interdisciplinary Field 2. Students
will work in collaborative groups towards the development of a shared piece of work. This module will be co-taught by faculty representing the broad disciplinary domains of the performing and visual arts, in relationship to the Unit Theme of Adaptation. This learning experience will provide an exciting platform to explore the spaces that exist between and beyond disciplinary limits. Students will develop an understanding of interdisciplinary exchange and an engagement with how performative strategies intersect with sonic and visual structures.

In weeks 6-15, Art faculty will collaboratively teach across four thematic modules, drawing on their discipline perspectives in relationship to the Unit Theme of Adaptation. Students will select one of the thematic module choices to develop as a research-led studio based project, embedding practice within discourse. Students will engage in the exploration of key ideas and practices in contemporary art today (e.g. Intervention, Appropriation, Social Practice and Curatorial Practices). The exchange of thinking through making and making through thinking is the platform to further develop contextually informed work and a situated practice.

AR 233 Sophomore Studies I: C&CS
3 Credits, Fall
AR 233 is a 15-week unit taught through a sequence of rotational modules. Critical & Contextual Studies (C&CS) faculty will work in a multi-member team drawing on their discipline perspectives in relationship to the Unit Theme, Resistance. Students’ understanding of historical & critical studies will be developed through their participation in lectures, seminars, tutorials, visiting artists program and gallery and museum visits. C&CS supports students to develop the ability to research and understand their practice within a contemporary and historical cultural context. This unit will also enable students to develop verbal, written and presentation skills. Students will participate in the process of knowledge acquisition and creation through a research process supported by lectures, seminars and writing.

AR 234 Sophomore Studies II: C&CS
3 Credits, Spring
AR 234 is a 15-week unit taught through a sequence of rotational modules. Critical & Contextual Studies faculty will work in a team drawing on their discipline perspectives in relationship to the Unit Theme of Adaptation. Students will gain an increased understanding of art historical contexts that are global, historical, and contemporary as well as research and creative methods. Students will explore those contexts and methods in connection with their artistic practice. By working through analytical exercises and questions, students will develop an awareness of language as an artistic resource and influence. Students will apply these skills through their participation in lectures, seminars, museum visits, and presentations. They will also have the opportunity to practice their deepening knowledge of communicative subtlety in a variety of informal and formal writing assignments.

HS 213 Sophomore Studies I: H&S & HS 214 Sophomore Studies II: H&S
3 Credits, Fall/Spring
HS 213 is a 15-week unit drawing on disciplinary perspectives from the humanities and social sciences in relation to the Unit Theme. Learning experiences will include lectures, discussion seminars and workshops. Students will move more deeply in the inquiry process and engagement with inquiry outcomes, expository writing outcomes and quantitative reasoning outcomes.

AR 246 Internship 1-3 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 324 Junior Studies 2: Studio
6 Credits, Spring
Communities of Practice
AR 324 is a 15-week unit that focuses on the development of a students’ emergent critical practice within a community of artists. At the beginning of the unit, a number of faculty-led practice clusters will be formed and defined through shared research interests and approaches to creative production. Students will choose their cluster group, which will be agreed upon by the Studio Year Coordinators. Students will instigate a program of self-directed work via a written proposal, visual presentation (identifying content, context, working methodologies and technical skill acquisition), and track their thinking and making through documentation. Work in progress sessions with formative review will be embedded in the learning experience and take place weekly. This process will lead to the development of a body of work that students will present, perform, exhibit, install, or screen at the unit’s summative assessment point. The function of the practice cluster group will be to operate as a resource and sounding board, providing continuous feedback via group/individual tutorials, work in progress reviews, seminars, and critiques. Towards the end of the semester, juniors will have an opportunity to assist seniors in the development and installation of the BFA Exhibition.

AR 333 Junior Studies I: C&CS
3 Credits, Fall
The Thesis Seminar: Research & Writing
AR 333 is a 15-week unit that provides seminar options that will support self-directed research and the identification of a thesis topic. Critical & Contextual Studies faculty alongside the Writing Center and library, will work as a team forming these thesis seminar groups. Students will discuss readings, share research methods and challenges, and provide peer feedback on written drafts and presentations. Guest speakers and group visits to university and museum libraries, bookstores and
writers’ readings will be integrated. Students will produce written work that will provide the basis for the extended thesis in following semesters. Students will practice writing for a range of rhetorical contexts (formal and informal).

**AR 334 Junior Studies II: C&CS**
3 Credits, Spring

The **Thesis Seminar: Research & Writing**
AR 334 is a 15-week unit that supports self-directed research and the identification of a thesis topic. Students will augment their knowledge of contemporary, global, and historical art and will explore those contexts in relation to their own practice. Students will focus on developing professional practices of research, synthesizing ideas, contextualizing personal practice, and using available resources efficiently. Critical & Contextual Studies faculty, Writing Center faculty, and library faculty will work as a team to produce an immersive research and writing experience. Students will work with informal and formal art-related writing genres, share research methods and challenges, and provide peer feedback on written drafts and presentations. Students will build a process portfolio that will feed into the extended thesis in following semesters.

**AR 423 Junior Studies I: Studio**
9 Credits, Fall

AR 423 is a 15-week unit that focuses on the development of a student’s emergent critical practice within a community of artists. At the beginning of the unit, a number of faculty-led practice clusters consisting of both juniors and seniors will be formed and defined through shared research interests and approaches to creative production. Students will choose their cluster group, which will be agreed upon by the Studio Year Coordinators. This process will facilitate the development of a cohesive body of work that will contribute to the larger BFA Thesis Exhibition. Students will instigate a program of self-directed work via a written proposal, visual presentation, and track their thinking and making through documentation. Work in progress sessions with formative review will be embedded in the learning experience and take place on a regular basis.

**AR 424 Senior Studies 2: Studio**
12 Credits, Spring

AR 424 is a 15-week unit that will focus on self-directed project development (individual or collective) including critical and historical research in the contextualization of artistic goals and practice. Students will be expected to situate their practice within wider social, cultural, intellectual or institutional terms; as a professional practice; and in relationship to audience. This process will facilitate the development of a cohesive body of work that will contribute to the larger BFA Thesis Exhibition. Students will instigate a program of self-directed work via a written proposal and visual presentation, and track their thinking and making through documentation. Project development is supported through individual and group tutorials with faculty and peers, seminars (selected readings and discussion), writing workshops, field trips, social and critical interactions, guest speakers and curatorial studio visits. Work in progress sessions with formative review will be embedded in the learning experience and take place on a regular basis.

**AR 433 Senior Studies I: C&CS**
2 Credits, Fall/Spring

AR 433 is a 15-week unit that supports self-directed research and writing, resulting in an extended thesis at the end of the semester. Students will develop a set of ideas, terms, contexts, and references that shed light on their work and creative practice(s). Students will augment their knowledge of art history and theory through independent research and will explore those contexts in relation to their own practice. Students will focus on developing professional practices of research, synthesizing ideas, contextualizing personal practice, and using available resources efficiently. Critical & Contextual Studies faculty and library faculty will work as a team to produce an immersive research and writing experience. Students will work with informal and formal art-related writing genres, share research methods and challenges, and provide peer feedback on written drafts and presentations.

**AR 496 Tutorial Study**
2–3 Credits, Fall/Spring

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 an Tutorial Study application to the Registrar. This course meets once a week for the full semester.

**AR 497 Group Study**
1–3 Credits, Fall/Spring

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.

**AR 498 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. Prerequisites: senior standing and permission from Department Chair. Credits vary between 1 and 4.
ART FACULTY

DAWN GAVIN Visual Arts (ADFM)
Interim Chair
MFA Duncan of Jordanstone College of Art, BFA Duncan of Jordanstone College of Art

BONNIE BIGGS Professor
MFA Massachusetts College of Art, BFA Virginia Commonwealth University

ROBERT CAMPBELL Professor
MFA California Institute of the Arts, BFA California Institute of the Arts

DAWN CERNY Assistant Professor
MFA Bard College, BFA Cornish College of the Arts

ELIZABETH DARROW Associate Professor
Critical & Contextual Studies
PhD University of Washington
MA University of Washington

GAYLE CLEMANS Associate Professor
PhD University of Washington,
MA University of Washington

MELISSA FELDMAN Assistant Professor
Critical & Contextual Studies Faculty
MA Institute of Fine Arts, New York University
BS Tufts University

CABLE GRIFFITH Assistant Professor
Interdisciplinary Studio Coordinator, Year 4
MFA University of Washington
BFA with a Minor in Art History, Boston University

NATALIE PFISTER RIHA Assistant Professor
Interdisciplinary Studio Coordinator, Year 2
MA School of the Art Institute of Chicago
BA School of the Art Institute of Chicago

ROBERT RHEE Assistant Professor
MFA Columbia University
BA Yale University

RUTH TOMLINSON Associate Professor
MFA University of Washington,
BA The Evergreen State College

PRESTON WADLEY Professor
MFA University of Washington
BFA Otis College of Art and Design

DAN WEBB Adjunct Instructor
BFA Cornish College of the Arts

RESOURCES LAB MANAGER

ALISTAIR McMEEKIN

RESOURCES LAB TECHNICIANS

CASEY CURRAN
TORY FRANKLIN
ERIC HOLDEN
ROB LUTZ
NICK STROBELT
BRADLEY TAYLOR
WINNIE WESTGARD
ILANA ZWESCHI
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.

Graduates of the Dance Department at Cornish College of the Arts are expected to achieve the following learning outcomes:

• Proficient dance technique that integrates physical mastery, somatic awareness, conceptual understanding, emotional investment and musicality.

• Broad and stylistically versatile performance skills that are adaptable to diverse artistic endeavors, including intentional clarity, emotional engagement, physical investment and technical specificity.

• Ability to make compositional choices by integrating craft with clear artistic vision and creative investigation.

• Broad applicable knowledge of the practices, theories, histories and pedagogies of dance.

• Knowledge of the body, understanding of personal physical facility and strategies for self-care.

• Knowledge of technical theater, concert production and professional administrative practices.

• A personal aesthetic direction shaped by individual interests and passions, knowledge of professional options and realistic self-assessment.

• Capacity to form and articulate ideas and opinions, verbally and in writing, through analysis, reflection and synthesis.

• Maturation developed through reflection, self-directed learning and synthesis of diverse areas of knowledge, fostering responsibility, accountability and a sense of self.

