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.

Contact the Office of the Provost or diversity@cornish.edu for information about difference and inclusion at Cornish College.

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.

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

CONTACT INFORMATION
Office of Admission
Cornish College of the Arts
1000 Lenora Street
Seattle, WA 98121
telephone 206.726.5016 or 800.726.4347
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.

(continued next page)
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 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, Interior Architecture 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 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 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 a parent’s 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 pursuing 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 the 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.
FINANCIAL AID & SCHOLARSHIPS

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-nine 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

A brief look forward to 2017-18

Beginning October 1, 2016, all students will have access to complete their 2017-18 FAFSA at www.fafsa.gov with Cornish school code 012315. Financial aid awards will be available earlier as FAFSA data reported by students and families will be from the “prior/prior year” or 2015. All students will be encouraged to apply as early as October 1, 2016 to ensure best packages.

New Student

Application for Admission priority deadline is February 1. New students should file a FAFSA by February 15. However, looking forward to 2017-18, new students are also encouraged to begin filing their FAFSA as early as October 1, 2016.

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 800.726. ARTS (2787).

VERIFICATION PROCESS & PACKAGING

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

A financial aid package may include one or more of the following types of funds: grants and/or scholarships based on need and/or merit, work study eligibility and low-interest deferred student loans. In addition, a dependent student’s parent(s) may qualify to borrow a credit-based federal parent loan for undergraduate student (PLUS). The dollar amount of each fund in the award is distributed equally between fall and spring semesters. A student’s eligibility is determined annually by the institution when the student completes the FAFSA. Funding eligibility may vary from year to year depending on need as determined by FAFSA need analysis or merit as determined by the College. Incoming institutional awards are renewable as long as the student maintains a 2.00 cumulative grade point average and 67% pace of progression (cumulative earned divided by cumulative attempted credits) 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. 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.

- Alumni Challenge Endowed Scholarship
- Berthe Poncy Jacobson Endowed Scholarship
- Blick Art Materials Scholarship
- Brotherston Scholarship in Law, Business, Public Service and the Arts
- Carol & Brian Gregory Endowed Scholarship
- Chris Holland Endowed Scholarship
- Christine Howe Endowed Scholarship
- Countryman Endowed Scholarship
- David DeMoss Endowed Scholarship
- Deborah Ann Penna Endowed Scholarship
- Donna Shannon Endowed Scholarship
- Early Music Scholarship
- Edward F. Limato Foundation Scholarship
- Emily Hall Morse Endowed Scholarship
- Irwin & Lena Halberstadt Memorial
- Jack & Sylvia Cluck Endowed Scholarship
- Jacob Lawrence Endowed Scholarship
- Jane Ewing Endowed Scholarship
- Joan Franks Williams Endowed Scholarship
- Joanne Hardman Senders 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 Fingan Endowed Scholarship
- Music & Art Foundation Endowed Scholarship
- Northwest Security Services Scholarship
- Pat Hon Endowed Scholarship
- Peter Vinkow Endowed Scholarship in Jazz

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 2016/2017 academic year is below.

<table>
<thead>
<tr>
<th>Category</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Tuition</strong></td>
<td><strong>$37,920</strong></td>
</tr>
<tr>
<td>Comprehensive Student Fee</td>
<td>$900</td>
</tr>
<tr>
<td>Orientation Fee</td>
<td>$175</td>
</tr>
<tr>
<td>Per credit charge</td>
<td>$1,580</td>
</tr>
<tr>
<td>Housing and Meal Plan</td>
<td>$10,950</td>
</tr>
<tr>
<td>(based on double room and 'B' meal plan)</td>
<td></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.

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 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 direct 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 FEES 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 or e-refund will be processed.

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

Prior to May 1, no cancellation fee and housing deposit ($300) is returned in full. Student must notify Housing and Residence Life in writing.

May 1 – June 30, no cancellation fee but housing deposit ($300) is forfeited. Student must notify Housing and Residence Life in writing.

July 1 – first day of classes, cancellation fee equal to 50% of the housing fee for one semester and housing deposit forfeited. Double = $1,995 Double w/Kitchen = $2,465 Triple = $1,790. Meal plan dollars are returned in full.

After first day of classes, student is responsible for payment for the term in which the student 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 canceled. 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 2016–2017. 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 visit www.cornish.edu/housing or www.facebook.com/CornishOffCampusHousing.

RESIDENCE HALL CHARGES 2016/17

The following rates reflect the housing cost per student. These rates include all utilities and amenities and are subject to change.

<table>
<thead>
<tr>
<th>Housing Type</th>
<th>Academic Yr</th>
<th>Semester</th>
</tr>
</thead>
<tbody>
<tr>
<td>Double</td>
<td>$8,250</td>
<td>$4,125</td>
</tr>
<tr>
<td>Double (w/kitchenette)</td>
<td>$10,200</td>
<td>$5,100</td>
</tr>
<tr>
<td>Triple</td>
<td>$7,160</td>
<td>$3,700</td>
</tr>
</tbody>
</table>

MEAL PLAN

<table>
<thead>
<tr>
<th>Meal Plan</th>
<th>Academic Yr</th>
<th>Semester</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>$3,350</td>
<td>$1,675</td>
</tr>
<tr>
<td>B</td>
<td>$2,700</td>
<td>$1,350</td>
</tr>
<tr>
<td>C</td>
<td>$2,450</td>
<td>$1,225</td>
</tr>
<tr>
<td>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 King County Libraries and all their 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 resumé 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 personal 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. Counseling Services is located on the first floor of the Cornish Commons behind the Student Life offices. You can call 206-726-5027 for more information or visit our website at www.cornish.edu/student_life/student_support/counseling_services/.

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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. If you do not have documentation, please speak with the Director. In some cases the documentation requirement can be waived or we may be able to help you acquire the needed documentation. 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, Dimitri Azadi, 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.

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 merit 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@arts.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.

WRITING CENTER
The Writing Center provides Cornish students with free personalized writing support through individualized half-hour conferences. Writing Center consultants can assist students with any kind of writing, such as class essays, creative writing, presentations, resumes, cover letters and artist statements. The Writing Center is located in the Main Campus Center in room 212. For more information, email WritingCenter@cornish.edu or call 206.315.5806.
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.

Students may request at any time that their preferred name be made the primary name used on Compass, the College’s student information system, and/or that their email address be changed to reflect their preferred name. Students should contact the Registration & Records Office for details.

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,
STUDENT RIGHTS & RESPONSIBILITIES (continued)

meetings, ceremonies or with educational and administrative functions of the College.
• Not interfere with the regular activities of the College.
• Not cause damage or destruction to College property or private property in college facilities.

FREEDOM OF EXPRESSION

Students are free to examine and discuss all questions of interest to them and to express opinions publicly and privately. They are free to support causes, provided they do so in an orderly manner that does not disrupt the regular operation of the College or violate the Code of Student Conduct. It is essential for students to understand that they speak only for themselves, and not the College, in any public expression and demonstration. Class instructors should encourage free discussion, inquiry, and expression relative to the course subjects. Students are free to take exception to the information or views offered and to reserve judgment about matters of opinion. However, they are still responsible for learning the content and completing all assignments of any course taken for credit.

SEXUAL MISCONDUCT POLICY

Cornish College of the Arts affirms respect, responsibility, and caring between all persons. Conduct constituting a sexual offense, such as rape, acquaintance rape or sexual assault, will not be tolerated. Behavior of this nature is inconsistent with our values, and is a violation of the Code of Student Conduct, College policy and state and federal law. Students or employees committing a sexual offense in any form can be prosecuted under the Washington State Criminal Code (Title 9A RCW). Students may also be disciplined under the Code of Student Conduct. For the Student Sexual Misconduct Policy visit: www.cornish.edu/content/docs/student_life/ StudentRightsResponsibilities-2011.pdf or for more information call Jerry Hekkel, the Dean of Student Life at 206.726.5111.

EQUAL OPPORTUNITY

Cornish College of the Arts does not discriminate in education or employment on the basis of gender, race, national origin, religion, age, marital status, sexual orientation, disability or veteran status. This policy is consistent with relevant federal regulations and statutes, including those pursuant to Title IX of the Education Amendments of 1972, Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act.

Questions regarding the application of this policy and information on services for disabled persons may be referred to the Dean of Student Life or the Director of Human Resources.

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

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

Jerry Hekkel
Dean of Student Life
206.726.5111
jhekkel@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.
ACADEMIC POLICIES

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/downloads/student_life/Cornish_Student_Handbook.pdf).

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 Registration days. The Office of Admission will inform new students of the time and location of their advising and registration appointment, along with any needed preparation.

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

ADDING AND DROPPING COURSES

Students may add courses or change course sections 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. Withdrawing from or abandoning a course may affect a student’s pace of progression (see “Keeping Your Aid”, above.)

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 to complete 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 for in-major, primary lessons.

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 (continued next page)
the term will be understood to indicate that the student is officially withdrawing from Cornish. Once the add/drop period has ended, all withdrawals must be done in person at the Registration & Records Office. If a student wishes to return to the College after withdrawing, they should contact the Office of Admission and follow the readmission policy and procedure.

**LEAVE OF ABSENCE**

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

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

**NON-MATRICULATED ENROLLMENT**

Students interested in taking classes without obtaining a degree from Cornish can take classes through the College’s Non-matriculated Student Program. Registration for classes is through the Registration & Records Office. Students must be at least 16 years of age to enroll in credit or noncredit classes on a non-matriculated basis. Students may enroll for no more than nine credits per semester, and only the first 16 semester hours of credit attained on a non-matriculated basis can be applied to a degree program at Cornish. Financial Aid is not available to non-matriculated students.

**GRADES**

Courses can be taken for one of three grade options: Letter grade, Pass/Fail, and Audit (No Credit). Students who elect Pass/Fail or Audit grade options must inform the Registration & Records Office of this choice in person before the end of the add/drop period. Students may elect to take up to six credits of College Electives with a Pass/Fail grade option.

The Pass grade ("C" or better) does NOT impact GPA, although the credits are calculated into the student’s total Career Hours. Should a student fail a course taken as Pass/Fail, both the failing grade and attempted hours are calculated into the student’s Term and Career GPAs. Humanities and Sciences requirements and/or major requirements (unless designated by the department curricula) may not be taken on a Pass/Fail basis. Courses taken as audit are not awarded college credit and cannot count towards degree requirements. Audited courses should be considered as courses taken for personal enrichment only; see the Tuition & Fees page of the Cornish website for the tuition rate for this grade option.

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

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

**GRADE POINT AVERAGE**

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

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

**Grades Calculated within GPA**

- A 4.0 grade point
- A- 3.7 grade point
- B+ 3.3 grade point
- B 3.0 grade point
- B- 2.7 grade point
- C+ 2.3 grade point
- C 2.0 grade point
- C- 1.7 grade point
- D+ 1.3 grade point
- D 1.0 grade point
- D- 0.7 grade point
- F 0.0 grade point

**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 re-apply 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.

**TRANSCRIPTS**

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

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

Students entering the Foundations program will complete, as part of the four-year visual arts program, two years of integrated Humanities & Sciences coursework. For Foundation students, transfer credit will be awarded for eligible coursework only towards the junior- and senior-year Humanities & Sciences requirements and the College Elective requirement. Students entering visual arts departments as sophomores or juniors 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.

(continued next page)
INTERNATIONAL BACCALAUREATE (IB)

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

CREDIT BY EXAM (CBE)

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

PRIOR LEARNING EXPERIENCE (PLE)

Students who have documented college-level education and/or experience that is not transferable may petition for prior learning experience credits in their freshman or sophomore year. Awarded PLE credits must apply directly to the student’s degree requirements at Cornish College of the Arts. Typically, PLE credit is considered for study at non-accredited institutions, extensive volunteer or paid work in the field of study, or private instruction. The fee is $30 per credit evaluated. A maximum of 30 credits of combined CBE and PLE credit may be awarded.

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 2016, 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
- College Electives: 6
- Total: 120

**DANCE**
- Credits in Major: 91
- Humanities & Sciences: 30
- College 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
- College Electives: 6
- Total: 120

**FILM+MEDIA**
- Credits in Major: 84
- Humanities & Sciences: 30
- College Electives: 6
- Total: 120

**INTERIOR ARCHITECTURE**
- Credits in Major: 84
- Humanities & Sciences: 30
- College Electives: 6
- Total: 120

**MUSIC**
- Credits in Major: 91
- Humanities & Sciences: 30
- College Electives: 6
- Total: 127

### 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:

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

### 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
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 on the College’s Master Calendar (https://ems.cornish.edu/MasterCalendar/)

FALL SEMESTER 2016
August 30, 2016 Fall Resident Move-In
September 1, 2016 Non Matriculated Registration
September 5, 2016 Labor Day
September 6, 2016 First Day of Classes
September 6, 2016 Last day to Withdraw with 100% refund
September 6, 2016 Opening Convocation
September 14, 2016 Last Day to Add or Drop Classes
October 18, 2016 All Cornish Meeting (subject to change)
October 24–28, 2016 Midterm Evaluation Week
November 4, 2016 Incomplete Grade Deadline
November 11, 2016 Veterans Day
November 14–18, 2016 Continuing Student Registration
November 18, 2016 Last Day to Drop a Class, Last Day to Withdraw
November 23–25, 2016 Thanksgiving Recess
December 12–16, 2016 Final Exam Week
December 16, 2016 Last Day of Classes
December 17, 2016–January 16, 2017 Winter Break between fall and spring semesters

SPRING SEMESTER 2017
January 11, 2017 New Student Registration
January 12, 2017 Non Matriculated Registration
January 12, 2017, 9am New Spring Resident Move-In
January 15, 2017, 9am Residence Halls Open for Continuing Residents
January 16, 2017 Martin Luther King Jr. Day
January 17, 2017 First Day of Classes
January 17, 2017 Last day to Withdraw with 100% refund
January 25, 2017 Last Day to Add or Drop Classes
February 20, 2017 President’s Day
February 28, 2017 All Cornish Meeting (subject to change)
March 6–10, 2017 Midterm Evaluation Week
March 13–18, 2017 Spring Break
March 24, 2017 Incomplete Grade Deadline
April 3–7, 2017 Continuing Student Registration
April 7, 2017 Last Day to Drop a Class, Last Day to Withdraw
May 1–5, 2017 Final Exam Week
May 5, 2017 Last Day of Classes
May 7, 2017 by noon Spring Resident Move Out
May 8–10, 2017 Instructional Make Up Period
May TBD, 2017 Commencement
May 14, 2017 by noon Graduating Seniors Move Out

SUMMER SEMESTER 2017
March 20–June 16, 2017 Summer Registration Period
June 19, 2017 First Day of Classes
July 4, 2017 Independence Day Holiday
July 21, 2017 Last Day of Classes - Five Week Term
August 11, 2017 Last Day of Classes - Eight Week Term

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:

<table>
<thead>
<tr>
<th>Degree Type</th>
<th>GPA Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>Summa Cum Laude</td>
<td>3.90 – 4.00</td>
</tr>
<tr>
<td>Magna Cum Laude</td>
<td>3.72 – 3.89</td>
</tr>
<tr>
<td>Cum Laude</td>
<td>3.55 – 3.71</td>
</tr>
</tbody>
</table>

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.
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ADMINISTRATION
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 inquiry 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.

As part of their baccalaureate degree, all undergraduates must complete 6 credits of coursework beyond major and General Education (Humanities & Sciences) requirements. These opportunities are provided by Interdisciplinary Arts and Creative Corridor offerings, where students engage in inter-, trans-, and/or multi-disciplinary learning, explore a diverse artistic practice, or deepen focus in a particular subject area. Students should refer to the Schedule of Classes each semester for special College Electives choices.

**COURSE DESCRIPTIONS**

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

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

**IA 201 Arts & Civic Leadership** 3 Credits, Fall/Spring
Develop real-world, professional skills as an independent artist producing work in the public sphere, outside of traditional arts spaces such as galleries, studios, and theater. Students develop leadership capacity as artist-citizens of all disciplines through direct exposure to public planning, community development, transportation, arts, culture and policy-making initiatives. Borrowing from civic leadership models, such as Leadership Tomorrow, students explore the embedded and expanded roles of visual and performing artists in the public, private and nonprofit sectors. Students gain an orientation to public process and to their cultural and governmental institutions through self-directed research, guest speakers and field trips.

**IA 201 Poster Art for Advocacy** 3 Credits, Fall/Spring
Posters have long been powerful communication tool in society. Explore the subject of contemporary practice in poster design in the service of civic engagement. Research relevant social justice and environmental topics for poster projects. Address the technical relationships between type, image, and message at a large scale. Learn basic screen printing principles and techniques. Studio projects will be supported with lectures, as well as presentations about significant poster designers and their role in poster history.

**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 211 Creative Production & Distribution** 3 Credits, Fall/Spring
Creative producers of all mediums (painter, photographer, sculptor, filmmaker, graphic designer, scene designer, interior architect, comic novelist, etc...) must understand how to distribute work via multiple media channels. Develop critical digital and online strategies for outreach, sharing and distribution of your creative work. Through lectures, demonstrations, and hands-on projects, learn the basics of interactive publishing, template web/blogs, LinkedIn, Twitter and other SM channels. In addition, learn how to use these platforms for network-building, continued learning, research and knowledge-sharing and collaboration.

**IA 211 Voice Over, Critical Response** 3 Credits, Fall/Spring
Explore the profession of commercial voiceover work. hone skills through exercises, field trips, and hours of practical experience with a wide array of material. Covers self-marketing, unions, analysis, vocal care, contracts, and etiquette. Learn control and application of voice in this specific medium. Work toward a critical understanding of the requirements of the copy, mastery of the microphone and the clock, professional protocol, and how each individual might best capitalize on their personal style and sound. Leave the class with a short demo reel which can be used in self-marketing.

**IA 221 Art Handling and Installation** 3 Credits, Fall/Spring
This unit is a collaboration between Cornish and the staff of Artech, the region's premier art handling and collection management company. The modules are designed to provide working knowledge of art handling, transport, packing, and display issues. In the field learning module, visit first-hand sites across the city to observe, reflect, and discuss collection, display, and exhibition, both public and private. These include museums, galleries, and collections. The unit's instructor is a professional in the field with expertise in object handling, archival processes, collection management, and display methods and strategies. Students who take this unit will have the opportunity to be part of the installation crew for the BFA Art and Design EXPO.

**IA 221 Neo-Burlesque: Theory/Performance** 3 Credits, Fall/Spring
Explore the theatrical genres of neo-burlesque and cabaret as forms of solo performance and cultural commentary. Take a historical look at the theory and evolution of the art form, modern examples of neo-burlesque in practice, and generation of original performance material. Through research, presentation, in-class discussions, physical technique, group exercises, solo performance and rehearsals, learn how to develop an original cabaret character and necessary performance skills to generate a solo piece, for a showcase performance. Stage makeup techniques will be introduced in the service of character development and presentation. Connect with the wider community by working with professionals who facilitate guest artist workshops and a field trip to a neo-burlesque performance.

**IA 231 Digital Speed Painting** 3 Credits, Fall/Spring
A technical and conceptual skill building class modeled after the online community driven practice of speedpainting. This course will use the rigorous model of a concept prompt, followed by time based sessions like those used in figure drawing. This unit is designed to strengthen the conceptual development and digital painting skills of writers, concept artists, illustrators, game designers, theater production designers, artists and other creatives.

**IA 231 CLEE (Live Electronics Ensemble)** 3 Credits, Fall/Spring
Survey the varied approaches to performing composed or improvised music using real-time electronic processing. We will construct individual interactive systems for each student to utilize electronics in live performance, survey controllers for interactive systems (MIDI or OSC), discuss software and hardware choices for live electronic
performance, and build our instruments in MAX/MSP, AudioMulch, and Ableton Live. Develop projects (e.g., electronic ensembles, interactive performance, live soundtracks, laptop orchestra) to explore various genres of live-electronic music (EDM, Noise, Phonography, Microsound, Ambient, Soundscape and Electronica) and perform these projects on and off campus.

**IA 264 Film History: Cinema/Musicals**  
*3 Credits, Fall/Spring*  
Explore the cinematic musical as an expression of tension between community and commodity. Engage the musical cinemas of the U.S., India, and elsewhere in their aesthetic and historical contexts through a mixture of creative and analytical activities, including weekly viewings.

**IA 265 Film History I: Epic/Cinema**  
*3 Credits, Fall/Spring*  
Explore global cinema in relation to the evolving expression of heroism (from Homer’s Odyssey to Homer Simpson). Engage cinematic form in its aesthetic and historical contexts through a mixture of creative and analytical activities, including weekly viewings.

**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/

**IA 278 Introduction to Applied Community Arts**  
*2 Credits, Fall/Spring*  
Applied Community Arts introduces students to the various uses of art as a medium for education and social development. In this course, students will explore a variety of artistic methods as they are used in non-traditional contexts such as teaching, the criminal justice system, healthcare, political arenas, and community development. Together we will examine the effectiveness and relevancy of different approaches as they are applied to communities in the US and abroad. Finally, students will gain practical experience in facilitating Applied Arts practices through a group project that aims to serve disenfranchised people within the local community.

**IA 396 9 Evenings**  
*3 Credits, Fall/Spring*  
This course combines two Creative Corridor proposals: History of 9 Evenings: Experiments in Art and Technology (R. Oppenheimer) and Sound & Light (R. Campbell & B. Hogan) to create a comprehensive study of the seminal 9 Evenings event, including an examination of the technologies used in 1966 in comparison to emerging technologies available today. Students will not only study the histories and cultural impact of the original event that included 10 multi-media performances, but learn how each performance was technically and collaboratively accomplished by the artists and engineers, using that background to create their own new works. This is the NYT article on the historic “9 Evenings: Theatre & Engineering”, The Big Bang of Art and Tech in New York. Students enrolled in the this course will have opportunities to engage in the 9E2: 9 Evenings Revisited 50th anniversary events in Seattle, scheduled from Jan-October, 2016.

**IA 396 Couture Fashion Meets Tech**  
*3 Credits, Fall/Spring*  
In Fall 2016, SAM will present a collection of the French couturier Yves Saint Laurent. Considered by many to be the most innovative designer of his era, (60’s and 70’s) Saint Laurent responded to the cultural and ethnic issues of his day. This class combines study in the apparel designed by Yves Saint Laurent and its historical roots with hands-on creation of apparel that responds to the technological innovations of our era. What would YSL do today? How would he push the boundaries of fabrication, technology and beauty? Come figure it out with us. This is a class that will teach you how to make your ideas happen.


**MODEL PROGRAM**

The curriculum is subject to change and courses may vary from year to year. The Schedule of Classes and course descriptions reflect current course offerings and are regularly updated on the Cornish website at https://compass.cornish.edu/. Below is a sample of both continuing courses and recent offerings. To fulfill General Education requirements, all baccalaureate degree candidates must complete 30 credits in the Humanities and Sciences.

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.

The Humanities and Sciences Program does not award credit for prior learning experience.

**Writing Requirement**

All students are required to complete at least six credits of college writing. This requirement is either satisfied by successful completion of Integrated Studies for Performing Arts in the first year, Foundations for Visual Arts in the first year and second year, or by completion of coursework in expository writing or research writing in the Continuing Studies curriculum or their equivalent.

**First-Year Programs**

In their first year, all students must enroll in one of two first-year programs, depending upon their baccalaureate program. The programs are designed to immerse students in integrative learning that connects liberal arts coursework, performance or studio work, critical and contextual studies of the discipline, writing, and information literacy. Credits earned in the first-year programs apply toward their General Education (Humanities & Science) requirements.

**FOR PERFORMING ARTS STUDENTS**

Integrated Studies for Performing Arts 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. Satisfactory completion of Integrated Studies earns students twelve of their required 30 General Education (Humanities & Sciences) credits in their 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 disciplinary, multidisciplinary, and interdisciplinary perspectives.

The remaining eighteen credits of Humanities and Sciences requirements are earned in the following manner within the Continuing Studies curriculum among a choice of stand-alone courses:

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

**FOR VISUAL ARTS STUDENTS**

The first two years of the Visual Arts programs are designed to situate students in integrative learning environments, where students complete coursework in Studio, Critical & Contextual Studies and Humanities & Sciences that integrate learning in making, cultural and critical study of the discipline, liberal arts, writing, and information literacy. Visual Arts faculty work closely with Humanities & Sciences faculty to encourage collaborative peer learning and frequent interaction among students and students with their faculty.