### FIRST YEAR

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<td>or DA 132 Technical Production for Dance*</td>
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### SECOND YEAR

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<td>DA 481 Teaching Methods</td>
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<td>Dance Electives</td>
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<td>DA Technique Electives or Performance</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 College Electives.

¹ Advanced Dance Studies: DA 352 Advanced Choreography, DA 354 Advanced Improvisation, DA 482 Teaching Creative Movement, or an additional semester of Ballet or Modern Technique.
ACCELERATED DEGREE PROGRAM

The Dance Department’s Accelerated Degree Program offers select students the opportunity to complete their BFA in Dance in three years with some summer study. Qualified students are invited to apply to the program following completion of their department audition and application. Qualification requirements include technical proficiency, a minimum high school GPA of 3.3 and a high level of commitment, motivation and maturity.

Dance 91
Humanities & Sciences 30
College Electives 6
Total Credits for a BFA 127
Degree in Dance

Students accepted into the Accelerated Dance Program are awarded 6 credits of Technique via Credit By Exam process.

FIRST YEAR FALL SPRING
Ballet 3 3
Modern Dance 3 3
DA 115–116 Movement Foundations 1 1
DA 150 Creative Foundations 1 –
DA 152 Compositional Practices – 2
DA 131 Lighting for Dance or DA 132 Technical Production for Dance* 2 –
DA Technique Electives 2 –
DA Technique Electives or Performance – 1
College Electives – 2
H&S Integrated Studies 6 6
Total Credits 18 18

SUMMER #1
H&S Course Work 3
H&S Course Work 3
Total Credits 6

Note: It is recommended that the student completes these credits the summer prior to enrolling at Cornish.

SECOND YEAR FALL SPRING
DA Ballet 3 3
DA Modern 3 3
DA 133 Rhythmic Fundamentals 2 –
DA 134 Listening to Music – 2
DA 205-206 Dance History 3 3
DA 219 Human Musculoskeletal Anatomy** 3 –
DA 220 Kinesiology – 2
DA 221 Compositional Practices 2 –
DA 252 Movement Analysis – 2
Technique Electives or Performance 2 –
H&S Course Work – 3
Total Credits 18 18

SUMMER #2
Dance Electives 4
DA 351 Compositional Practices 3 2
DA Technique Electives or Performance 1
Total Credits 7
Note: Course work transferred in through pre-approved accredited summer dance intensive.

THIRD YEAR FALL SPRING
DA Ballet 3 3
DA Modern 3 3
DA Advance Dance Studies*** – 3
DA Technique Electives or Performance 2 –
DA 435-436 Contemporary Issues in Dance 2 2
DA 467 Senior Project – 3
DA 481 Teaching Methods 2 –
College Electives – 4
H&S Course Work 3 –
H&S Course Work 3 –
Total Credits 18 18

* 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 College Electives.

** DA 219 Human Musculoskeletal Anatomy satisfies the H&S Science requirement.

*** Advanced Dance Studies: DA 352 Advanced Choreography, DA 354 Advanced Improvisation, DA 482 Teaching Creative Movement, or an additional semester of Ballet or Modern Technique.

PILATES MAT TEACHER CERTIFICATION

Dance students may earn a Certificate in Teaching Pilates Matwork by completing a Pilates Mat Intensive course in addition to fulfilling specific Dance degree requirements. The Intensive is offered in alternate years.

The Pilates Mat Teacher Certificate will be issued upon completion of the Pilates Mat Intensive course, plus completion of DA115, DA116, DA219, DA220, DA481, DA227 / Introduction to Pilates Mat. 265 class hours total are required for certification.

COURSE DESCRIPTIONS

DA 101 & DA 102 Ballet
3 Credits, Fall/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, Fall/Spring

DA 111 & DA 112 Modern Dance
3 Credits, Fall/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.

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DANCE COURSE DESCRIPTIONS (continued)

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

**DA 115 & DA 116 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 125 Jazz Dance: Beginning/Non-Majors**
2 Credits, Fall/Spring
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, Fall/Spring
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.

**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 135 Compositional Practices 1**
2 Credits, Spring
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 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 & DA 202 Ballet: Intermediate**
3 Credits, Fall/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 & DA 206 Dance History**
3 Credits, Fall/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-major students.

**DA 207 Pointe Technique & DA 208 Pointe Technique**
1 Credit, Fall/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 & DA 212 Modern Dance**
3 Credits, Fall/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, Fall/Spring
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, Fall/Spring
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.

(continued next page)
DA 224 Tap: Introduction  
1 Credit, Fall/Spring  
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, Fall/Spring  
Intermediate level of Jazz Dance technique, emphasizing jazz vocabulary and style, rhythmic and dynamic phrasing.

DA 227 Special Techniques  
1 Credit, Fall/Spring  
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, Fall/Spring  
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, Fall  
Screendance, or Dance Cinema, is distinguished from other film genres by its emphasis on the craft and composition of movement in the framed image, and through the articulate and intentional use of the camera in relationship to movement and choreography. This course provides students with basic, hands-on experience preparing for, shooting and editing a dance film that reflects their vision and voice. Students learn the vocabulary and general concepts involved in camera and video equipment use, video editing and dance composition for film, and gain a perspective on current and historic filmmaking through analytic viewing of contemporary dance films.

DA 231 Digital Dance Directed Studies  
2 Credits, Fall  
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 &  
DA 234 Gyrotonic® Training 2  
1 Credit, Fall/Spring  
Instruction in the Gyrotonic® exercise system, to enhance movement performance and prepare students to become Gyrotonic® trainers. The fall course is the equivalent of the first two stages of trainer preparation: private study and Progression 1. 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 253 Contact Improvisation  
2 Credits, Fall  
This course develops the fundamental physical and perceptual skills of contact improvisation: falling, rolling, giving and taking weight, moving efficiently in and out of the floor and communicating through touch. The course will provide warm-ups designed to facilitate suppleness, responsive bodies, exercises to impart and hone technical skills, and opportunities to integrate learning in open duet dancing.

DA 254 Improvisation Techniques  
1 Credit, Spring  
This course approaches improvisation as a mode of training, creative inquiry and performance. Students develop specific improvisation skills, are introduced to groundbreaking improvisational strategies within contemporary performance, and work towards collaboratively generating ensemble scores.

DA 257 Special Topics  
2 Credits  
Topics within dance and across artistic disciplines offered on a rotating basis.

DA 301 Ballet & DA 302 Ballet  
3 Credits, Fall/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 & DA 308 Pointe Technique  
1 Credit, Fall/Spring  
Intermediate/advanced pointe work for the female dancer, with emphasis on strength, speed, and control.

DA 309 & DA 310 Male Technique  
1 Credit, Fall/Spring  
Practical work with ballet vocabulary traditionally required of a male ballet dancer.

DA 311 & DA 312 Modern Dance  
3 Credits, Fall/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 325 Jazz Dance: Advanced  
1 Credit, Fall/Spring  
Advanced level of jazz dance technique, emphasizing jazz vocabulary and style, rhythmic and dynamic phrasing.

DA 335 Writing About Dance  
2 Credits, Fall/Spring  
This seminar course will focus on developing the skills needed for writing about dance in multiple contexts.
genres including essays, subjective self-observations, objective analytical observations, research papers, and artistic statements. Students will spend time during and outside of class generating drafts targeted to specific audiences and for various purposes.

**DA 351 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.  
*Fulfills Advanced Dance Studies requirement.*

**DA 352 Advanced Choreography**  
3 Credits, Fall/Spring  
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.

**DA 354 Advanced Improvisation**  
3 Credits, Fall/Spring  
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 & DA 362 Cornish Dance Theater**  
1-2 Credits(s), Fall/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 Rehearsal/Performance Senior Project**  
1-2 Credits, Spring  
Participation in Dance BFA Concerts as a performer.

**DA 401 Ballet & DA 402 Ballet**  
3 Credits, Fall/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 & DA 412 Modern Dance**  
3 Credits, Fall/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 415 & DA 416 Dance Professional Practices**  
2 Credits, Fall/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**  
1-3 Credits(s), 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.

**DA 481 Teaching Methods**  
2 Credits, Fall/Spring  
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, Fall/Spring  
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 Tutorial Study**  
2-3 Credits, Fall/Spring  
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.

**DA 497 Group Study**  
1-3 Credits(s)  
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 students per course. Students may not enroll in more than one Group Study per semester.

**DA 498 Independent Study**  
1-4 Credit(s)  
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

MOLLY SCOTT Interim Chair, Dance
MFA University of Colorado, Boulder
BA University of Oregon, Eugene

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

CORINNA BEFORT Adjunct Instructor
Introduction to Screeendance, Dance Professional Practices
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

CAROLINE GOODELL Adjunct Instructor
Rhythmic Fundamentals, Listening to Music
BFA Cornish College of the Arts,
Certified Rosen Method Practitioner,
Washington State Certified Counselor,
Licensed Massage Practitioner

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

JAMIE KARLOVICH Adjunct Instructor
Nonmajor Ballet
BFA Cornish College of the Arts

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

MARLO MARTIN Adjunct Instructor
Jazz Dance
BFA Western Michigan University

LODI MCCLELLAN Professor
Modern Dance, Modern Partnering, Teaching Methods
MFA University of Washington
BA Mount Holyoke College

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

JASON OHLBERG Visiting Faculty
Ballet, Men’s Technique, Ballet Partnering
MFA University of Washington,
BFA Cornish College of the Arts

FEVER ONE (Carter McGlasson) Adjunct Instructor
Hip Hop Dance
B-Boy and DJ, Rock Steady Crew

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

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

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Nonmajor Ballet
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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
DESIGN

MODEL PROGRAM
The Design program is an integrated model, intertwining studio work, critical/historical studies, and humanities/sciences. Students’ placement in the program is dependent on portfolio review and transfer credits.