Foundations for Visual Arts is required for all students with fewer than fifteen transfer credits in areas of study that do not include expository writing. Satisfactory completion of Foundations earns students six of their required 30 General Education (Humanities & Sciences) credits in their first year.

In their second year, students continue to learn in directed, integrative learning environments, that provide intellectual and creative intersections among Studio, Critical & Contextual Studies, and Humanities & Sciences in inquiry-based, collaborative projects and seminar style classes. Writing and information literacy are taught in the context of this integrative coursework.

Students’ placement in the Foundations 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 Visual Arts students, the 30 H&S credits are satisfied in the following manner:

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

Visual Arts students admitted in 2016 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 24 H&S transfer credits
- Junior placement: maximum of 30 H&S transfer credits
HS 103 Expository Writing
3 Credits, Fall/Spring
What significance does writing have in helping us understand our place in the world and assisting us in defining our artistic aims, challenges, and practices? In this class, we’ll think about how we use language to shape our various, complex identities – as an individual and member of communities, as an observer and a participant, and as an artist. In this mission, we’ll study various forms of writing – such as essays, memoirs, and examples of social media – in addition to looking at writing’s interaction with visual forms. Then, you’ll compose original works, starting from the raw material of freewriting, brainstorming, and collaboration. From there, you will create focused, cohesive, and detailed pieces of prose, emphasizing the significance of audience and purpose, genre and context, syntax and grammar to achieve effective communication.

HS 113 Writing & Analysis I &
HS 114 Writing & Analysis II
3 Credits, Fall/Spring
HS113 & HS114 provide instruction and practice in written and oral communication, critical and creative thinking, inquiry, teamwork, cultural awareness, information and quantitative literacy, through a sequence of three 5-week modules that engage knowledge, concepts, discourses of Science, Social Science, and Humanities in relation to the unit theme. HS113 & HS114 are fully integrated with linked units FN123/124 (Studio) and FN133/134 (Critical + Contextual Studies) to explore intersections and distinctions of disciplines and subjects. Teaching and learning methods include direct instruction, seminar, peer response, conference, and workshop.

HS 121 & 122 Integrated Studies
6 Credits, Fall/Spring
Integrated Studies is the Humanities and Sciences Department’s foundation program for first-year performing arts students, fulfilling the first twelve credits of their general education requirements for the BFA/BA/BS degrees. 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 provide instruction and practice in strengthening students’ abilities as peer-to-peer collaborators and provide a foundation for future work as teachers.

HS 201 Writing Center Theory and Pedagogy
3 Credits
Designed for those hired as peer consultants in the Writing Center, students will learn, analyze and apply multiple theories of one-to-one writing consultation. Topics investigated include: theories of writing acquisition, collaborative learning, and peer-to-peer education; features of the language learning process and how to support multilingual writers; the role of digital technology in writing consultation; and the importance of considering race, class, and gender in writing centers. Students may expect plenty of reading and writing and experimenting with consulting practices. Students will also have an opportunity to pursue a self-directed project, with options including action research, developing workshops and curriculum for the center, and writing an article for submission to a Writing Center publication. In addition to preparing students to be effective consultants in the Cornish Writing Center, the course will enrich students’ abilities as peer-to-peer collaborators and provide a foundation for future work as teachers.

HS 203 Introduction to Creative Writing
3 Credits, Fall/Spring
This course is an exploration of the art and craft of creative writing, with a focus on the short story. By reading and writing short stories, students will sharpen their critical eyes as readers and hone their skills as writers. We will examine elements of craft including structure, point of view, setting, and character, and consider how writers create stories of strong emotional impact. Working as a learning community, we will support, criticize, and brainstorm about one another’s projects through the process of generating ideas, drafting, revising, and polishing, while engaging in critical reflection about the art of fiction.

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

HS 208 Digital Writing
3 Credits, Fall/Spring
In Digital Writing we’ll explore the intersection between digital environments like Tumblr, Facebook, Twitter, and Kickstarter, and the professional writing life of an artist. Digital culture has transformed how artists publicly express and promote themselves, raising new questions, including: What possibilities and limitations do online contexts offer for expressing ourselves in words? How multi-media content to connect with multiple audiences – our viewers, collaborators and participants? How are genres of an artist’s discipline, such as artist statements or director’s notes, evolving online? How can writing online aide an artist in developing her/his professional identity? This course is designed for all skill levels from students who are adept in digital mediums to those who are new to writing online. We’ll emphasize experimentation and content creation. Writers can expect to dabble in a variety of online writing environments and to engage in a substantive self-directed online writing project, polishing their public online identity.

HS 213 Research in the Liberal Arts I &
HS 214 Research in the Liberal Arts II
3 Credits, Fall/Spring
HS213 and HS214 are 15-week courses that provides instruction and practice in strengthening critical and creative thinking, knowledge, and inquiry about themes, concepts, and knowledge across the liberal arts. Students will gain confidence, skills, and habits of mind to strengthen information and quantitative literacy, deepen cultural awareness, and broaden as well as deepen notions of research through creative and intellectual curiosities. Course themes vary. Teaching and learning methods include direction instruction, seminar, peer response, workshops, and conferences.

HS 218 Is It In My Genes?
3 Credits, Fall/Spring
“It’s in my genes / DNA” is a phrase often used to describe someone’s innermost nature. How accurate is the statement linking genes to self? As gene sequencing becomes more affordable, information gleaned from our genes will have an increasing impact on our society. Genetics has been implied in forensics, ancestry, athleticism, disease-risk, medications, race, and personality traits. This course explores the potential benefits and risks of the knowledge derived from genetics. It will help give you the background to produce artistic pieces, and critically evaluate how genomic information is used in society, as well as view and respond to work of performing and visual artists that are exploring these issues.

HS 218 Epidemiology
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

(continued next page)
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

Human alteration of landscapes is at an all time high, with global urbanization key driving force. Many urban centers partially absorb population growth through infill and vertical development. Conversion of exurban lands, sometimes referred to as “sprawl,” extends the built environment into areas historically designated for agriculture, commercial timber production or less modified native vegetation. But just how do humans shape their urban environments? What are the patterns and processes that define this ecosystem relative to environments less impacted by people? Are human-dominated areas compatible with our own long-term health, or the sustainability of natural resources and wildlife communities inhabiting these transforming lands. This course will make use of the scientific literature, class discussions, writing assignments and video documentary burgeoning field or urban ecology.

HS 225 Physics in the Arts 3 Credits, Fall/Spring

This course will introduce the principles of physics in 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 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 Working Together 3 Credits, Fall/Spring

Success stories in our society usually depict an individual acting alone who is able to make a fortune or enact social change. However, the success stories of people and communities coming together to build something substantial (collective action) are arguably more important, but less understood. This class focuses on the second story—people working together. We will examine the role of groups of people creating and managing sustainable resources, organizations, and businesses drawing from a diversity of fields. We will ask the following questions: Under what conditions do people work successfully together to reach a common goal? What strategies are effective in maintaining organizational and environmental sustainability? What are the opportunities for increased equity and environmental sustainability? What are the challenges to success? How are collective and cooperative organizing both enabled and challenged by our current social and economic structures? We will design a new cooperative as a class.

HS 248 Truth & Fiction 3 Credits, Fall/Spring

Truth & Fiction is an exploration of fiction and nonfiction. We will read a variety of contemporary short stories, essays, and memoirs that seek to “tell the truth,” and study the means by which writers take readers into their worlds. We will explore the roles of observation and memory in the writing process by engaging in memory and sensory exercises, mind-mapping, and free-writing. Through seminars, workshops, and peer review sessions, we will develop skills in shaping and refining your writing so that it tells the truth you want it to tell. 

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.

HS 260 Big History 3 Credits, Fall/Spring

Big History is the underlying unity of all of history. It explains the shape and meaning of reality as we now know it. Here is a single story from the beginnings of the universe to the present, providing a structure and context for learning and understanding any history. It is a story told through the Big History Project, a multi-media, multi-disciplined cooperative approach that is a model for teaching and learning in the 21st Century. No matter what your interests and no matter what ways you best learn, Big History offers everyone choices about what and how to learn history. It works. (p.s. – You came from outer space, really)

HS 260 Thinking with Digital Games 3 Credits, Fall/Spring

The dazzling growth of the videogame industry over the last thirty years documents an unquenchable cultural desire for game experiences. As the influence of games continues to grow in the twenty-first century a greater need arises for critical reflection and experimentation by those who will play and design the games of the next decade. This course enables students to identify cultural value in games beyond escapist pleasure, articulate insightful criticism, and imagine new expressive goals and potentials for gameplay. Students are introduced to the discourse of Game Studies with a special emphasis on recognizing games as expressive media and forms of cultural commentary, as well as their capacity for facilitating critical understanding of both self and society. Students will play and discuss assigned and self-selected games, create textual and multimedia-based analyses of those games informed by game studies, and collaborate on critical “let’s play” video projects.
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, ameaticules,” and concluding with contemporary views of their impact on the earth and human health. Topics will cover include: extremophiles—microbes that live in seemingly unbearable conditions, and microorganisms that influence 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 Calculated Living  
3 Credits, Fall/Spring
This course explores the ways in which mathematics and quantitative analysis negotiates human experience in society. The course will be organized around several topics—voting systems, game theory, sampling, enumeration systems, majority/groupthink, standard deviation, statistics, graphing data, encryption, measuring chance, set theory. How does game theory help us understand psychologies of cooperation and competition? How are choices, rooted in probability, made from the stock market to the poker game? Is there such a thing as a fair voting system? How are population sampling techniques for studies in the medical industry manipulated to support biased arguments and social agendas? In what ways can we use logic and graph theory to address dilemmas and paradoxes in the world around us? We will ask these questions, and more, as means to develop mathematical thinking, engage in interpretive strategies, and practice the algebraic and geometric tools that form the core of mathematics.

HS 270 Oceanography of Pacific Northwest  
3 Credits, Fall/Spring
How does the ocean impact your life, and how do you impact the ocean? We will investigate the biology, geology, chemistry, and physics of the ocean focusing on the Puget Sound and the North Pacific. Topics will include: the Juan de Fuca plate and the possibility of earthquakes in Seattle, ocean acidification caused by humans, and how it relates to climate change, marine “dead zones” including the Hood Canal, how marine microbes in the Puget Sound both benefit and cause harm to people and the environment, and humans threats to marine mammals and fish and methods used to protect them. Throughout the semester, we will learn more about the unique geography of the Puget Sound region and how the proximity of Seattle’s large population impacts the Ocean.

HS 270 Physical Geology  
3 Credits, Fall/Spring
Physical Geology is a survey of the physical and chemical processes that occur on Earth and how these processes shape the planet we live on. The course will cover plate tectonics, earthquakes and volcanism; mineral and rock properties and their identification; the rock cycle and the weathering earth materials; groundwater surface-water processes; glacial, desert and coastal processes; mountain building processes and geologic time. Hands-on activities and in-class demonstrations and experiments will be integrated with lectures. After completing this course you will know how to apply scientific concepts to relevant issues in society, the natural world or artistic practice.

HS 270 Wildlife in Film  
3 Credits, Fall/Spring
Humans possess a fundamental fascination with wildlife. Perhaps you are attracted, maybe repulsed, or simply mesmerized by the myriad appearance and behavior of wild things? This ‘wildlife imperative,’ part of the larger Biophilia Hypothesis (Wilson 1983), is evidenced by the collective need to explore, understand and represent wild creatures in art, music, literature, and not least of all cinema. The wildlife documentary, while in existence for decades, has been proliferating in recent years, spawning numerous feature length films and countless hours of content for public, network and cable television channels. While moving images of exotic animals are engaging on their own, what are the scientific, political, and creative implications of these efforts? How do we assess their scientific credibility? What is the political agenda behind a given wildlife documentary, and how likely is this medium to affect (or not) the filmmaker’s desired outcome? While our cultural legacy demonstrates human creativity, what can we learn about our feathered, furred, and scaled relatives? This course will draw on a range of wildlife films and associated readings (film criticism, wildlife & ecological science, environmental politics, the creative process) providing a framework to investigate (in class discussions; weekly written assignments) the value of this genre to inform, conserve and inspire.

HS 270 The Psychology of Identity  
3 Credits, Fall/Spring
When we ‘do’ art we are producing ‘identities,’ be it designing spaces, acting parts, or making music and movement. This course explores how identities are produced and constructed through all kinds of social relations and interactions. We will look at how identity production is fluid, historical and defined by the conditions and contingencies in which they are created. Both verbally or non-verbally we can analyze discourses or ‘text’ and see how identity is being produced and changed in any given moment. This course uses a mix of articles, videos and research projects to explore the psychology of identity. The core of the class is interactive which requires your excitement, preparation and participation in class discussions.

HS 280 Mixed Identities  
3 Credits, Fall/Spring
Many of us know the feeling of not quite fitting in. We may identify ourselves in ways that differ from how others perceive us. We may feel that none of the available options to describe ourselves adequately represent who we are. These experiences may be fleeting or they may profoundly affect our lives, depending on our positions in relation to the political, social and cultural circumstances in which we live. What does it mean to identify (or be identified) as "mixed" or in between other categories? To explore these questions, we will discuss how we identify ourselves as individuals and as members of groups. We will consider topics such as social boundaries and liminality, racial mixture, religion, immigration and transnationalism. Based on social science and literary texts, we will engage in a discussion of social identities that will expand our understanding of other people and ourselves.

HS 280 Us and Them  
3 Credits, Fall/Spring
Who are we? How do we think about them? Drawing on anthropology, sociology, psychology and political science, this course will investigate questions about how we identify ourselves in relation to others. How do social and cultural influences contribute to the categories we use to define ourselves and our world? We will consider the importance of context in shaping our understanding of social divisions on local, national and international levels. Concepts we will discuss include individualism, collectivism, social mapping, stigma, stereotypes, race and racism. Through our reading and discussion of a variety of texts, we will aim to better understand processes of inclusion and exclusion that affect us all.
HS 280 Hiding, Passing, or Flaunting
3 Credits, Fall/Spring
How do we present ourselves to the world? Do we celebrate our social identities publicly or do we hide, tone down, or just plain lie about some aspects of who we are? In a society that values transparency, why do some people choose to conceal parts of their backgrounds or their membership in certain groups? What roles do power, stigma and oppression play in these decisions? How do the patterns of hidden identities in the United States compare to those in other countries? This course considers cross-cultural and historical instances of hidden identities including blacks passing as whites, Jews converting to Christianity, and gays choosing to stay in the closet vs. come out. Drawing on the work of social scientists such as Erving Goffman and Kenji Yoshino, we will think about the conditions that influence our own decisions about the identities we reveal and those we hide.

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 285 Unpacking the Political
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 contemporary national and international issues. The class will include both individual and group projects focused on exploring current political events and their implications from multiple perspectives.

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 contemporary national and international issues. The class will include both individual and group projects focused on exploring current political events and their implications from multiple perspectives.

HS 280 Language and Gender
3 Credits, Fall/Spring
In this course we will explore the role of language in reflecting, creating, sustaining and challenging notions of gender. Readings will be drawn from the fields of anthropology and linguistics. We will focus our attention on questions such as: How do sex, gender, and sexuality differ? How does gender vary across cultures and communities? What is the role of linguistic structures (pronouns like he, she, ze, and they, for example) in gender? What does the intersection of gender with ethnicity, age, sexuality, social class, and other identity categories tell us about our social worlds? The course will be conducted as a combination of lecture and student facilitated seminars. Course work will include daily reading assignments, student-lead seminars, and fieldwork.

HS 280 Quest for the Perfect State
3 Credits, Fall/Spring
The worth of any political theory rests on its ability to address (in a meaningful and comprehensive manner) essential and enduring questions of political theory, and address them in a systematic manner. This course will set about examining three broad categories of Western political theory: (a) the essential characteristics of human nature and the good society, (b) the relationship between the individual and society; and (c) theories of change. These three categories, and the questions that fall within these categories (e.g. Is human nature essentially good or bad? What is the right relationship of the individual to society? Is an unchanging, enduring, universal system of ethical values possible?), have defied definitive answers, and we should not expect to some final conclusion. Rather, these (and other) questions should prompt us to think more deeply about ourselves, the standards that guide our behavior, and our obligations, to society.

HS 360 Sin
3 Credits, Fall/Spring
Sin is an expression of choice. A sinful choice is largely a knowing act of rebellion against existing standards. Because we live in within a social setting that requires us to observe ethical obligations, our moral choices end up having broad and profound implications in our own lives and the lives of others. In this course we will be working through the stories about choices humans make, and the choices we make. We will be reading a variety of short stories by Flannery O’Connor, Edith Wharton, Anton Chekhov, Xu Xi and more. We will also be watching a variety of short videos, working through ideas and concepts in discussions, as well as writing short papers. Immanuel Kant observed, “Out of the crooked timber of humanity no straight thing was ever made.” We will seek to understand why.

HS 360 Ethics and Values
3 Credits, Fall/Spring
This course is an examination of values, ethics and how Western civilization has experienced a loss of moral innocence over the past several centuries. We will be looking at the ethical foundations that served Western civilization for centuries, how these gradually slipped into confusion and disagreement, and how we might set about re-engaging in a quest for wisdom and meaning in life—both on a personal, as well as social, level. The course is built around readings, discussions, short videos, and short essays. Finally, one might ask, “Why study ethics?” The late Václav Havel captured the hope that might be found within ethics: “Even a purely moral act that has no hope of any immediate and visible political effect can gradually and indirectly, over time, gain in political significance.”

HS 361 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.
VISUAL ARTS FOUNDATIONS PROGRAM

PROGRAM DESCRIPTION

The foundations program will introduce the student to current professional art, design and film landscapes. Digital and analog literacies are encouraged. 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 and open access to equipment and facilities provide the student with an uninterrupted opportunity to develop their work.

As students draw, paint, film, learn new softwares, build, design, and engage with the community through a fully integrated program that includes the humanities and sciences and critical and contextual studies, they 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.

UNIT DESCRIPTIONS

FN 123-124 Interdisciplinary Studio I & II
9 credits, Fall/Spring
FN123-124 is taught through a sequence of three 5 week modules per semester. Studio faculty work collaboratively across disciplines representing the broad domains of Art, Design, Film and Media. Students work within a studio cohort, and each module will draw on the instructors’ disciplinary expertise in relationship to the module theme. Students will be immersed in a dynamic diagnostic experience, whereby existing assumptions about discipline, media, and methodology will be challenged, guiding the development of their studio practice through a diverse range of options and ideas. FN123-124 are fully integrated with linked units HS113-114 (Humanities and Sciences) and FN113-114 (Critical and Contextual Studies) to explore the intersections and distinctions of disciplines and subjects that can inform visual arts practice. Learning outcomes include applied skills (practical and technical), cognitive skills (problem solving and critical analysis), communication skills, digital literacy, agency and collaboration.

FN 133-134 Critical & Contextual Studies I & II
3 credits, Fall/Spring
FN133-134 is taught through a sequence of rotational modules. Critical & Contextual Studies faculty work in a multi-member team drawing on their disciplinary perspectives in relationship to the Unit Theme. Students will be introduced to and explore the contexts and histories of visual culture. Students participate in the process of knowledge acquisition and creation through a research process supported by lectures, seminars and writing.
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 | 30 |
| College Electives | 6 |

**Total Credits for a BFA Degree in Art**: 120

### FIRST YEAR

**FOUNDATION**

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<tr>
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<td>FN 124 Interdisciplinary Studio II</td>
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<td>FN 133 Critical &amp; Contextual Studies I</td>
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<td>FN 134 Critical &amp; Contextual Studies II</td>
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<td>HS 113 Writing &amp; Analysis I</td>
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<td>HS 114 Writing &amp; Analysis II</td>
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**Total Credits**: 15 15

* Counts towards H&S requirements

### SECOND YEAR

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<td>AR 224 Integrative Studio II</td>
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<td>AR 233 Critical &amp; Contextual: Global Art</td>
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<td>AR 234 Critical &amp; Contextual: Contemporary Art</td>
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<td>HS 213 Research in the Liberal Arts I</td>
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**Total Credits**: 15 15

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<td>AR 324 Studio: Inquiry + Practice II</td>
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<td>AR 334 Critical &amp; Contextual: Theory+Practice</td>
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**Total Credits**: 15 15

### FOURTH YEAR

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<td>AR 424 Research Studio II</td>
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<td>AR 419 BFA Thesis Exhibition</td>
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<td>AR 433 Critical + Contextual: Thesis Seminar</td>
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<td>HS Continuing Studies</td>
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**Total Credits**: 15 15

### COURSE DESCRIPTIONS

**AR 223 Integrative Studio I** 9 Credits, Fall

AR223 is a 15-week unit taught through a sequence of three 5-week modules, and is integrated with AR233. Art faculty deliver these modules collaboratively, from a variety of disciplinary perspectives and include lecture, discussion, media lab, professional practice, hybrid studio, studio practice and research. Students will engage in the exploration of key ideas and practices in contemporary art to develop contextually informed work and a situated practice through an understanding of interdisciplinary exchange.

**AR 224 Integrative Studio II** 6 Credits, Spring

AR224 is a 15-week unit taught through a sequence of three 5-week modules, and is integrated with AR234. Art faculty deliver these modules collaboratively from a variety of disciplinary perspectives and include lecture, discussion, media lab, professional practice, hybrid studio, studio practice and research. Students will engage in the exploration of key ideas and practices in contemporary art to develop contextually informed work and a situated practice through an understanding of interdisciplinary exchange.

**AR 233 Critical & Contextual: Global Art** 3 Credits, Fall

AR233 is a 15-week unit taught through a sequence of three 5-week modules, and is integrated with AR223 Integrative Studio I. Students’ will develop their understanding of critical and contextual frameworks that inform global art practice through lectures, seminars, tutorials, gallery and museum visits. C&CS supports students to develop the ability to research and understand art practice within a contemporary and historical cultural context. This unit will also enable students to develop verbal, written, and presentation skills.
ART COURSE DESCRIPTIONS (continued)

AR 234 Critical & Contextual: Contemporary Art  3 Credits, Spring
AR234 is a 15-week unit taught through a sequence of three 5-week modules, and is integrated with AR224 Integrative Studio II. Students will develop their understanding of critical and contextual frameworks that informs contemporary art practice through lectures, seminars, tutorials, gallery and museum visits. C&CS supports students to develop the ability to research and understand art practice within a contemporary and historical cultural context. This unit will also enable students to develop their verbal, written, and presentation skills.

AR 323 Studio: Inquiry + Practice I
9 Credits, Fall
Communities of Practice
AR323 is a 15-week unit that focuses on the development of a student’s emergent creative practice within a community of artists. This course consists of lecture, discussion, media lab, professional practice, hybrid studio, studio practice and research. Art faculty work collaboratively to support each student in developing a program of self-directed work through written proposals and visual presentations, to include identifying content, context, working methodologies, technical skills and documentation. Ongoing formative review takes place in group/individual tutorials, work in progress reviews, seminars, and critiques.

AR 324 Studio: Inquiry + Practice II
6 Credits, Spring
AR324 is a 15-week unit that continues the development of a student’s emergent creative practice within a community of artists. This course consists of lecture, discussion, media lab, professional practice, hybrid studio, studio practice and research. Art faculty work collaboratively to support each student in developing a program of self-directed work through written proposals and visual presentations, to include identifying content, context, working methodologies, technical skills and documentation. Ongoing formative review takes place in group/individual tutorials, work in progress reviews, seminars, and critiques.

AR 334 Critical & Contextual: Theory & Practice
3 Credits, Spring
AR334 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 practices and will explore those contexts in relation to their own practice. Students will focus on developing 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. Students will build a process portfolio that will feed into the extended thesis in following semesters.