INTERIOR ARCHITECTURE

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| DE 423 Senior Studies I: Studio | 9     | –      |
| DE 424 Senior Studies II: Studio | –     | 12     |
| DE 433 Senior Studies II: C&H Studies | 3     | –      |
| HS Continuing Studies | 3     | 3      |
| College Electives | 3     | –      |
| Total Credits | 15    | 15     |
DE 223 Sophomore Studies: Studio I  9 Credits, Fall
DE 224 Sophomore Studies: Studio II  6 Credits, Spring
DE 223 and DE 224 are directed 15-week units taught through three 5-week modules representing the major areas of practice in interactive design, motion design and graphic design. Each 5-week module culminates in a project outcome that incorporates appropriate concepts and skills relevant to the specific module and unit theme of Making Meaning. Students rotate through each module every 5 weeks in order to practice all three domains of design. Drawing practices exploring observational representation and communication of concepts run concurrently. Digital skills relevant to image creation and processing, time-based media, page layout and web development are developed through the 15-week unit. Humanities & social sciences and critical and contextual studies are integrated into the modules. A process book documenting process and final project outcomes demonstrate subject knowledge.

DE 227 Sophomore Studies: IA Studio I  9 Credits, Fall
This unit provides three modules: Module 1 - Introduction to IA Practices; Module 2 - Temporal Space & Light; Module 3 - Introduction to Forms & Human Activities. Each Module introduces the language of the built-environment and its spatial and formal elements. Students 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 Modules 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. During the 15-week course, students will observe & create projects comprised of evidence based 2D & 3D design in a variety of medias including film & photography. Projects Problems are designed to understand environmental spaces, materials & objects while also gaining knowledge of basic social & psychological meanings of well-being, esthetics, & innovations of interior architecture.

DE 233 Sophomore Studies: C&CS I & DE 234 Sophomore Studies: C&CS II  3 Credits, Fall/Spring
DE 233 is a 15-week unit taught parallel to the sequence of rotational studio modules. Critical & Contextual Studies faculty will draw on discipline perspectives in relationship to the Unit Theme. Students’ understanding of historical & critical studies will be developed through their participation in lectures, seminars, tutorials and visiting lecturers. C&CS supports students to develop the ability to research and understand their practice within a contemporary and historical cultural context. This unit will also enable students to develop verbal, written and presentation skills. Students will participate in the process of knowledge acquisition and creation through a research process supported by lectures, seminars and writing.

HS 213 Sophomore Studies I: H&S & HS 214 Sophomore Studies II: H&S  3 Credits, Fall/Spring
HS 213 and HS 214 are 15-week units drawing on disciplinary perspectives from the humanities and social sciences in relation to the Unit Theme. Learning experiences will include lectures, discussion seminars and workshops. Students will move more deeply in the inquiry process and engagement with inquiry outcomes, expository writing outcomes and quantitative reasoning outcomes.

DE 323 Junior Studies: Studio I & DE 324 Junior Studies: Studio II  6 Credits, Fall/Spring
DE 323 and DE 324 are taught in 15-week semesters through three 5-week modules that represent the major areas of practice: interactive design, motion design and graphic design. Each 5-week module identifies appropriate concepts and skills relevant to each area and develops a project outcome in that area. Junior-level students are a cohort, and create individual projects and collaborative projects based on the single-module theme of Systems. Students work with 3 core faculty representing the areas of interactive design, graphic design and motion design as well as with a pool of adjunct faculty that provides specialization in: 2D animation, 3D animation, illustration, printmaking, typography, product and packaging, book arts, comics and apparel/wearables. The modules are integrated into the 15-week semester theme. Critical + Contextual studies are embedded into projects. Students research natural, social and aesthetic systems and their historical evolutions. A process book documents student process and final outcomes to demonstrate subject knowledge.

DE 327 Junior Studies: IA Studio I & DE 328 Junior Studies: IA Studio II  6 Credits, Fall/Spring
This unit provides three modules: Module 1 - Introductions to Public Spaces & IA Practices; Module 2 - Community Outreach & Accessibility; Module 3 - Community Design & Impacts developed for small-scale buildings with varying degrees of contextual complexity. This Unit is a comprehensive exploration of problem identification that includes research, programming, preliminary space planning and design development for a non-profit organization. Students will be sensitive to the projects economic & growth constraints within each Module. Students develop full scope projects ranging from charitable, educational, scientific, religious sites and agencies. Emphasizes on understanding design as an analytical process extends from programmatic analysis to a formal development of design ideas. Projects design small-scale buildings with a variety of programming complexities including custom materials & furnishings. Students experience local, regional & global non-profit trends as advocates for citizenship & social responsibility awareness.

DE 333 Junior Studies: C&CS I & DE 334 Junior Studies: C&CS II  3 Credits, Fall/Spring
DE 333 is a 15-week unit taught through a sequence of rotational modules. Critical & Contextual Studies faculty will draw on discipline perspectives in relationship to the Unit Theme. Students’ understanding of historical & critical studies will develop as they participate in lectures, seminars, tutorials and talks with visitors. C&CS supports students in developing their abilities in research and understanding of the larger arenas in which design takes place, placing practice within a contemporary and historical cultural context. This unit also includes student development in verbal, written and presentation skills. Students will participate in the process of knowledge acquisition and creation through a research process supported by lectures, seminars and writing.

DE 337 Junior Studies: IA C&CS I  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. Note: (continued next page)
DESIGN COURSE DESCRIPTIONS (continued)

This course can satisfy H&S elective or College elective requirements for non-majors.

DE 338 Junior Studies: IA C&CS
3 Credits, Spring
History of Architecture, Interiors and Objects in the twentieth century to present reflect societal changes and directions. This unit explores the global design history of style, production, materials & use of objects & interior architecture. Lecture format, field trips with selected areas of research.

DE 418 Design Internship
1–6 Credits, Fall/Spring
Design Internship. Arrange with Department Chair. Department authorization required.

DE 423 Senior Studies: Studio I
9 Credits, Fall
& DE 424 Senior Studies: Studio II
12 Credits, Spring
DE 423 and DE 424 are taught through 15-week semesters of three 5-week modules which divide into research, presentation and production of a self-authored capstone degree project. Senior level students are cohort-based. As students develop their self-defined projects, they are mentored by core faculty and adjunct faculty specializing in such areas as 2D animation, 3D animation, illustration, printmaking, typography, product and packaging, book arts, comics and apparel/wearables. The modules are integrated into the 15-week semester theme Ecosystems. Critical + Contextual studies integrates into individual projects, furthering understanding of research methodologies and personal writing style. A process book documents process and final outcomes that demonstrate agency.

DE 427 Senior Studies: IA Studio I
9 Credits, Spring
& DE 428 Senior Studies: IA Studio II
12 Credits, Spring
This unit provides two modules: Module 1 - five-week project that develops solutions incorporating environmentally sound, cost effective and responsible design methods; Module 2 - ten-week project illustrating a synthesis of complex systems in functional & sustainable designs. This Unit allows the culmination of all skills learned to unfold into a comprehensive, evidence-based investigation, facilitating a critical look at self-defined criteria within two Module Projects. This senior level unit surveys & researches global trends that may influence clients. Students research and analyze the current state of the design industry including architecture, products, arts and media in preparation for their Research Capstone Project.

433 Senior Studies: C&CS  3 Credits, Fall
DE 433 is a 15-week unit taught through a sequence of rotational modules. Critical & Contextual Studies faculty will draw on discipline perspectives in relationship to the Unit Theme. Students' understanding of historical & critical studies will develop as they participate in lectures, seminars, tutorials and talks with visitors. C&CS supports students in developing their abilities in research and understanding of the larger arenas in which design takes place, placing practice within a contemporary and historical cultural context. This unit also includes student development in verbal, written and presentation skills. Students will participate in the process of knowledge acquisition and creation through a research process supported by lectures, seminars and writing.

DE 496 Tutorial Study
2-3 Credits, Fall/Spring
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.

DE 497 Group Study 1-3 Credits, Fall/Spring
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 students per course. Students may not enroll in more than one Group Study per semester.

DE 498 Independent Study 1-4 Credits
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.
DESIGN FACULTY

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

ROBIN AVNI  Adjunct Instructor
UX Design

JESSE BELKNAP  Adjunct Instructor
Interior Design
MA University of Washington

SUSAN BOYE  Professor
Design Fundamentals, Drawing
MFA Washington State University,
BA Washington State University

RICKY CASTRO  Adjunct Instructor
Visual Communication Design, Motion Design
BFA California State University at Fullerton

SALLY ANN CORN  Adjunct Instructor
Interior Architecture

STACEY CRUMBACKER  Adjunct Instructor
Interior Architecture

TIFFANY DE MOTT  Assistant Professor
Visual Communication Design, Motion Design
MFA Rhode Island School of Design,
BFA Rutgers University

JAKE FENNELL  Adjunct Professor
Indie Games

ELLEN FORNEY  Adjunct Instructor
Comic Arts
BA Wesleyan University

PAM GLAVANI  Adjunct Instructor
Design History

TYLER JACOBSEN  Adjunct Instructor
Web Publishing

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

CHRIS JULIAN  Adjunct Instructor
NS Workshop

JOE KENT  Adjunct Instructor
Interior Architecture

JACOB KOHN  Professor
Design Fundamentals, Drawing
MFA University of Wisconsin/Madison,
BS University of Wisconsin/Milwaukee

ESTHER LOOPSTRA  Adjunct Instructor
UX Design

ANA SOFIA MARIZ  Adjunct Instructor
Typography

KAREN MCCLURE  Adjunct Instructor
UX Workshop

JULIE MYERS  Associate Professor
Interior Design
MFA School of the Art Institute of Chicago,
BFA School of the Art Institute of Chicago

CAMERON NEAT  Adjunct Instructor
Visual Communication
MFA Rhode Island School of Design,
BFA Cornish College of the Arts

ROBYNNE RAYE  Adjunct Instructor
Visual Communication Design
BA Western Washington University

NICHOLAS ROBERTSON  Adjunct Instructor
Interior Architecture

KATIE TRELSTAD  Associate Professor
Critical and Contextual Studies

JUNICHI TSUNEOKA  Adjunct Instructor
Visual Communication Design
BFA Cornish College of the Arts,
BFA Waseda University, Tokyo

GENEVIEVE GAISER TREMBLAY  Resident Research Fellow
Motion Design, History of Motion Design
MFA Massachusetts College of Art,
BFA Carnegie Mellon University

TONY WHITE  Adjunct Instructor
Motion Design
East Ham Technical College
FILM + MEDIA

MODEL PROGRAM

The Film+Media program is an integrated model, intertwining studio work, critical/historical studies and humanities/ sciences. Students’ placement in the program is dependent on portfolio review and transfer credits.