AR 418 Internship  1–6 Credit(s), 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 419 BFA Thesis Exhibition
3 Credits, Spring
AR419 is a 15 week unit taken in conjunction with AR424 Research Studio II, and focuses on the necessary preparation and presentation required for the BFA EXPO, culminating with an end of semester oral defense and presentation of selected works by each student. This course consists of lecture, discussion, practical demos, professional practice, hybrid studio and research. The unit will provide in depth discussion to facilitate an individual student’s portfolio selection, strategies for installation and de-installation, gallery contracts and institutional expectations and deadlines as well as related best practices as a professional artist. Students will additionally develop the necessary professional materials that support their studio practice, including but not limited to an artist’s bio, a statement of intent, exhibition documentation, resumes, online materials and a strategic plan for success beyond graduation. Ongoing formative review takes place in group/individual tutorials, work in progress reviews, seminars, and critiques.

AR 423 Research Studio I  9 Credits, Fall
AR 424 Research Studio II
9 Credits, Spring
AR424 is a 15-week unit that continues the development of a student’s critical practice within a community of artists and the development of a cohesive body of work that will culminate in the student’s BFA Exhibition. This course consists of lecture, discussion, media lab, professional practice, hybrid studio, studio practice and research. Art faculty work collaboratively to support each student in developing and realize a program of self-directed work at an advanced level through written proposals and visual presentations, to include identifying content, context, working methodologies, technical skills and documentation. Ongoing formative review takes place in group/individual tutorials, work in progress reviews, seminars, and critiques.

AR 433 Critical & Contextual: Thesis Seminar
3 Credits, Fall
AR433 is a 15-week unit that supports self-directed research and writing, resulting in an extended written thesis at the end of the semester. Students will develop a set of ideas, terms, contexts, and references that inform and contextualize their creative practice(s) and augment their knowledge of art history and theory through independent research. 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 a Tutorial Study application to the Registrar. This course meets once a week for the full semester.
ART COURSE DESCRIPTIONS (continued)

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.
## 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.

**Design/Foundation**  
Credits  
84

**Humanities & Sciences**  
Credits  
30

**College Electives**  
6

**Total Credits for a BFA Degree**  
120

### FIRST YEAR  
**FOUNDATION**  

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<td>FN 124 Interdisciplinary Studio II</td>
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### COURSE DESCRIPTIONS

**DE 223 Systems 6 Credits, Fall**  

DE 223 is a directed 15 week unit taught through three 5 week modules representing the major areas of practice in UX design, narrative systems and type and image. Each 5 week module culminates in a project outcome that incorporates appropriate concepts and skills relevant to the specific module and unit theme. Students rotate through each module every 5 weeks in order to practice all three areas of research in 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 through the theme. A process book documenting process and final project outcomes demonstrate subject knowledge.

**DE 224 Meta-Systems 3 Credits, Spring**  

DE 224 is a directed 15-week unit taught through three 5-week modules representing three major areas of practice in design; UX design, narrative systems and type and image. Each 5-week module culminates in a project outcome that incorporates appropriate concepts and skills relevant to the specific module and unit theme. 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 through the theme. A process book documenting process and final project outcomes demonstrate subject knowledge.

**DE 225 Digital Lab & DE 226 Digital Lab 3 Credits, Fall/Spring**  

Digital Lab is a directed 15-week unit taught through three 5-week modules representing the major areas of practice in UX Design, Narrative Systems and Type and Image. Each 5-week module culminates in a project outcome that demonstrates appropriate concepts and skills relevant to the specific module’s digital workflow. Students rotate through each module every 5 weeks in order to practice the digital tools relevant to all three areas of research in design. A process book documenting process and final project outcomes demonstrate subject knowledge.

**DE 233 Critical & Contextual Studies I & DE 234 Critical & Contextual Studies II 3 Credits, Fall/Spring**  

DE 233 and DE 234 are 15-week units 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 Research in the Liberal Arts I & HS 214 Research in the Liberal Arts II 3 Credits, Fall/Spring**  

HS 213 and HS 214 are 15-week units drawing on disciplinary perspectives from the humanities and [continued next page]
DESIGN COURSE DESCRIPTIONS

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 Immersive Studio 3 Credits, Fall
DE 323 is taught in a 15-week semester through three 5-week modules. Students develop solutions to projects that reflect one or more of the major areas of practice: user experience, narrative systems and type and image. Junior-level students are taught in a cohort-based studio creating individual and collaborative projects. Students work with 3 core faculty representing the areas of user experience, narrative systems and type and image as well as with a pool of adjunct faculty that provides specialization in a variety of design practices that supplement the studio disciplines. Critical + Contextual studies are concurrent to studio practice and provide further context to projects. Students research natural, social and aesthetic systems and their historical evolutions. Exercises, readings and final projects demonstrate learning outcomes. A process book documents student process.

DE 324 Collaborative Studio 6 Credits, Spring
DE 324 is taught in a 15-week semester through three 5-week modules. Students develop solutions to projects that reflect one or more of the major areas of practice: user experience, narrative systems and type and image. Junior-level students are taught in a cohort-based studio creating individual and collaborative projects. Students work with 3 core faculty representing the areas of user experience, narrative systems and type and image as well as with a pool of adjunct faculty that provides specialization in a variety of design practices that supplement the studio disciplines. Critical + Contextual studies are concurrent to studio practice and provide further context to projects. Students research natural, social and aesthetic systems and their historical evolutions. Exercises, readings and final projects demonstrate learning outcomes. A process book documents student process.

DE 325 Studio Electives &
DE 326 Studio Electives &
DE 425 Studio Electives &
DE 426 Studio Electives
3 Credits, Fall/Spring
Studio Electives are offered to junior and senior students. The studio electives are structured in 5-week modules. Students can choose any combination of modules including 3 different modules, 2 modules of the same subject or 1 different module, or 3 modules in the same subject per unit offering the choice of breadth or depth. Students have the opportunity to explore subjects in other departments. Recent examples include: Motion Graphics, Apparel, Books:Binding, Printing & Type, Illustration, Painting for Illustration, Product & Packaging, Interactive Virtual Environments, VR & Immersive Experience.

DE 333 Critical & Contextual Studies I &
DE 334 Critical & Contextual Studies 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 418 Design Internship
1–6 Credit(s), Fall/Spring
Design Internship. Arrange with Department Chair. Department authorization required.

DE 419 Professional Practices for Design
3 Credits, Spring
Professional Practices is a co-taught lecture based course for seniors. This course supports career development through professional panels, lectures, studio visits, and homework assignments. The focus of this course is to educate the student on the business aspects and best practices of the design industry. Outcomes include a resume, website, social media marketing strategies, and investigations into opportunities based on personal career ambitions.

DE 423 Design Research 6 Credits, Fall
DE 423 is taught through a 15-week semester of three 5-week modules which divide into research, presentation, approval 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 representing the 3 areas of design research and practices, UX design, narrative systems and type and image. Students engage with design professionals through professional panels. A BFA proposal must be approved by faculty. Formal presentations and a process book documents process and final outcomes that demonstrate agency.

DE 424 BFA Seminar 6 Credits, Spring
DE 424 is taught through a 15-week semester of three 5-week modules including Exhibition seminar, production and public exhibition 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. Studio electives run concurrently and are taught by adjunct faculty specializing in a variety of design disciplines. An Exhibition Seminar explores exhibition design and implementation. The semester culminates in the BFA Capstone exhibition featuring self-authored projects.

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 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 students per course. Students may not enroll in more than one Group Study per semester.

DE 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. Junior standing and permission from Department Chair required.
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) 84
Humanities & Sciences 30
College Electives 6
Total Credits for a BFA 120
Degree in Film+Media

FIRST YEAR FOUNDATION FALL SPRING
FN 123 Interdisciplinary Studio I 9 –
FN 124 Interdisciplinary Studio II – 9
FN 133 Critical & Contextual Studies I 3* –
FN 134 Critical & Contextual Studies II – 3
HS 113 Writing & Analysis I 3 –
HS 114 Writing & Analysis II – 3
Total Credits 15 15

*Counts towards H&S requirements

SECOND YEAR FALL SPRING
FM 223 Introduction to Narrative Film 6 –
FM 224 Narrative Film Production – 3
FM 225 Introduction to Experimental Film 3 –
FM 226 Writing the Screen Story – 3
FM 233 Film Language 3 –
FM 234 World Cinema Since 1960 – 3
HS 213 Research in the Liberal Arts I 3 –
HS 214 Research in the Liberal Arts II – 3
Total Credits 15 15

THIRD YEAR FALL SPRING
FM 323 Advanced Narrative Film I 3 –
FM 324 Advanced Narrative Film II – 6
FM 325 Advanced Non-Fiction Film 3 –
FM 326 Studio Elective – 3
FM 333 Major Topics and National Cinemas 3 –
FM 334 Major Directors – 3
HS Continuing Studies 3 3
College Elective 3 –
Total Credits 15 15

FOURTH YEAR FALL SPRING
FM 423 Senior Thesis 6 –
FM 424 Senior Thesis II – 6
FM 425-426 Studio Elective 3 3
FM 419 Professional Practices – 3
HS Continuing Studies 6 3
Total Credits 15 15

COURSE DESCRIPTIONS

FM 223 Introduction to Narrative Film
6 Credits, Fall
An introduction to storytelling and style in film that provides students with practical opportunities to develop their voice in creating work of their own. The class takes up visual storytelling in two main forms of narrative cinema: fiction and non-fiction. Over the semester students will learn the rules of the ‘continuity’ system as well as the value of discovering alternatives to it, taking lessons learned in the Film Language class to understand how important filmmakers have achieved their effects, beginning with the shot and going on to explore how shots are cut together in commercial filmmaking, in classic art-house films, and in radical experiments. From shots and cuts students will explore camera angles, camera movement, sound, light, acting for the camera, and editing. By the end of the semester students will have a basic understanding of the rules of cinema and will have discovered some of the aesthetic power that comes from breaking those rules.

FM 224 Narrative Film Production
3 Credits, Spring
In this course students will form different production teams to make short narrative films. Each student will participate in producing three films, and each will rotate among roles, from producer to editor, first making pieces individually and then making them collaboratively. Students will learn more deeply how to break down scripts for image and psychological impact, how to scout locations (and make sets), how to direct actors for the screen, how to work in a creative team, make shot lists, and edit and deliver final films. Some scripts developed in Writing the Screen Story will be produced in this course.

FM 225 Introduction to Experimental Film
3 Credits, Fall
In his delightfully elliptical and strange book, Notes on the Cinematographer, the filmmaker Robert Bresson writes, “An old thing becomes new if you detach it from what usually surrounds it.” In this course, students are asked to make the movies new again by making motion pictures outside of the constraints of narrative. We begin with the basics, image + sound, and assuming that the self is still a mystery worth investigating. Over the semester students will make films from smartphones, from still cameras, from dreams and unconsciously developed material, and will produce many short films that accepts another of
Bresson’s precepts: “what is for the eye must not duplicate what is for the ear.”

**FM 226 Writing the Screen Story**  
3 Credits, Spring  
This course focuses on writing stories for the screen and on developing those stories into short films. Students will examine the structures of classic and recent screenplays, including some for new (web-based) platforms, and write five 10-15 page screenplays of their own that will include two adaptations from short fiction, two stories made from the conventions of genre, and an original piece. Throughout, students will study the three-act structure as practiced in the U.S. and in more suggestive structures developed over the past half-century in other parts of the world. Students will spend time focusing on the fit, in screen stories, between action and dialogue.

**FM 233 Film Language**  
3 Credits, Fall  
This is a film history seminar paired with the Studio courses, a discussion-based class in the evolution of film language from the Etienne-Jules Marey’s scientific experiments in the 1880s to the Lumière Brothers in 1895 to Citizen Kane and beyond. In this course students study how films evolved from static, one-shot set-ups to the language we know as the continuity system: establishing shots, parallel action, close-ups, sophisticated camera movements, lighting, the introduction of sound, the revolution in deep focus photography, and how the Surrealists along with Sergei Eisenstein changed the way film and filmmakers saw the possibilities in the cut. Each Critical and Contextual Studies course is designed as a Liberal Arts course and as a key to furnishing of the imagination of the next generation of filmmakers.

**FM 234 World Cinema Since 1960**  
3 Credits, Spring  
This course is a semester-long survey of films from major producers of films in the world, including France, Japan, Italy, the U.S., Hungary, Poland, England, Sweden, and China. This seminar introduces students to the further evolution of film language, the development of Modernism in cinema, and the considerable achievements of Jean-Luc Godard, Michelangelo Antonioni, Yasujiro Ozu, Akira Kurosawa, Chantal Akerman, Federico Fellini, Roman Polanski, Ingmar Bergman, and, among other filmmakers, Kar-wai Wong. Throughout, we will read critical texts and perform close and careful readings of the films. Students will learn how to see films made from sometimes radically subjective points of view, and how to describe their effects and how they make meanings.

**FM 323 Advanced Narrative Film I**  
3 Credits, Fall  
Each student in this studio course will write and direct one fiction short film in the course of the semester: each will also act as chief creative crew (cinematographer, editor, sound designer) for at least two other films. Each film will be proposed to the class (by the filmmaker) and critically evaluated before being approved by faculty, and each film will be subject to constraints: use of only available light, for example, or being composed of a majority of long takes, or movement. Production schedules and delivery dates will be part of the work, and each piece will be developed from the beginning in consideration of a final outlet, as for example for theatrical exhibition (or film festivals), television, or a new platform devoted to original programming such as Hulu+ or www.louisck.net.

**FM 324 Advanced Narrative Film II**  
6 Credits, Spring  
Each student will choose to concentrate work for the semester in one film form: the personal essay, fiction, documentary, or experimental film. Each will develop, write, produce, direct, and edit two films in this form, proposing each to the class as an idea before writing the treatment/screenplay and/or submitting storyboards. These will be critically examined by the class before being “greenlit” by the faculty member. Then each will be produced, with fiction and documentary films being made collaboratively and personal essay and experimental films being made either collaboratively or as solo works. For the former two, students in the class will be expected to act as creative collaborators. In every case, the final goal is the fit of content with style, with students focused on deepening their work with each.

**FM 325 Advanced Non-Fiction Film**  
3 Credits, Fall  
Each student in this studio course will write and direct one short non-fiction or essay film in the course of the semester, and each will also act as chief creative crew (cinematographer, editor, sound designer) for at least two other films. Each film will be proposed to the class (by the filmmaker) and critically evaluated before being approved by faculty, and each film will fit with certain conditions or styles such as the personal essay film, vérité, the interview, and the portrait of the artist film.

**FM 326 Studio Elective**  
3 Credits, Spring  
Studio electives are offered to junior and senior students in the visual arts departments and programs: Art, Design, Film, and Interior Architecture. The studio electives are structured in 5-week modules. Students can choose any combination of modules including 3 different modules, 2 modules of the same subject or 1 different module, or 3 modules in the same subject per unit offering the choice of breadth or depth. Students have the opportunity to explore subjects in other departments.

**FM 333 Major Topics and National Cinemas**  
3 Credits, Fall  
This course will rotate from year to year, focusing on one of eight topics or national cinemas, each designed for the study of movements and national trends over time. Topics will include: Surrealist Film From Bunuel to Leos Carax, which covers this form’s confrontation with the porous boundary between conscious and unconscious life; French Cinema examines the second most productive cinema in the world, from the Lumiere Brothers to the filmmakers of the ‘cinema du look’; Asian Cinema will examine the related yet different traditions of Japan and China, especially focusing on the period of sentimental dramas of the 1940s through to the films of 5th and 6th generations in China and the two major periods of Japanese filmmaking; Films of the Other Europe will look at Northern European Film (Finland, Germany, Sweden.) and Eastern European film (Czechoslovakia, Poland, Germany, Hungary); Films of the New World covers Mexico, Brazil, Argentina, Canada, Italian Cinema takes up Neo-Realism, Italian Modernism (Fellini, Antonioni, Bertolucci) and, among other movements, the Spaghetti Western. A limited number of genres will be explored: The Western from Stagecoach to No Country For Old Men; and Noir: Global Crime From The Big Sleep to Oldboy.

**FM 334 Major Directors**  
3 Credits, Spring  
This is a rotating set of seminars on major directors that focus on one or two in a semester and that allow students to more fully study their visions, themes, major contributions to the culture and to film language. In short, it offers students the rare opportunity to regard the work of a master in three dimensions over his or her lifetime. Filmmakers to be selected among are Howard Hawks (Scarface, The Big Sleep, Red River, Rio Bravo), Alfred Hitchcock (The 39 Steps, The Lady Vanishes, Notorious, Rear Window).
Vertigo), John Ford (Stagecoach, Young Mr. Lincoln, My Darling Clementine, The Searchers, The Man Who Shot Liberty Valance), Yasujiro Ozu (I Was Born But... Late Spring, Tokyo Story, Floating Weeds, Late Autumn), Akira Kurosawa (Rashomon, Stray Dog, Seven Samurai, Ikiru, Yojimbo, Ran), Orson Welles (Citizen Kane, The Lady From Shanghai, Touch of Evil, Chimes at Midnight, The Trial), Jean-Luc Godard (Breathless, My Life to Live, Contempt, A Married Woman, Pierrot le fou, 2 or 3 Things I Know About Her, In Praise of Love), Chantal Akerman (Jeanne Dielman, News From Home, Hotel Monterey, No Movie Home), Agnes Varda (Le Bonheur, Cleo From 5 to 7, Vagabond, The Gleaners and I), and Joel and Ethan Coen (No Country For Old Men, True Grit, O Brother, Where Art Thou?, A Serious Man, Hail, Caeser, Miller’s Crossing).

FM 418 Internship 1–6 Credit(s), Fall/Spring
Internship. Arrange with Department Chair. Department authorization required.

FM 419 Professional Practices
3 Credits, Spring
Becoming a professional filmmaker means knowing how to pitch ideas, work with entertainment attorneys, write grants, submit to festivals, compose emails, form LLCs and production companies, meet professional deadlines, work with other producers, production companies and clients, audition actors, raise funds, create crowd-funding pitches, write budgets, resolve creative differences, and be creatively nimble in an ever-evolving creative world. In this course students will learn all of these skills and will put them into practice in a variety of real-world exercises, practices and tests.

FM 423 Senior Thesis 6 Credits, Fall
Students will take what they have learned in their sophomore and junior years and concentrate in this final year on developing (perhaps still discovering) their voices and their themes, and on finishing films professionally with titles, credits, and more complete sound design. Students choosing to work with documentary film, the personal essay or fiction will learn to create complex stories with subplots and subtexts. Students choosing to focus on experimental or personal essay films will concentrate on enriched combinations of image and sound perhaps over narrative (as it is usually understood). All students will learn about producers’ work, including line production (financing), and how to make work with layered soundtracks. Students will make one or two films totaling 20–30 minutes of finished work, all in consultation with faculty and program leader. Each student will contribute to at least two other film projects. In the last module, students will submit their BFA proposal.

FM 424 Senior Thesis II
6 Credits, Spring
In this final semester students will focus on producing work for the BFA show that demonstrates their talent for filmmaking and their ability to combine shots in montage, to work with space, actors, camera movement, sound, and pace. Students will be encouraged to choose to work with a different form from the one they chose in the fall semester. Students will pitch work to faculty, program leader, and fellow students before beginning work on production, and completing 20–30 minutes of completed work by the end of the semester. As in other Film Studio courses, each student must also contribute creatively to at least two other film projects.

FM 425, FM 426 Studio Elective
3 Credits, Fall
Studio Electives are offered to junior and senior students in the visual arts departments and programs; Art, Design, Film and Interior Architecture. The studio electives are structured in 5-week modules. Students can choose any combination of modules including 3 different modules, 2 modules of the same subject or 1 different module, or 3 modules in the same subject per unit offering the choice of breadth or depth. Students have the opportunity to explore subjects in other departments.
The Interior Architecture 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.

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### THIRD YEAR

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<th>Course Description</th>
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<tr>
<td>IN 325 Environmental Design*</td>
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<td>IN 326 Living Systems Design*</td>
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*Offered in alternate years; students will take 325/326 and 427/428 or 327/328 and 425/426.

### FOURTH YEAR

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<tr>
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<td>IN 424 Complex Systems II - Capstone</td>
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<td>IN 419 Entrepreneurship: Professional Practices</td>
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<td>IN 427 Object Design*</td>
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<td>IN 428 Responsive Object Design*</td>
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### COURSE DESCRIPTIONS

**IN 223 Introduction: Interior Architecture**

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.

**IN 224 Human Centered Design**

This unit provides three modules: Module 1 - Introduction to IA Well-being or Human Centered Design Practices; Module 2 - Energy & Light; Module 3 - Living Systems & Technology. Each Module identifies the major procedures of research programming & space planning for the built-environment and its occupancy type. Each Module sequentially prepares students to exercise rapid designing with field observations & interviewing skills that ultimately develop a viable & visual solution for each Module Project. The unit is an immersive and exploratory investigation to improve the environmental conditions in our areas of work, play and well-being. Students practice Biophilic & Biomimicry methods & applications in the field of Interior Architecture.

**IN 225 IA Communications**

This interdisciplinary studio will explore rapid decision-making process concept drawing techniques for conveying an idea accurately in scale & describes relevant information to a viewer. Design emphasis is on expressing data systems, objects for intended use & construction methods & drawing conventions. Students learn techniques in a variety of medias, including model-making, computer-aided drafting, & multi-view drawings for object & interior production drawings. Students apply the knowledge acquired to communicate, excite & persuade their audience about their designs in formal presentations with guest designers, artists, and developers in future courses.

**IN 226 Fabrication**

This studio introduces students to shop practices, fabrication methods, tools, and equipment in a context of design, object design, & interior architecture exploration. Processes will focus on wood, with an introduction to a range of materials such as plastic, textiles, glass, masonry and metals. Lectures will include demonstrations, technical knowledge of materials & their composites, technical writing & drawing, & hands-on methods for assembly. Through a series of studio projects, students learn evidence-based
IN 233 Critical & Contextual Studies I
& IN 234 Critical & Contextual Studies II
3 Credits, Fall/Spring
IN 233 and DE 234 are 15-week units 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.

IN 323 Community Practice
6 Credits, Fall
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 project's economic and growth constraints within each Module. Students develop full scope projects ranging from charitable, educational, scientific, religious sites and agencies. Emphasizes 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.

IN 324 Integrated Building Systems
3 Credits, Spring
This unit provides two modules: Module 1 - Five week Project; Module 2 - Ten week Project.

IN 325/425 Environmental Design
3 Credits, Fall
Students observe and experiment within the interior and exterior environments to meet aesthetic criteria, practical needs or a specific physical-psychological experience within built, natural or human environments for functional and artistic expression. Historical studies within art and architectural history and experimental art and architecture of the 21st century are applied to cultural environments as well as climatic environments. The course application of environmental terminology and human factor conditions are through a series of lecture and studio projects. Field trips will explore human behavior, physical environments, habitats and design new concepts for social and aesthetic spaces. Projects will be expressed in a variety of media such as model making, sculpture, painting, video and construction drawings; this may revolve around entertainment, displays, objects, interiors or public art areas.

IN 326/426 Living Systems Design
3 Credits, Spring
The course will require students to engage in several rapid design exercises ultimately focusing on three module projects. Each module will provide parameters for devising a plan & program based on client, building, performance space, products and or policies around the living systems for the built-environment. The student will gain knowledge in increased observation skills, research, & practice in both the interior and exterior environments (Natural or Built Environment). The criterion of Projects, Lectures & Field Trips with Naturalist, Landscape Architects, Scientist, Artist, and Community Leaders is to broaden our community in the Northwest while embracing the current rural & urban topics of the globe. Students will explore human behavior, physical environments, habitats and will design new concepts for exchange & engagement in public spaces with nature. Projects will encourage experimentation with a variety of medias & technologies along with outcomes of model making, sculpture, painting, video and construction drawings; this may revolve around urban planning, entertainment-performance spaces, civic gathering spaces, spiritual renewal spaces, transportation systems & hubs, displays, objects, interiors or public art areas.