FILM + MEDIA (Studio + Critical & Contextual Studies)

Humanities & Sciences 30

College Electives 6

Total Credits for a BFA 120

Degree in Film+Media

FIRST YEAR

FOUNDATION FALL SPRING

FN 123 Foundation Studies I: Studio 9 –

FN 124 Foundation Studies II: Studio – 9

FN 133 Foundation Studies I: C&CS Studies 3* –

FN 134 Foundation Studies II: C&CS Studies – 3

HS 113 Foundation Studies I: H&S 3 –

HS 114 Foundation Studies II: H&S – 3

Total Credits 15 15

*Counts towards H&S requirements

SECOND YEAR FALL SPRING

FM 223 Sophomore Studies I: Studio 9 –

FM 224 Sophomore Studies II: Studio – 6

FM 233 Sophomore Studies I: C&CS Studies 3 –

FM 234 Sophomore Studies II: C&CS Studies – 3

HS 213 Sophomore Studies I: H&S 3 –

HS 214 Sophomore Studies II: H&S – 3

College Electives – 3

Total Credits 15 15

THIRD YEAR FALL SPRING

FM 323 Junior Studies I: Studio 9 –

FM 324 Junior Studies II: Studio – 6

FM 334 Junior Studies II: C&CS Studies – 3

HS Continuing Studies 3 6

College Electives 3 –

Total Credits 15 15

FOURTH YEAR FALL SPRING

FM 423 Senior Studies I: Studio 9 –

FM 424 Senior Studies II: Studio – 12

FM 433 Senior Studies: C&CS Studies 3 –

HS Continuing Studies 3 3

Total Credits 15 15

COURSE DESCRIPTIONS

FM 223 Sophomore Studio I

This class will introduce students more thoroughly to storytelling and style in film and provide them with practical opportunities throughout the term to make their own work. We will study visual storytelling in experimental, documentary and narrative filmmaking, and over the weeks of the semester we will learn the rules of the ‘continuity’ system as well as the value of seeking alternatives to it. We will take up each form in approximate five-week blocks, studying classic films each week to better understand how the greatest filmmakers have achieved their effects and then taking what we have learned to practice aspects of filmmaking. We will start with the shot — a shot, some say, is a thought, an idea alone worth more consideration that it is usually given — and go on to explore how shots are cut together in commercial filmmaking, in classic arthouse films, and in radical experiments. From shots and cuts we will explore camera angles, camera movement, sound, light, acting for the camera, and editing. Filmmaking students will learn how to make work alone, in pairs, and in groups as part of this apprenticeship in filmmaking, and by the end of the semester will have arrived at a deeper understanding of the rules of cinema and discovered some of the aesthetic power that comes from breaking those rules. Note: this class is offered with FM 323, Junior Studio; classes will be structured similarly with assignments varying.

FM 224 Sophomore Studio II

This class is a thoroughgoing investigation of film narrative, with an emphasis on screenwriting, cinematography, and sound design. Work from the fall semester will be carried over to the spring, with sessions focused on understanding and applying the visual language of three masters of film (drawn from among Michelangelo Antonioni, Jean-Luc Godard, Wong Kar-Wai, Chantal Akerman, Howard Hawks, Hou Hsiao-Hsien, Charlie Chaplin, Yasujiro Ozu, Andrei Tarkovsky, Robert Bresson, Carl Theodore Dreyer, Wes

(continued next page)
Anderson). Students will study classic screenplays in preparation for writing short scripts of their own, then prep their own films in phases that involve pre-production, casting, the development of the film’s overall look and feel, shooting, and editing. In this final stage students will work with local experts in sound design and be introduced to professional aspects of the many layers of a film’s sound, which are key to any experience of film. Throughout the semester, in labs, students will have opportunities to learn pieces of filmmaking more deeply, including nuances of camera movement such as tracking, dolly and follow shots. Note: this class combines Sophomore and Junior classes. Classes will be structured similarly with assignments varying.

**FM 423 Senior Studio I**

*9 Credits, Fall*

This first semester of the final year asks students to create the most significant pieces in their portfolio, ones that show sophistication in narrative, production (the look and feel of the film), and post-production, which includes finished editing on picture and sound and title design. We will have regular master classes in color correction, sound sweetening, art direction, and more intimate work with experts in working with actors. We will take up the work of two major living filmmakers not explored in sophomore or junior years, with an eye to present languages and new platforms for exhibition. Rough cuts of projects will be a regular part of the classes, including an end-of-semester screening of work open to the Cornish community at large.

**FM 424 Senior Studio II**

*12 Credits, Spring*

Students will continue to work on senior thesis projects, exploring the practicalities and challenges of new distribution models. Students will take master classes in production, line production (budgeting), and distribution, and their work concentrate on preparing for more than one distribution platform. Students will submit work to local, regional and national festivals, and experts will be invited in to look at portfolios of work formally. Final professional reels will be produced and presented as part of the final Expo in May.

**FILM+MEDIA FACULTY**

**LYALL BUSH**  *Interim Program Leader*

MA Rutgers University  
BA Concordia University

**BERNARD MANN**  *Adjunct Instructor*

BFA NYU Tisch School of the Arts

**ELIZABETH DARROW**  *Associate Professor*

Critical & Contextual Studies  
PhD University of Washington  
MA University of Washington

**CHARLES SCHAFFER**  *Adjunct Instructor*

Film History  
PhD University of Minnesota  
MA University of Minnesota  
BA University of Washington

**MELISSA FELDMAN**  *Assistant Professor*

Critical & Contextual Studies  
MA Institute of Fine Arts, New York University  
BS Tufts University
The Music 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.

Graduates of the Music Department at Cornish College of the Arts are expected to achieve the following learning outcomes:

- Demonstrate proficiency in general musicianship—piano skills, sight-reading, sight-singing, rhythmic skills, and theory.
- Development of technical mastery of an instrument or voice; control of compositional technique.
- Broad knowledge of the practice, theory, history, and production of music, with different areas of expertise expected of students in each of the three majors (instrumental, vocal, and composition) and in specific areas of concentration.
- Development of a sense of artistic self—not just knowing how to make the music, but knowing why one is making it.
- Understanding of the business skills necessary to support one's artistic life.
- Stylistically versatile performance skills and openness to experimentation and innovation.
- Respect for traditional forms and ways of making music across a range of styles.
- Excellent verbal and written communication skills, including the ability to critique one's own work and that of one's colleagues constructively.
- Excellent collaborative skills, including constructive interpersonal rehearsal and management techniques.
- Highly developed critical thinking skills.
- Capacity for self-reflection and integration of diverse knowledge areas.
- Rigorous work ethic and self-discipline.

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## MUSIC MODEL PROGRAM (continued)

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### Classical Piano

**Music Credits**: 92

**HS Credits**: 30

**College Electives**: 6

**Total Credits for a Bachelor of Music Degree**: 128

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**Music Credits**: 92

**HS Credits**: 30

**College Electives**: 6

**Total Credits for a Bachelor of Music Degree**: 128
An introduction to foundational music theory and notation such as key signatures, clefs, pitch, note values, rhythm, and elementary harmony, as well as developing the ability to sing and transcribe individual pitches, musical intervals, rhythms, and major and minor scales.

MU 125 Eartraining I & MU 126 Eartraining II  2 Credits, Fall/Spring
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 sing 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 151 Composition Colloquium I  1 Credit, 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. 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, 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.
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, 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 & MU 166 Piano II** 1 Credit, Fall/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 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
50 minutes of instruction per week. Individual instruction is offered for all instruments, voice, and composition.

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

**MU 209 Performance Studio & MU 210 Performance Studio**
1 Credit, Fall/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
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, 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 229 Music Technology Special Topic 2 Credits, Fall/Spring
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, and MIDI orchestration and scoring.

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 241 Vocal Jazz Standards I & MU 242 Vocal Jazz Standards II 2 Credits, Fall/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, trading 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 rhythmic 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, 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, 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 study 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 stimulate our own creative process. Satisfies Music History requirement. NOTE: This course can satisfy H&S elective requirements for non-major students.

MU 265 Piano III &
MU 266 Piano IV 1 Credit, Fall/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 273 Chamber Music Ensemble II
2 Credits, Fall/Spring
An ensemble of mixed and flexible instrumental chamber music for students with moderate 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 281 Italian Language I &
MU 282 Italian Language II
3 Credits, Fall/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 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. NOTE: This course can satisfy H&S elective requirements for non-major students.

MU 283 French Language I &
MU 284 French Language II
3 Credits, Fall/Spring
An introductory course in the French language designed to partially fulfill the foreign language requirement for all classical 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. NOTE: This course can satisfy H&S elective requirements for non-major students.

MU 285 German Language I &
MU 286 German Language II
3 Credits, Fall/Spring
An introductory course in the German language designed to partially fulfill the foreign language requirement for all classical 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. NOTE: This course can satisfy H&S elective requirements for non-major students.

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.

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

MU 301 Career Development
2 Credits, Fall
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 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
MU 308 German Diction 1 Credit, Spring
This course is designed to train the classical voice major to sing in German with the correct pronunciation, articulation and style. Folded into the class will be an exploration of German Lieder and the foremost composers. The repertoire will focus mostly on the 19th and 20th centuries. Singers will be able to accurately pronounce and articulate the text of German 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 expressive and expressive qualities of German diction.

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 314 Scoring for Film & Games 2 Credits, Fall/Spring
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, Fall
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 319 Scoring for Jazz Orchestra 2 Credits, Fall/Spring
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 320 Scoring for Chamber Ensemble 2 Credits, Fall/Spring
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. Counts toward Composition Seminar or Music Composition Elective credit.

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, Fall/Spring
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 I & MU 326 Advanced Musicianship II 2 Credits, Fall/Spring
A year-long 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, Fall/Spring
A year-long 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 331 Composing for String Quartet 2 Credits, Fall/Spring
A year-long 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 332 Composition Seminar or Music Composition Elective credit.
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, Fall/Spring  
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, Fall/Spring  
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. Counts toward Composition Seminar or Music Composition Elective credit.

**MU 335 Composing for Percussion**  
2 Credits, Fall/Spring  
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, Fall/Spring  
From 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, Fall/Spring  
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, Fall/Spring  
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, Fall/Spring  
A semester-long performance ensemble focused on the symphonic orchestral repertoire offered through arrangement with Orchestra Seattle. Audition only, private instructor permission required. May be repeated for credit. Juniors and Seniors only, or with instructor permission.

**MU 341 Vocal Jazz Standards III & MU 342 Vocal Jazz Standards IV**  
2 Credits, Fall/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 Composition 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, Fall/Spring
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 reharmonization, 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/Spring
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, Fall/Spring
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
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 technique, this course also addresses the subsidiary issues involved in conducting such as leadership, trouble-shooting, and techniques for obtaining the best performance from instrumentalists 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 can satisfy H&S elective requirements for non-major 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 clamored 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 can satisfy H&S elective requirements for non-major students.

MU 365 20th Century Music History
3 Credits, Fall/Spring
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 can satisfy H&S elective requirements for non-major students.

MU 366 Opera/Music Theater History
3 Credits, Fall/Spring
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.

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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 elective requirement. NOTE: This course can satisfy H&S elective requirements for non-major students.

MU 368 Vocal Jazz History  
3 Credits, Fall/Spring
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 can satisfy H&S elective requirements for non-major 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 370 Cornish Creative Ensemble  
2 Credits, Fall/Spring
The Cornish Creative Ensemble is a ten- to fifteen-piece large ensemble that explores the many facets of the jazz tradition, from the music of Ellington and others from the 1920s and 30s through Gil Evans and Birth of the Cool, Hard Bop, free improvisation, to the music of today including compositions by students and faculty. The group will be performing both on campus and in Seattle area jazz clubs such as Tula’s and the Royal Room.

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 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, Fall/Spring
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 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 class will explore rhythmic, melodic and harmonic aspects of blues forms/styles through an historical perspective. Counts toward Music Ensemble or Music Elective credit. Open to non-music majors by audition.

MU 390 Junior Recital  
1 Credit, Fall/Spring
A public performance presented during the student's junior year. Performances must be shared with another junior student. Prerequisites: Junior in good academic standing and permission of Department Chair 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.
MU 393 Individual Instruction  
2 Credits, Fall/Spring  
25 minutes of instruction per week. Individual instruction is offered for all instruments, voice, and composition.

MU 394 Music Internship  
1-6 Credit(s), Fall/Spring  
Music Internships consist of structured work experiences with a variety of for-profit and non-profit music-related organizations designed to provide the Music Department student with practical “real world” experience and exposure to potential future employment opportunities. Participation requires junior standing and permission of the Department Chair. Credits depend on the nature and duration of the internship and can range from 1 to 6 credits.

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, Fall/Spring  
A semester-long performance ensemble focused on the symphonic orchestral repertoire offered through arrangement with Orchestra Seattle. Audition only, private instructor permission required. May be repeated for credit. Juniors and Seniors only, or with instructor permission.

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 can satisfy H&S elective requirements for non-major students.

MU 485 Spontaneous Composition Ensemble  
2 Credits, Spring  
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, Fall/Spring  
A full-length public performance given during the student’s senior year in his or her major area of study. Prerequisites: Senior in good academic standing and permission of Department Chair 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.

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

MU 494 Music Internship  
1-6 Credit(s), Fall/Spring  
Music Internships consist of structured work experiences with a variety of for-profit and non-profit music-related organizations designed to provide the Music Department student with practical “real world” experience and exposure to potential future employment opportunities. Participation requires junior standing and permission of the Department Chair. Credits depend on the nature and duration of the internship and can range from 1 to 6 credits.

MU 496 Tutorial Study  
2-3 Credits, Fall/Spring  
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.

MU 497 Group Study  
1-3 Credit(s), Fall/Spring  
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.

MU 498 Independent Study  
1 to 4 Credit(s), 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.
MUSIC FACULTY

TOM BAKER  *Interim Chair*  Composition, Theory, Ear-Training, Electronic Music  DMA University of Washington,  MM Arizona State University,  BA Boise State University

KOFI ANANG  *Adjunct Instructor*  African Drumming

KELLY ASH  *Adjunct Instructor*  Jazz Vocal  MM New York University,  BMus Cornish College of the Arts

BC CAMPBELL  *Adjunct Instructor*  Composition, Film Scoring

TIM CAREY  *Adjunct Instructor*  Jazz Theory  BMus Cornish College of the Arts

BRIAN CHIN  *Adjunct Instructor*  Trumpet  DMA University of Washington,  MM Rutgers University,  BMus Rutgers University

DAWN CLEMENT  *Adjunct Instructor*  Piano  BMus Cornish College of the Arts

CHUCK DEARDORF  *Professor*  Bass, Jazz Ensembles  The Evergreen State College

MARGARET “PEGGY” DEES  *Adjunct Instructor* - Clarinet  DMA Florida State University,  MM West Virginia University,  BS Excelsior University

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

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

GARY GIBSON  *Adjunct Instructor*  Music Notation, Percussion  MM Wichita State University,  BMus Wichita State University

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

ANNE GOLDBERG  *Adjunct Instructor*  Theory, Ear-Training  DMA Manhattan School of Music,  MM Manhattan School of Music,  BA Wellesley 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

WAYNE HORVITZ  *Adjunct Instructor*  Composition  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

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

NATALIE LERCH  *Associate Professor*  Voice, Diction, Opera  DMA Eastman School of Music,  MM Ohio University,  BMus University of Anchorage

MICHAEL JINSOO LIM  *Adjunct Instructor*  Violin, Chamber Music  MM Indiana University,  BMus Indiana University

PETER MACK  *Professor*  Piano, Chamber Music  DMA University of Washington,  MM University of Cincinnati, College Conservatory of Music,  BA Trinity College, Dublin

ROGER NELSON  *Professor*  Conducting, Western Music History  MM State University of New York at Stony Brook,  BA Pomona College

MICHAEL NICOLELLA  *Adjunct Instructor*  Guitar  MM Yale University,  BMus Berklee College of Music

MARGIE POS  *Associate Professor*  Theory, Eartraining, Rhythm  MM New England Conservatory,  BMus Berklee College of Music

JARRAD POWELL  *Professor*  Composition, Gamelan, World Music  MA Mills College,  BFA Cornish College of the Arts,  BA Rocky Mountain College

JOVINO SANTOS NETO  *Associate Professor*  Piano, Composition, Latin Jazz Ensemble  BMus Cornish College of the Arts,  BS McGill University

BYRON SCHENKMAN  *Adjunct Instructor*  Piano, Harpsichord  MM Indiana University,  BMus New England Conservatory of Music

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MUSIC FACULTY (continued)

JANET SEE Adjunct Instructor
Baroque Flute
Royal Conservatory of the Hague,
BMus Oberlin College Conservatory of Music

CHRIS SPENCER Adjunct Instructor
Jazz Guitar
BMus Berklee College of Music

PAIGE STOCKLEY LERNER
Adjunct Instructor - Cello
BMus Manhattan School of Music,
BA University of Washington

JILLON STOPPELS DUPREE Adjunct Instructor
Harpsichord
MM University of Michigan,
BA Oberlin College Conservatory of Music

STEPHEN STUBBS Adjunct Instructor
Lute, Baroque Performance
BMus University of Washington

PAUL TAUB Professor
Flute, Chamber Music, Theory, Eartraining
MFA California Institute of the Arts,
BA Rutgers University

BEN THOMAS Adjunct Instructor
Vibraphone, Tango Ensemble
DMA University of Washington,
MM University of Michigan,
BA Swarthmore College

JAY THOMAS Adjunct Instructor
Trumpet, Saxophone
Berklee College of Music

TOM VARNER Adjunct Instructor
French Horn
MA City College of New York,
BMus New England Conservatory of Music

NATHAN WHITTAKER Adjunct Instructor
Baroque Cello
DMA University of Washington,
MM Indiana University,
BMus Indiana University

NANCY ZYLSTRA Adjunct Instructor
Voice, Baroque Performance
University of Washington
ARTIST DIPLOMA IN EARLY MUSIC

MODEL PROGRAM

The Artist Diploma in Early Music is a post-baccalaureate, performance-oriented program intended for instrumentalisits and vocalists who have completed a Bachelor of Music degree or its equivalent. The program provides intensive private instruction, coaching, and performance experience in historical performance practices from 1600-1750.

Total Credits 31

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For more information about our graduation rates, the median debt of students who completed the program, and other important information, please visit our website at: www.cornish.edu/about/consumer_information/

COURSE DESCRIPTIONS

MU 551 & MU 552 Topics in Performance Practice 2 Credits, Fall/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 565 Introduction to Renaissance Dance 1 Credit, Fall
An introduction to the fundamental dance forms and performance technique of the late Renaissance and early 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 Italian and French dance sources from the late 16th century to the mid 17th century, and their application to the student’s own performance. Open to undergraduate students.

MU 566 Introduction to Baroque Dance 1 Credit, Spring
An introduction to the fundamental dance forms and performance technique of the Baroque era. The focus of this course is on French and English dance sources from the late 17th to the mid-18th century, and their application to the student’s own performance.

MU 573 & MU 574 Baroque Chamber Ensemble 2 Credits, Fall/Spring
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 585 & MU 586 Performance Studio 2 Credits, Fall/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, 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, 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 Diploma in Early Music program: Topics in Performance Practices, Performance Studio, and the Baroque Ensemble.

MU 595 & MU 596 & MU 597 Recital 1 Credit, 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.

EARLY MUSIC FACULTY

JILLON STOPPELS DUPREE Adjunct Instructor, Harpsichord
MM University of Michigan,
BMus Oberlin College Conservatory of Music

BYRON SCHENKMAN Adjunct Instructor
Harpsichord
MM Indiana University,
BMus New England Conservatory of Music

JANET SEE Adjunct Instructor
Baroque Flute
Royal Conservatory of the Hague,
BMus Oberlin College Conservatory of Music

STEPHEN STUBBS Adjunct Instructor
Lute, Baroque Performance
BMus University of Washington

NATHAN WHITTAKER Adjunct Instructor
Baroque Cello
DMA University of Washington,
MM Indiana University,
BMus Indiana University

NANCY ZYLSTRA Adjunct Instructor
Voice, Baroque Performance
University of Washington
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.