IN 327/427 Object Design
3 Credits, Fall
This interdisciplinary studio course will explore historical to present theoretical relationships within society around objects of design & their form, function, including placement & impact within the built environment. Students gain an understanding of entrepreneurial opportunities by design objects, materials & fabrication systems through a series of research projects. Projects may include fashion, textiles, furnishings, and smart technologies as a way to improve human conditions both locally and globally. Students explore individual & collaborative brainstorming, artistry & innovation, hands-on experimentation, materiality, and 2D/3D Mockups. Guest Designers & Production Manufacturers will provide techniques, conferencing and participate as the panelist at Reviews. Students create projects for the Interior Architecture Open-House Show at the end of each Semester.

IN 328/428 Responsive Object Design
3 Credits, Spring
This interdisciplinary studio course will explore historical to present theoretical relationships within society around objects of design & their form, function, including placement & impact within the built environment. Students gain entrepreneurial opportunities for making objects, materials & fabrication systems through a series of research projects that relate to responsive up-cycling, economical, & eco-effectiveness product solutions. Projects may include fashion, textiles, furnishings, and smart technologies as a way to improve human conditions both locally and globally. Emphasis is on individual & collaborative brainstorming, artistry & innovation, hands-on experimentation, materiality, and 2D/3D Mockups. Guest Designers & Production

(continued next page)
Manufacturers will provide demo techniques, conferencing and participate as the panelist at Reviews. Students create projects for the Interior Architecture Open-House Show at the end of each Semester.

**IN 333 History of Interior Architecture I**
3 Credits, Fall
Lectures will provide a framework for the study of design & space throughout history, analyzing processes and developments of construction, technology, function & type, iconography, and patronage. Note: This course can satisfy H&S elective or College elective requirements for non-majors.

**IN 334 History of Interior Architecture II**
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.

**IN 418 Internship**
1–6 Credit(s), Fall/Spring
Internship. Arrange with Department Chair. Department authorization required.

**IN 419 Entrepreneurship / Professional Practices**
3 Credits, Spring
This course provides an opportunity for critical discussion of contemporary design practice and individual preparation for entering the Interior Architecture profession, including entrepreneurship. Through the investigation of practitioners, production methods, practice issues, professional resources and representation, students gain insight into the direction and career possibilities for design businesses.

**IN 423 Complex Systems I**
6 Credits, Fall
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.

**IN 424 Complex Systems II - Capstone**
6 Credits, Spring
This final Unit is a 15-week semester-long Interior Architecture Capstone Project that requires a formal proposal submitted for approval by the Department prior to its earliest stage of production. This project is self-defined & self-managed. Students will share research & work collaboratively in refinement & execution among faculty & mentors. Capstone Projects redefine the notion of design, process, material & technical exploration, expression & experimentation that best expresses the student’s ability as an artist, citizen, and innovator. At the end of this Unit, each project will reflect an advanced level of research investigation & formal visual interpretation reviewed by faculty, guest panelists, professional mentors & peers. Each Capstone Project will be crafted for exhibition & public viewing at the Cornish’s BFA Art/Design/ Film & Media Expo & Industry Night.

**IN 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.

**IN 497 Group Study**
1-3 Credit(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.

**IN 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.
VISUAL ARTS FACULTY

DAWN GAVIN  Visual Arts Chair  
MFA  Duncan of Jordanstone College of Art,  
MSc  Duncan of Jordanstone College of Art,  
BFA  Duncan of Jordanstone College of Art  

GALA BENT  Foundations Program Leader  
MFA SUNY at Buffalo  
BFA  Ball State University  

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

LYALL BUSH  Film+Media Department Chair  
MA  Rutgers University  
BA  Concordia University  

JULIE MYERS, ASID, IIDA, IDEC  
Interior Architecture Department Chair  
MFA  School of the Art Institute of Chicago,  
BFA  School of the Art Institute of Chicago  

ROBIN AVNI  Assistant Professor  
UX Design  

STACI BERNSTEIN  Adjunct Instructor  
BFA  Cornish College of the Arts  

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

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

YAYEL BRIDGE  Adjunct Instructor  
MFA  Stanford University  
MA  The New School  
BA  Reed College  

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

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

SALLY ANN CORN, IDS  Adjunct Instructor  
Interior Architecture  
BFA  Pratt Institute, New York  

ADAM CRAWFORD  Adjunct Instructor  
BFA  Cornish College of the Arts  

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

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

JACK DELAP  Assistant Professor  
Critical & Contextual Studies  
PhD Candidate  University of Washington  
MS  Colorado State University  
BA  Pitzer College  

ROBINSON DEVOR  Adjunct Instructor  
Film+Media  
BFA  Southern Methodist University  

DAWN FISCHER, IIDA  Adjunct Faculty  
Interior Architecture  
BFA  Interior Design Rochester Institute of Technology  

ELLEN FORNEY  Adjunct Instructor  
Comic Arts  
BA  Wesleyan University  

CABLE GRIFFITH  Assistant Professor  
MFA  University of Washington  
BFA  with a Minor in Art History, Boston University  

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

JOE KENT, IDS  Adjunct Instructor  
Interior Architecture  
BFA  Pratt Institute, New York  

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

ANDREA LEKSON  Associate Professor  
MDes  Duncan of Jordanstone College of Art,  
BA  Whitworth University
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<tr>
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<tr>
<td>Esther Loopstra</td>
<td>Adjunct Instructor UX Design</td>
<td>BFA Minneapolis College of Art and Design</td>
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<tr>
<td>Karen McClure</td>
<td>Adjunct Instructor UX Workshop</td>
<td>MS Harvey Mudd College</td>
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<td>Jeffrey Miller, AIA, IIDA, NCARB</td>
<td>Adjunct Instructor Interior Architecture</td>
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<td>Charles Mudee</td>
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<td>Laura Hart Newlon</td>
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<td>Liz Patterson</td>
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<td>Ward Serrill</td>
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<td>Dan Shafer</td>
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<td>Ruth Tomlinson</td>
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<td>Katie Trelstad</td>
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<td>MEd Antioch University</td>
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<td>Junichi Tsuneyoka</td>
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<td>Genevieve Gaiser Tremblay</td>
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<td>Winnie Westergard</td>
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<td>Ilana Zwegesi</td>
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## MODEL PROGRAM

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

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

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

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.

### Dance

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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.

† 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.

### THIRD YEAR

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<tr>
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### TOTAL CREDITS

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

** Either DA 219 Human Musculoskeletal Anatomy or DA 220 Kinesiology can fulfill the requirement for H&S Integrated Studies. Students may take both courses, applying the additional 2 credits either to Dance Electives or College Electives.

† 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 251 Compositional Practices 2 2 –
DA 252 Movement Analysis – 2
Technique Electives or Performance 2 –
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 facility. Courses emphasis 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
Introduction to ballet technique for non-dance majors. Students learn the basic ballet vocabulary, sound postural alignment, and coordination. Open to all majors.

DA 111 & DA 112 Modern Dance
3 Credits, Fall/Spring
All modern courses focus on anatomically sound technique, with respect for individual physical facility. Courses emphasis 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.

(continued next page)
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 121 Freshman Performance Experience
1 Credit, Spring
This class introduces freshmen Dance majors to a broad range of performance repertoire, emphasizing small and large group choreography. The course strengthens technique and performance skills by exploring movement material in depth and prepares students for theatrical presentation in a range of styles.

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, its culture and 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. 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 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 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 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 in order to facilitate deeper work in the creative process curriculum.

DA 152 Compositional Practices 1
2 Credits, Spring
This course develops improvisation as a process for exploring creative impulses and for 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 facility. Courses emphasize knowledge of the classical vocabulary, sound alignment, deep muscular core support, and efficient movement mechanics, as well as movement quality and expressive phrasing. Class assignment is based on previous experience and progress.

DA 205 Dance History
3 Credits, Fall/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.

DA 207 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 210 Ballet & DA 211 Ballet: Intermediate
3 Credits, Fall/Spring
All ballet courses focus on anatomically sound technique with respect for individual physical facility. Courses emphasize 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 219 Human Musculoskeletal Anatomy
3 Credits, Fall
Musculoskeletal anatomy and physiology of movement, with a focus on 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 practice singing, acting and public speaking for use in musical theater, contemporary dance performance and choreography, and

(continued next page)
DANCE COURSE DESCRIPTIONS (continued)

teaching. Basic vocal and acting techniques are introduced and combined with movement through solo and group works. Includes preparation for vocal and acting auditions.

DA 224 Tap: Introduction 1 Credit, 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
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. 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 in-class analysis of contemporary dance films.

DA 231 Digital Dance Directed Studies
2 Credits, Fall
Students 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 235 Male Technique
1 Credit, Fall/Spring
Prerequisite for male students: competence in Male Technique.

DA 236 Ballet Partnering Technique
1 Credit, Fall/Spring
Contemporary partnering techniques of lifting and receiving weight are explored through contact improvisation and other approaches.

DA 237 Pointe Technique
1 Credit, Fall/Spring
Intermediate/advanced pointe work for the female dancer, with emphasis on strength, speed, and control.

DA 238 Male Technique
1 Credit, Fall/Spring
Practical work with ballet vocabulary traditionally required of a male ballet dancer.

DA 239 Male Technique
1 Credit, Fall/Spring
All ballet courses focus on anatomically sound technique, with respect for individual physical facility. 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 240 Jazz Dance: Advanced
1 Credit, Fall/Spring
Advanced level of jazz dance technique, emphasizing jazz vocabulary and style, rhythmic and dynamic phrasing.

DA 241 Writing About Dance
2 Credits, Fall/Spring
This seminar course will focus on developing the skills needed for writing about dance in multiple venues.
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 and concepts in relation to their personal movement vocabulary to create fully developed dances with more sophisticated use of choreographic and improvisational elements. Rehearsal time outside of class meetings is required.

DA 352 Advanced Choreography
3 Credits, Fall/Spring
Students employ sophisticated structural forms and choreographic concepts in relation to their personal movement vocabulary to deepen their artistic 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 Cornish Dance Theater &
DA 362 Cornish Dance Theater
1-2 Credits, 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 facility. 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 facility. Courses emphasize sound alignment, deep muscular core support, efficient movement mechanics, and use of weight, as well as qualitative and expressive phrasing. Class assignment is based on previous experience and progress.

DA 435 Dance Professional Practices &
DA 436 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, 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
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 to teaching concept-based creative movement, providing students with a practical foundation for teaching in the K-12 school system. 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
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 Credits
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

**VICTORIA WATTS**  Chair, Dance  
PhD George Mason University,  
MFA The Ohio State University,  
BA (Hons) The University of Surrey, UK

**CORINNA BEFORT**  Adjunct Instructor  
Introduction to Screendance, 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

**NAOMI GLASS**  Adjunct Instructor  
Ballet  
Houston Ballet, soloist  
BSc University of Houston

**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

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

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

**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

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

**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
MUSIC

MODEL PROGRAM

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.

Our goal is to provide the highest quality education designed to give the contemporary musician a stimulating and challenging environment to develop their skills, identify their passions, expand their horizons, and embody values of integrity and authenticity as artists, citizens and innovators. We strive to teach our students to become critical thinkers, successful professionals, dynamic leaders, and socially aware artists.

Students in the music program at Cornish College of the Arts who fully participate and engage with peers, teachers and the learning environment will...

1) ... become proficient in all aspects of musicianship skills, including theory, ear-training, keyboard, rhythm, sight-reading, and improvisation.

2) ... employ a diverse knowledge of the music industry and music career options, create a digital portfolio, and acquire the life and learning skills necessary for a successful career in music.

3) ... think critically, practice self reflection, and develop simply spoken, written and listening skills necessary to engage with peers for performance or discussion in all aspects of music.

4) ... apply a sense of citizenship reflected within and beyond the Cornish community through a spirit of collaboration and an awareness of the power of music to enrich the culture and impact social change.

5) ... be effective leaders, active collaborators, and strong communicators who will give and take feedback constructively.

6) ... acquire synthesize diverse elements of musical knowledge [3] in of the practice, theory, history and production of music.

For Composition:

7) ... master demonstrate mastery of compositional technique (melody, polyphony, harmony, form and texture) with an understanding of diverse compositional approaches and striving to create innovative and original work.

For Performance:

7) ... demonstrate technical mastery of master primary instrument with strong musicality and stylistically versatile performance skills and a dynamic and professional stage presence.