Graduates of the Performance Production Department at Cornish College of the Arts are expected to achieve the following learning outcomes:

- Broad knowledge of the practice, theory and history of all concentrations within Performance Production.
- Skilled in craft, methods, and use of materials of technical production/design.
- Thorough command of the practice of research, and the ability to use and adapt information to specific projects.
- Ability to think critically about and discuss the historical and social context of the performing arts.
- Ability to communicate about their work in oral, graphical, and written form.
- Ability to present their work effectively in group settings.
- Ability to articulate a personal aesthetic.
- Capacity to integrate learning across disciplines.
- Capacity for self-assessment.
- Ability to participate in and productively respond to critique of work.
- Respect for and ability to participate in the collaborative process.
- Understanding of and ability to practice basic project management skills.
- Demonstrate a strong and consistent work ethic.
- Demonstrate a clear understanding of professional ethics and decorum.

COURSE DESCRIPTIONS

PP 111 Theater Graphics 3 Credits, Fall
Theater Graphics introduces the tools and methods of techniques of graphical communication for theatrical design—including hand drafting, digital imaging, rendering, and model making—along with the basic vocabulary of the stage. Required for Intermediate Studio.

PP 113 Introduction to Visual Fundamentals 3 Credits, Fall
Production Design uses a wide variety of hands-on practical techniques to encourage students to develop basic vocabulary for the principle elements of design, as well as a method of critical response to design. Required for Intermediate Studio.

PP 114 Introduction to Design Studio 3 Credits, Spring
Design Studio is the core in-major component of the design curriculum at the intermediate and advanced levels. The introductory course prepares students to develop conceptual design from dramatic text with a focus on advancing a clear organizing idea. Required for Intermediate Studio.

PP 121 Drawing & Scene Painting for the Theater 3 Credits, Fall
Drawing & Scene Painting is a two-component, dual instructor introduction to visual techniques essential to production design. Drawing includes the introduction of basic tools and life drawing practice. Scene Painting is a study of the materials and methods of the scenic artist. To be taken prior to or simultaneously with Production Lab.

PP 122 Stage Lighting & Audio 3 Credits, Fall/Spring
Lighting & Audio explores tools for changing the theatrical environment with non-physical elements. Topics include basic electricity, identification and familiarity with theatrical lighting instruments and audio equipment, and digital control of light and sound. To be taken prior to or simultaneously with Production Lab.

PP 123 Costume Fundamentals 3 Credits, Fall/Spring
Costume Fundamentals is focused on craft and construction, while introducing historical period style, silhouette, and the vocabulary of apparel. To be taken prior to or simultaneously with Production Lab.

(continued next page)
**PERFORMANCE PRODUCTION**

**PP 125 Stagecraft** 3 Credits, Fall/Spring  
Stagecraft provides grounding in the skills and techniques of the modern scene shop, with particular focus on safety, and the efficient assembly of scenery in both wood and steel. To be taken prior to or simultaneously with Production Lab.

**PP 126 Backstage Fundamentals** 3 Credits, Spring  
Backstage Fundamentals explores the duties of a stage manager and various crew head positions throughout the production process, the challenges of effective communication, and the organization of the team collaborating on a live performance event. To be taken prior to or simultaneously with Production Lab.

**PP 151 Production Lab** 1-2 Credit(s), Fall/Spring  
Production Lab is an opportunity for first-year students to work with faculty, staff, and advanced students on realized projects staged in the Cornish venues. Coursework for Lab will be performed in the construction workshops, theaters, or rehearsal halls. Students may support multiple shows in the semester, and all projects directly relate to the needs of finished production. Required for PP 251 Production Practicum.

**PP 161 Literature of Theater** 3 Credits, Fall/Spring  
Literature of Theater explores a wide range of plays from the dramatic literary canon from classical antiquity through the early 21st century, as well as important writing on performance and design. Reading from plays, exploring their dramatic structure, and discussing the historical context of each text will be the focus of class time. Required for Intermediate Studio.

**PP 251 Production Practicum** 2-4 Credits, Fall/Spring  
In Practicum, second-year students assume greater responsibility for mainstage productions, and work in shops and venues under faculty/staff supervision. Assignments include assistants to the designer or any number of supporting roles in the shops or backstage. Required for PP 351 Production Practicum.

**PP 261 Theater History I** 3 Credits, Fall  
Theater History investigates the origins of theater and the different theories of its purpose in aesthetic and cultural historical terms, including early performance forms in Egypt, Aztec Mexico, classical Athens, and Northwest Native American ceremony. The class includes research, analysis, interpretation, and oral/written presentation of findings. Required for Major.

**PP 262 Theater History II** 3 Credits, Spring  
Theater History investigates performance forms from its origins to contemporary times through a dramaturgical process. The study begins with Roman spectacle and the effect of the fall of Rome on the theater as a social institution, and includes the European middle ages, followed by a study of the theater of the European Renaissance. Required for Major.

**PP 311 Intermediate Costume Studio** 3 Credits, Fall/Spring  
Studio explores the theory and practices of the design process for the professional theater. Students meet once weekly with area faculty, and then with their colleagues in a Friday seminar. The emphasis is placed on the collaborative experience. Studio projects are not realized on stage. Required for Advanced Costume Design.

**PP 312 Intermediate Lighting Studio** 3 Credits, Fall/Spring  
Studio explores the theory and practice of the design process for the professional theater. Students meet once weekly with area faculty, and then with their colleagues in a Friday seminar. The emphasis is placed on the collaborative experience. Studio projects are not realized on stage. Required for Advanced Lighting Design.

**PP 313 Intermediate Scenery Studio** 3 Credits, Fall/Spring  
Studio explores the theory and practice of the design process for the professional theater. Students meet once weekly with area faculty, and then with their colleagues in a Friday seminar. The emphasis is placed on the collaborative experience. Studio projects are not realized on stage. Required for Advanced Scenery Design.

**PP 314 Intermediate Sound Studio** 3 Credits, Spring  
Studio explores the theory and practice of the design process for the professional theater. Students meet once weekly with area faculty, and then with their colleagues in a Friday seminar. The emphasis is placed on the collaborative experience. Studio projects are not realized on stage. Required for Advanced Sound Design.

**PP 315 Intermediate Technical Direction Studio** 3 Credits, Fall  
Studio explores the theory and practice of the design process for the professional theater. Students meet once weekly with area faculty, and then with their colleagues in a Friday seminar. The emphasis is placed on the collaborative experience. Studio projects are not realized on stage. Required for Advanced Technical Direction.

**PP 316 Intermediate Stage Management** 3 Credits, Fall  
Stage Management is the analogue to design Studio for aspiring stage managers. The course explores professional practice in management, and digital communication, including web-based organization of teams, as well as further case study in group dynamics and problem-solving scenarios. Required to qualify for Advanced Stage Management, along with 3 credits one other Intermediate Design Studio.

**PP 317 Intermediate Directing Studio** 3 Credits, Fall/Spring  
The collaborative experience of Studio is informed by the participation of student directors. Break-out sessions are with directing faculty from the Theater Department. There is no directing or acting prerequisites to join Studio as a director.

**PP 321 Special Topics in Costumes** 3 Credits, Spring  
Special Topics are unique opportunities to explore aspects of production and technology outside the traditional areas of theater design. Topics rotate every semester, and do not require previous experience in the discipline.

**PP 322 Special Topics in Lighting** 3 Credits, Spring  
Special Topics are unique opportunities to explore aspects of production and technology outside the traditional areas of theater design. Topics rotate every semester, and do not require previous experience in the discipline.

**PP 323 Special Topics in Scenery** 3 Credits, Fall  
Special Topics are unique opportunities to explore aspects of production and technology outside the traditional areas of theater design. Topics rotate every semester, and do not require previous experience in the discipline.

**PP 324 Special Topics in Sound** 3 Credits, Fall  
Special Topics are unique opportunities to explore aspects of production and technology outside the traditional areas of theater design. Topics rotate every semester, and do not require previous experience in the discipline.

*(continued next page)*
PP 325 Special Topics in Technical Direction  
3 Credits, Spring  
Special Topics are unique opportunities to explore aspects of production and technology outside the traditional areas of theater design. Topics rotate every semester, and do not require previous experience in the discipline.

PP 326 Special Topics in Stage Management  
3 Credits, Fall  
Special Topics are unique opportunities to explore aspects of production and technology outside the traditional areas of theater design. Topics rotate every semester, and do not require previous experience in the discipline.

PP 351 Production Practicum  
2-3 Credits, Fall/Spring  
Students assume major responsibilities for mainstage productions, under faculty/staff supervision. Assignments include First Hand, Master Electrician, Master Carpenter, Charge Painter, Assistant Stage Manager and most other areas of department leadership. Required for PP451 Production Practicum.

PP 361 Modern Theater History & Theory  
3 Credits, Fall  
Modern Theater investigates the historical context of modern dramatic literature informed by critical theory. Using semiotics as an analytical tool, the course explores a range of modern plays within their historical contexts. Through multiple and varied critical approaches, students analyze how plays are constructed, what structure might reveal about politics, and how politics reflect the writer and society that produced it. Required for Major.

PP 411 Advanced Costume Design  
3 Credits, Fall/Spring  
Advanced Design continues the development of the student as a designer for live performance. Projects are often more individualized and emphasis is placed on the creation of a diverse professional portfolio. Advanced projects are not realized on stage. Required for Major.

PP 412 Advanced Lighting Design  
3 Credits, Fall/Spring  
Advanced Design continues the development of the student as a designer for live performance. Projects are often more individualized and emphasis is placed on the creation of a diverse professional portfolio. Advanced projects are not realized on stage.

PP 413 Advanced Scenery Design  
3 Credits, Fall/Spring  
Advanced Design continues the development of the student as a designer for live performance. Projects are often more individualized and emphasis is placed on the creation of a diverse professional portfolio. Advanced projects are not realized on stage.

PP 414 Advanced Sound Design  
3 Credits, Fall  
Advanced Design continues the development of the student as a designer for live performance. Projects are often more individualized and emphasis is placed on the creation of a diverse professional portfolio. Advanced projects are not realized on stage.

PP 415 Advanced Technical Direction  
3 Credits, Spring  
Advanced Design continues the development of the student as a TD for live performance. Projects are often more individualized and emphasis is placed on the creation of a diverse professional portfolio. Advanced projects are not realized on stage. Required for Major.

PP 416 Advanced Stage Management  
3 Credits, Spring  
Advanced Design continues the development of the student as a manager for live performance. The course continues the study of leadership and team-building techniques and includes studies in Production Management and non-profit arts organization structures. Required for Major.

PP 451 Production Practicum  
2-3 Credits, Fall/Spring  
Students assume primary responsibilities for main-stage productions, under faculty/staff supervision. Assignments include Stage Manager, Technical Director, or lead designer of costumes, lights, scenery, or sound. Required for Major.

PP 481 Internship  
1-9 Credit(s), Fall  
A supervised assignment with pre-approved professional arts organization. Registration for students with Junior standing and permission of department chair. Required for major.

PP 491 Final Project  
1 Credit, Fall/Spring  
The Senior’s capstone project may fall into a variety of categories, depending on the student’s focus and interests. A major design assignment on a Cornish production, a fully documented research project or major creative project outside the usual production schedule are some examples. Final Project is determined in consultation with Department Chair. Required for Major.
**PERFORMANCE PRODUCTION FACULTY**

<table>
<thead>
<tr>
<th>Name</th>
<th>Title/Position</th>
<th>Degree(s)</th>
</tr>
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<tbody>
<tr>
<td>DENISE MARTEL</td>
<td>Department Chair, Production Manager</td>
<td>MFA University of Illinois Urbana-Champaign, BA St. Michael’s College</td>
</tr>
<tr>
<td>CARL BRONSDON</td>
<td>Adjunct Instructor, Costume Design &amp; Technology</td>
<td>BFA Cornish College of the Arts</td>
</tr>
<tr>
<td>MELANIE BURGESS</td>
<td>Adjunct Instructor, Interim Costume Design Area Head</td>
<td>MFA University of Washington, BA Boise State University</td>
</tr>
<tr>
<td>GREG CARTER</td>
<td>Associate Professor, Stage Management Area Head</td>
<td>MArch University of Washington, BA Duke University</td>
</tr>
<tr>
<td>THOMAS HARPER</td>
<td>Adjunct Instructor, Interim Technical Director</td>
<td>MFA Yale School of Drama, BA Ithaca College</td>
</tr>
<tr>
<td>BRENDAN PATRICK HOGAN</td>
<td>Adjunct Instructor, Sound Design &amp; Engineering</td>
<td>BA UC Santa Cruz</td>
</tr>
<tr>
<td>JENNIFER LAW</td>
<td>Adjunct Instructor, Scene Painting</td>
<td>BFA Cornish College of the Arts</td>
</tr>
<tr>
<td>PETER DYLAN O’CONNOR</td>
<td>Adjunct Instructor, Scene Shop Supervisor</td>
<td>BFA Cornish College of the Arts</td>
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<tr>
<td>AMY POISSON</td>
<td>Adjunct Instructor, Stage Management</td>
<td>BA Eckerd College</td>
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<tr>
<td>JANE RICHOVSKY</td>
<td>Adjunct Instructor, Drawing</td>
<td>BA Columbia College, Chicago</td>
</tr>
<tr>
<td>TRISTAN ROBERSON</td>
<td>Adjunct Instructor, Lighting &amp; Sound Fundamentals</td>
<td>BFA Cornish College of the Arts</td>
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<tr>
<td>ROBERTA RUSSELL</td>
<td>Professor, Lighting Design Area Head</td>
<td>MFA University of Washington, BA University of Northern Iowa, AA Marshalltown Community College</td>
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<tr>
<td>J. RICHARD SMITH</td>
<td>Adjunct Instructor, Department Coordinator</td>
<td>MFA University of Texas, Austin, BA University of Texas, Austin</td>
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<tr>
<td>MATTHEW SMUCKER</td>
<td>Assistant Professor, Scenic Design Area Head</td>
<td>MFA University of Washington, BA Goshen College</td>
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<tr>
<td>JOHN KENDALL WILSON</td>
<td>Professor, Theater History</td>
<td>MFA University of Georgia, BA LaGrange College</td>
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</table>
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.

Graduates of the Theater Department at Cornish College of the Arts are expected to achieve the following learning outcomes:

- Development of a personal aesthetic as a creative artist, grounded in a solid knowledge of the history and current practices of the art form, and the ability to articulate it.
- Self-knowledge and self-awareness — of your strengths, your habitual patterns, and the areas in which you still need further development.
- Physical and vocal strength, flexibility, and the ability to fully embody your creative/acting choices.
- The ability to convincingly live in imaginary circumstances, conveying to the audience a sense of emotional truth.
- Focused, concentrated, and active listening, and the ability to give and take from your fellow performers.
- A strong, consistent work ethic and a clear understanding of professional ethics and decorum.
- A variety of skills in your “toolbox” of techniques that ground you in a variety of artistic situations.
- Understanding of subtext and the importance of discovering the contradictions and opposites within your character.
- Understanding of the parameters of the production process and how to operate productively within them.
- Respect for the work of the ensemble and all collaborating artists.
- The ability to use your research and critical thinking skills to deepen the quality of your artistic work.
- The ability to work well with diverse ensembles in a range of styles and for diverse goals.

### ACTING

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### MUSICAL THEATER

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### FIRST YEAR

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

COURSE DESCRIPTIONS

TH 101 Physical Technique I & TH 102 Physical Technique II 2 Credits, Fall/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 & TH 112 Acting: Improvisation/Collaboration 2 Credits, Fall/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 the creation of character based on text, and in the collaborative development of a theater piece based on an assigned theme.

TH 113 Acting Fundamentals 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 Fundamentals for 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 a fundamental understanding and application of how the voice works as well as your own vocal health. Explore and implement the direct connection that relaxation, alignment, and breath have with placement, tone, and resonance. Through singing, develop range, melody, phrasing and ensemble practice. Analyze the sounds of spoken English in depth using the International Phonetic Alphabet in conjunction with Dudley Knight’s text, Speaking with Skill.

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 Dudley Knight’s Speaking with Skill.

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 & TH 134 Private Vocal Instruction & TH 135 Private Vocal Instruction & TH 136 Private Vocal Instruction 2 Credits, Fall/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 147 Production Lab I 2 Credits, Fall
An introduction to the practical tools needed for backstage, technical and stage management assignments on departmental productions, including the ethics of collaboration across production disciplines. Includes probation assignment as run crew on at least one departmental production.

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 & TH 172 Text Analysis II 3 Credits, Fall/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 circumstances through writing, discussion, and on-your-feet scene work.

TH 201 Physical Technique III & TH 202 Physical Technique IV 2 Credits, Fall/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 & TH 212 Acting Fundamentals II 3 Credits, Fall/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 III & TH 222 Voice & Speech IV 2 Credits, Fall/Spring
The actor’s vocal instrument meets text. Learn techniques 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 Dudley Knight’s Speaking with Skill).

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 signatures, 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.

(continued next page)
THEATER COURSE DESCRIPTIONS (continued)

TH 233 Private Vocal Instruction &
TH 234 Private Vocal Instruction
2 Credits, Fall/Spring

TH 235 Private Vocal Instruction
TH 236 Private Vocal Instruction
3 Credits, Fall/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 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, 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, Spring

An audition-specific workshop designed to introduce basic skills needed for transition into the casting process.

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 247 Production Lab II
1-3 Credit(s), Fall

Second semester of required production support. Can include stage management of departmental productions, dramaturgy or other production assignments by agreement with production team. Credit(s) will vary depending on assignment. Students are required to take at least 3 credits of Production Lab for graduation. Additional credits can fulfill college electives.

TH 261 Theater History 3 Credits, Fall

Investigate the origins of theater and the different theories of its purpose in aesthetic and cultural-historical terms, including early performance forms in Egypt, Aztec Mexico, classical Athens, and Northwest Native American ceremony. Students will engage in a research project introducing the methods of theater historiography which include thinking historically about the art form and exploring the relations among ideas suggested by the context of events. The class includes research, analysis, interpretation, and oral/written presentation of findings.

TH 262 Theater History II 3 Credits, Spring

Explore theater history from its origins to contemporary times, beginning with Roman spectacle and the effect of the fall of Rome on the theater as a social institution. Investigate performance forms of the European middle ages, followed by a study of the theater of the European Renaissance through a dramaturgical process. The course includes discussion, reading, formal historical writing, research, and dramaturgical presentation.

TH 278 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. Explore Applied Theater methods as they are used in non-traditional contexts such as teaching, the criminal justice system, health care, political arenas, and community development. Examine the effectiveness and relevancy of different methods as they are applied to various communities in the US and abroad. 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, Fall/Spring

The course involves the composition and performance of found (non-dramatic) text. 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.

TH 286 Introduction to Playwriting
1 Credit, Fall

An introduction to the craft of playwriting, through 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, through in-class exercises in text analysis, developing ground plans, staging and working with performers.

TH 301 Clown &
TH 302 Clown 2 Credits, Fall/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

Explore highly physical coursework based on Vsevolod Meyerhold’s Theatrical Biomechanics training, a study of physical mechanics and plastic forms in space that make up the actor’s art. Through the three physical etudes offered (the Throw of the Stone, the Slap, and Stab with the Dagger), develop precision, physical organization and coordination with self-awareness and self-control.

TH 305 The Lecoq Pedagogy &
TH 306 The Lecoq Pedagogy 2 Credits, Fall/Spring

Through the Lecoq Pedagogy, a movement-based discipline, train your artistic eye to observe the natural world and its movement patterns, and from that observation, 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.

(continued next page)
TH 332 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 333 Private Vocal Instruction &
TH 334 Private Vocal Instruction
2 Credits, Fall/Spring

TH 335 Private Vocal Instruction &
TH 336 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 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 &
TH 340 Fundamentals of Theater Dance
2 Credits, Fall/Spring
A continuation of dance studies specifically for musical theater, including learning examples of American musical theater choreography.

TH 341 Rehearsal/Performance &
TH 342 Rehearsal/Performance
1 Credit, Fall/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 &
TH 344 Rehearsal/Performance
2 Credits, Fall/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 &
TH 346 Rehearsal/Performance
3 Credits, Fall/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 Modern Theater History & Theory
3 Credits, Fall/Spring
Study the historical context of modern dramatic literature informed by critical theory. Using semiotics as an analytical tool, explore a range of modern plays within their historical contexts. Through multiple and varied critical approaches, analyze how plays are constructed, what structure might reveal about politics, and how politics reflect the writer and society that produced it. The course includes discussion, reading, formal critical writing, research, and oral presentation.

TH 352 Introduction to Teaching Artistry
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 353 Dance for Actors &
TH 354 Dance for Actors
2 Credits, Fall/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, isolations, center work, and combinations across the floor, as well as some basic partnering.
THEATER COURSE DESCRIPTIONS (continued)

TH 368 Dramaturgy I 2 Credits, Fall/Spring
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.

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/Audition.

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 387 Special Topics in Original Works 2 Credits, Fall
A rotating series of classes investigating multiple aspects of original works generation. Topics may include devising theater, group writing, comic improvisation, and other areas of investigation.

TH 388 Special Topics in Original Works 2 Credits, Spring
A rotating series of classes investigating multiple aspects of original works generation. Topics may include devising theater, group writing, comic improvisation, and other areas of investigation.

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. Students can test for Certification as an Actor-Combatant with the Society of American Fight Directors.

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 & TH 418 Solo Performance II 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 420 Voiceover & Commercial Voice 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.

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.

TH 422 Voiceover & Commercial Voice Skills 2 Credits, Spring
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.

TH 423 Special Topics in Voice & Speech 2 Credits, Fall
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 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 442 Special Topics in Musical Theater 2 Credits, Spring
Explore different aspects of musical theater, including new work development, specialized dance or singing courses, etc. Changes year-to-year.
THEATER COURSE DESCRIPTIONS (continued)

TH 433 Private Vocal Instruction & TH 434 Private Vocal Instruction
2 Credits, Fall/Spring
TH 435 Private Vocal Instruction & TH 436 Private Vocal Instruction
3 Credits, Fall/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 437 Acting in Musical Theater
2 Credits, Fall
This course is designed to provide students with a fundamental knowledge of the tools and skills used in acting for the musical theatre, specifically concentrating on the transition from scene to song. This will include:
- Thorough preparation of assigned scenes with scene partner(s)
- Application of learned techniques to scene work
- Consideration of how size of venue affects truth in performance
- Active participation in discussions of colleagues’ in-class work

TH 438 Neo-Burlesque: Theory & Performance
2 Credits, Spring
Explore the theatrical genres of Neo-Burlesque and Cabaret as forms of solo performance and dramatic storytelling. Study the evolution of the art form, modern examples of Neo-Burlesque, and fair business practices for today’s cabaret performer. Develop a character persona and generate a solo piece, along with the necessary performance skills that are unique to the genre of burlesque. Learn 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 & TH 442 Rehearsal/Performance
1 Credit, Fall/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 & TH 444 Rehearsal/Performance
2 Credits, Fall/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 & TH 446 Rehearsal/Performance
3 Credits, Fall/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 résumés, headshots, and professional etiquette, as well as how to create relationships with agents and unions.

TH 452 Advanced 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 338 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, résumés, agents, and other business aspects of the actor’s career.

TH 457 Internship & TH 458 Internship
1-6 Credits, Fall/Spring
Participate in rehearsal and performance of one or more shows with a professional theater company. By audition and permission of Theater Department faculty.

TH 462 ST: Theater History, Literature 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, Fall/Spring
Explore scholarly and popular analytic writing for the theater as a contemporary and historical practice, taking inspiration from the idea of being “poets of the theater rather than in the theater.” Study historical forms of theatrical critique, review and analysis and practice a variety of forms of writing while building on research and analytical skills.

TH 465 Teaching Assistantship & TH 466 Teaching Assistantship
2 Credits, Fall/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, 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
Develop awareness and implementation of the practical considerations and effective business practices useful in building a career in the theater. 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
Continue to explore diverse playwriting techniques and write one or more original scripts.
THEATER COURSE DESCRIPTIONS (continued)

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 Tutorial Study 2-3 Credits, Fall/Spring
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.

TH 497 Group Study 2-3 Credits, Fall/Spring
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 students per course. Students may not enroll in more than one Group Study per semester.

TH 498 Independent Study 1-4 Credit(s), 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.

THEATER FACULTY

RICHARD E.T. WHITE Department Chair
BA University of Washington, Drama, Graduate Study in Dramatic Art, University of California at Berkeley, Stage Directors and Choreographers Society

GEOFFREY ALM Adjunct Instructor
Stage Combat
BA Evergreen State College, Drama Studio London, Fight Director/Fight Master/Certified Teacher, Society of American Fight Directors

JEANETTE BALL Adjunct Instructor
Musical Theater Dance

CAROLINE BROWN Adjunct Instructor
Applied Theater, Community Arts
BFA Emerson College,
MA University of Winchester, UK

ELLEN BOYLE Associate Professor
Physical Technique, Voice, Yoga
MFA University of Wisconsin/Milwaukee, BFA University of Michigan

DESDEMONA CHIANG Adjunct Instructor
Directing
MFA University of Washington,
BA University of California, Berkeley

KATHLEEN COLLINS Professor
Audition Techniques, Original Works/Directing, Senior Seminar, Senior Thesis Advisor
MFA University of Washington,
MA University of Washington,
BA State University of New York at Albany

SHEILA DANIELS Adjunct Instructor
Acting: Improvisation and Collaboration

CLAUDETTE EVANS Adjunct Instructor
Yoga
Certificate in Musical Theatre Performance, American Musical and Dramatic Academy, YogaWorks Foundational Teacher Training

TINKA GUTRICK-DAILEY Adjunct Instructor
Dance for Actors, Musical Theater
American Dance Machine

WILLIAM HALSEY Adjunct Instructor
Music Theory, Musical Theater
MM Conducting), University of Arizona, BME University of Central Missouri

SARAH HARLETT Adjunct Instructor
Acting
BFA Cornish College of the Arts

HUGH HASTINGS Adjunct Instructor
Musical Theater Acting

ELIZABETH HEFFRON Adjunct Instructor
Original Works/Playwriting, Senior Seminar, Senior Thesis Advisor Dramatists Guild, BS UCLA

TIM HICKEY Adjunct Instructor
Tap Dance

JANETTE HUBERT Adjunct Instructor
Stage Management, Production Lab
MA Purdue University,
BA University of Puget Sound

ALYSSA KEENE Adjunct Instructor
Voice Skills & Dialects, Speech
BFA Cornish College of the Arts

MARC KENISON Adjunct Instructor
Generative Theater Techniques
MFA University of Washington, BFA The Juilliard School

FRANCES LEAH KING Adjunct Instructor
Musical Theater, Singing
Pacific Conservatory of the Performing Arts,
BA California State University, Stanislaus

KELLY KITCHENS Adjunct Instructor
Acting
MFA University of Texas at Austin
BA Vanderbilt University

KRISTIN LEAHEY Adjunct Instructor
Theater History
PhD University of Texas at Austin
MA Northwestern University
BA Tufts University

(continued next page)
THEATER FACULTY

RICK MACKENZIE  Adjunct Instructor
Production Lab
BFA Cornish College of the Arts

SARAH GRACE MARSH  Adjunct Instructor
Theater History, Modern Theater History and Theory
PhD ABD University of Washington,
MA King’s College, UK,
BA San Francisco State University

KEIRA MCDONALD  Adjunct Instructor
Physical Technique, Solo Performance
MFA Naropa University,
BFA Texas Tech University

BRENNAN MURPHY  Adjunct Instructor
Voice and Speech
MFA Yale University,
Post-Graduate Diploma Royal Central School of Speech & Drama, London,
BA Seattle University

KATE MYRE  Professor
Voice and Speech, Voiceover & Commercial Voice Skills, Global Arts Encounters
MFA Brandeis University,
BA Willamette University

LISA NORMAN  Associate Professor
Acting
MFA University of Tennessee,
BA University of Tennessee

TIMOTHY MCCUEN PIGGEE  Professor
Musical Theater, Text Analysis
MFA National Theatre Conservatory at the Denver Center,
BFA University of Utah

CAROL ROSCOE  Adjunct Instructor
Business of Theater, Senior Seminar, Senior Thesis and Internship Advisor
MFA The Shakespeare Theatre/George Washington University,
BA University of Chicago

JOHNNY ROTHFIELD  Adjunct Instructor
Audition for the Camera
BA University of California at Berkeley, Casting Society of America

KAREN SHARP  Adjunct Instructor
Introduction to Teaching Artistry

CHARLES SHEAFFER  Adjunct Instructor
Film History
PhD University of Minnesota,
MA University of Minnesota,
BA University of Washington

KERRY SKALSKY  Adjunct Instructor
Acting, Classical Text, Literature of Theater
MFA University of Washington,
BFA Cornish College of the Arts

ROBIN LYNN SMITH  Professor
Acting
MFA New York University, Tisch School of the Arts,
BFA Boston University

RHONDA J. SOIKOWSKI  Adjunct Instructor
Voice and Speech, Physical Technique
MFA Naropa University,
BFA Cornish College of the Arts

KATHERINE STROHMAIER  Adjunct Instructor
Musical Theater, Singing

DAVID TAFT  Professor
Auto-Cours, Clown, Mask
MIT Seattle University,
Dell’Arte School

AMY THONE  Adjunct Instructor
Acting
MFA National Theatre Conservatory at the Denver Center

STEPHANIE TIMM  Adjunct Instructor
Playwriting
MFA University of San Diego,
BA Willamette University

NURIA UGALDE  Adjunct Instructor
Tai Chi Chuan

KATJANA VADEBONCOEUR
Adjunct Instructor
Senior Seminar, Directing, Senior Thesis and Internship Advisor
BA University of California, Irvine; Society of Stage Directors and Choreographers

JOHN KENDALL WILSON  Professor
Auto-Cours, Dramaturgy, Theater History
MFA University of Georgia,
BA LaGrange College

Cornish Playhouse
at Seattle Center
201 Mercer Street, Seattle, WA

Scene Shop
621 2nd Ave, Seattle, WA
Main Campus Center (MCC)
1000 Lenora Street, Seattle, WA

Notion Building (NOTN)
1001 Lenora Street, Seattle, WA

Cornish Commons
2025 Terry Avenue, Seattle, WA

Beebe Building
2014 9th Avenue, Seattle, WA

Lui Building
2002 9th Avenue, Seattle, WA

Raisbeck Performance Hall (RPH)
2015 Boren Avenue, Seattle, WA

The Annex (ANNEX)
1020 Virginia Street, Seattle, WA

Centennial Lab
1000 Virginia St, Seattle, WA

Kerry Hall (KER)
710 East Roy Street, Seattle, WA