COMPOSITION

Music Credits 91
HS Credits 30
College Electives 6
Total Credits for a Bachelor of Music Degree (BMus) 127

FIRST YEAR FALL SPRING
MU 111–112 Theory I & II 2 2
MU 125–126 Eartraining I & II 2 2
MU 151–152 Composition Colloquium I & II 1 1
MU 161–162 Rhythm I & II 1 1
MU 165–166 Piano I & II 1 1
MU 191 Individual Instruction 3 3
MU 260 Music Notation 2 –
H&S Integrated Studies 6 6
Total Credits 18 16

SECOND YEAR FALL SPRING
MU 211–212 or MU 213–214 Theory III & IV 3 3
MU 225–226 Eartraining III & IV 2 2
MU 227 Fundamentals of Electronic Music 2 –
MU 228 Intro to Digital Audio Workstations – 2
MU 251–252 Composition Colloquium III & IV 1 1
MU 265–266 Piano III & IV 1 1
MU 291 Individual Instruction 3 3
H&S Course Work 3 3
College Elective 3 –
Total Credits 18 15

THIRD YEAR FALL SPRING
MU 230 Technical Production for Musicians 1 –
MU 262 World Music Traditions – 3
MU 367 Music History: Jazz 3 –
MU 367 History Elective 3 –
MU Composition Seminar 2 2
MU Upper Level Theory Elective 2 –
H&S Course Work 3 3
College Elective – 3
Total Credits 17 15

FOURTH YEAR FALL SPRING
MU 301 Professional Career Development 2 –
MU 364 Music History: Western Classical – 3
MU 490 Senior Recital – 1
MU 491 Individual Instruction 3 3
MU Composition Seminar 2 2
MU Upper Level Theory Elective 2 –
MU Electives 2 2
H&S Course Work 3 3
Total Credits 14 14

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## COMPOSER/PERFORMER

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#### THIRD YEAR

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#### FIRST YEAR

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#### SECOND YEAR

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MUSIC

COURSE DESCRIPTIONS

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

MU 107 English Diction 1 Credit, Fall
This is a hands-on performance masterclass. It supplements private instruction by giving students an opportunity to perform and receive feedback from the faculty as well as their peers. This course may be team taught by various performance faculty members, providing students with the opportunity to benefit from instructors with different points of view. Throughout the course, students will be encouraged to apply their acquired knowledge to formulate critiques of their own. At the end of the course, students will have acquired the ability to perform more confidently in public. They will also have seen professional musicians delivering feedback at a high level, and they will have developed their own skills of delivering criticism in a public setting.

MU 108 Italian Diction 2 Credits, Spring
The course teaches the singer various aspects of singing in Italian - including language flow, syllable stress, as well as some knowledge of grammar, vocabulary and dramatic intent.

MU 109 Performance Studio & MU 110 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 111 Theory I & MU 112 Theory II 2 Credits, Fall/Spring
An introduction to basic music theory including correct use of standard notation (meters, major and minor key signatures, stems, flags, clefs, form notation, etc.), chromatic, major and minor scale modes, triads and seventh chords, transposition, intervals, diatonic and secondary harmony, basic counterpoint, and foundational concepts in rhythm.

MU 120 Music Fundamentals 3 Credits, Fall/Spring
An introduction to foundational music theory and eartraining skills for students with little or no prior experience reading music notation or any formal music education. The course is designed for music majors who require study prior to beginning the required two-year foundation curriculum, or for non-music majors who desire a comprehensive survey of elementary music fundamentals. The course includes an introduction to the basic aspects of music 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. The colloquium provides a convenient and exciting forum for visiting composers and performers to address the composition program as a whole. Colloquium sessions will involve presentations by guest composers, presentations by student composers, and faculty presentations on their work or the work of other composers. Grading is based on class participation, attendance, concert attendance, keeping a listening journal, and service to the composition community.

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

MU 154 Introduction to Sight-Reading 1 Credit, Fall
Training in sight-reading skills for jazz instrumentalists. Designed to improve and refine the student's ability to sight-read simple to moderately difficult music. Recommended for all students.

MU 155 Piano Fundamentals I & MU 156 Piano Fundamentals II 1 Credit, Fall/Spring
A yearlong course designed to teach students the fundamentals of playing the piano including playing simple pieces that involve both hands working together simultaneously and sight-reading single-note melodies and standard cadences in all keys. Students will also learn to play all major and minor scales in two octaves with both hands separately, and to compose simple pieces for the piano.

MU 160 Music Notation Primer 1 Credit, Fall/Spring
Students will learn how to use music notation software to create simple lead sheets and arrangements, or to notate assignments for music theory, skills, or jazz standards classes. Designed

(continued next page)
especially for students not taking the more comprehensive MU 260 – Music Notation course required of all composition majors, this one-semester course provides any music student with the basic skills necessary to prepare conventional music notation using either of the two most commonly encountered music notation software programs: Sibelius® or Finale®.

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

MU 162 Rhythm II 1 Credit, 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 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 177 Advanced Big Band I
3 Credits, Fall
An ensemble for students who have played in the MU 176 Contemporary Big Band I andwu wish to continue their study and performance in the big band format. 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 183 Foundations of Singing
1 Credit, Fall
A one-semester course to introduce students to the anatomy and physiology of the vocal instrument (including the body), and the effect of posture, breath support, tension, resonance, diction, dramatic delivery, etc., on the ability to sing with freedom and confidence.

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 Primary Individual Instruction &
MU 192 Secondary Individual Instruction
3 Credits, Fall/Spring
50 minutes of instruction per week. Individual instruction is offered for all instruments, voice, and composition.

MU 193 Primary Individual Instruction &
MU 194 Secondary 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 tonal and chromatic harmony and develop an understanding of such fundamental musical elements as line, motion, impulse and resolution. Students will also listen to and analyze 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 year-long sophomore classical music theory curriculum. Students will study contemporary theoretical practices in atonality, centricity, minimalism, and indeterminacy, and develop an understanding of the music of the 20th and 21st century. Students will also listen to and analyze music from a variety of styles in contemporary practice.

MU 213 Jazz Theory I 3 Credits, Fall
This is the first semester of the sophomore year jazz theory curriculum. Students will develop a command of jazz tonal 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 II 3 Credits, Spring
This is the second semester of the yearlong sophomore jazz theory curriculum. Students will develop a command of jazz modal 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 228 Intro to Digital Audio Workstations 2 Credits, Fall/Spring
Computers and digital audio have transformed the ways we create and listen to music. Any musician wanting to record and distribute their music today must first have a thorough understanding of digital audio production. This course provides students with a theoretical and practical introduction to digital audio production hardware and software with an emphasis on creative, hands-on, music-making using ProTools 9 and Sibelius 7 software. Topics covered include an introduction to acoustics, basic recording techniques, audio editing, audio processing, multi-track sound mixing and mastering. Students will develop a basic familiarity with the concepts underlying digital audio workstations (DAW), MIDI sequencing software, virtual instruments, plug-ins, and music notation software.

MU 229 Music Technology Special Topic 2 Credits, 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 1 Credit, Fall/Spring
The course covers 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
MUSIC COURSE DESCRIPTIONS (continued)

count 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 and 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 and 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 of Italian to understanding the texts of opera arias and other Italian art songs. At the end of the course, students will have acquired the ability to speak, understand, read, and write in Italian at the basic level as defined in the Common European Framework of reference for Languages. Open to non-music majors. 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 understand 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 Primary Individual Instruction & MU 292 Secondary Individual Instruction 3 Credits, Fall/Spring
50 minutes of instruction per week. Individual instruction is offered for all instruments, voice, and composition.

MU 293 Primary Individual Instruction & MU 294 Secondary 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 the class will be an exploration of French melodie and the great French composers. Singers will be able to accurately pronounce and articulate the text of French melodies. They will have an understanding of how to translate the text, and how to transcribe the text into the International Phonetic Alphabet. Students will have researched a variety of composers, their particular musical “signatures,” and will be able to negotiate the subtleties of singing lyrical French diction and

(continued next page)
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 explosive 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 318 Music Internship 1-6 Credits(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 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 full 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
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 sublety 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 331 Composing for String Quartet 2 Credits, Fall/Spring
In this class students will have the opportunity to study the art of composing for string quartet. From the masterworks of Beethoven to the just intonation quartets of Ben Johnston, the string quartet continues to take on new life and inspire...
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 postmodern 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
MU 347 Jazz Vocal Ensemble
2 Credits, Fall/Spring
The Jazz Vocal Ensemble is an a cappella ensemble class for singers; a challenging forum to expand individual musicianship and ensemble skills, including timbre, dynamics, melodic and harmonic motion, rhythm and phrase-shaping through the development of jazz tunes, and improvised and mixed-genre compositions. Counts toward Music Ensemble or Music Elective credit. Open to non-music majors by audition.

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

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

MU 355 Composing for the Jazz Ensemble
2 Credits, 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.

(continued next page)
MU 367 Jazz History 3 Credits, Spring
An in-depth examination of selected areas of jazz history, from the roots of jazz music in New Orleans to its present day forms, using video and audio recordings. Satisfies Music History requirement. NOTE: This course 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 Primary Individual Instruction & MU 392 Secondary Individual Instruction 3 Credits, Fall/Spring
50 minutes of instruction per week. Individual instruction is offered for all instruments, voice, and composition.

(continued next page)
MU 393 Primary Individual Instruction &
MU 394 Secondary Individual Instruction
2 Credits, Fall/Spring
25 minutes of instruction per week. Individual instruction is offered for all instruments, voice, and composition.

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.

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 Primary Individual Instruction
3 Credits, Fall/Spring
50 minutes of instruction per week. Individual instruction is offered for all instruments, voice, and composition.

MU 492 Secondary Individual Instruction
3 Credits, Fall/Spring
50 minutes of instruction per week. Individual instruction is offered for all instruments, voice, and composition.

MU 493 Primary Individual Instruction &
MU 494 Secondary 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 Credits, 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.
JAMES FALZONE  Chair  
MM New England Conservatory  
BM Northern Illinois University  

KOFI ANANG  Adjunct Instructor  
African Drumming  

KELLY ASH  Adjunct Instructor  
Jazz Vocal  

BMus New York University,  

MM Cornish College of the Arts  

TOM BAKER  Associate Professor  
Composition, Theory, Ear-Training, Electronic Music  

DMA University of Washington,  

MM Arizona State University,  

BA Boise State University  

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  

MARA 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  

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  

JOE KAUFMAN  Adjunct Instructor  
Bass  

BMus University of North Texas  

JOHNYE KENDRICK  Assistant Professor  
Jazz Voice  

MM Loyola University,  

BMus Western Michigan University  

JAMES KNAPP  Professor  
Trumpet, Arranging, Composition, Theory  

MA University of Illinois,  

BA University of Illinois  

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, Ear-training, 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  

CHRIS SPENCER  Adjunct Instructor  
Jazz Guitar  

BMus Berklee College of Music  

PAIGE STOCKLEY LERNER  Adjunct Instructor  
Cello  

MM Manhattan School of Music,  

BA 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  

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 may be individualized based on transfer credits and individual progress as the student advances.

The purpose of the Performance Production Department is to educate students in the theory and practice of performance design, technology, and management through rigorous classroom and practical experiences, providing opportunities for students to become self-driven, collaborative, practicing artists of the highest quality.

At the conclusion of the BFA in Performance Production students will:

1. Be strong in craft, 2-dimensional communication, and be digitally literate.
2. Know the practice, theory, and historical and social contexts of the elements of Performance Production.
3. Implement a collaborative approach to production design and communication
4. Thoroughly command the practice of research and critical thinking to use and adapt information from a diversity of media and historical and social contexts.
5. Research, consider and articulate production design concepts at every stage of a project, both verbally and in writing.
6. Master a personal time management system to effectively meet deadlines, using various communication systems to inform collaborators of progress.
7. Accumulate a digital and physical portfolio of exemplary work.

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<thead>
<tr>
<th>Performance Production Credits</th>
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<tbody>
<tr>
<td>Humanities &amp; Sciences Credits</td>
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**FIRST YEAR**

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<tr>
<th>Course Description</th>
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<td>PP 111 Theater Graphics</td>
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<td>PP 113 Introduction to Visual Fundamentals</td>
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<td>PP 12x Foundation Skills</td>
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<td>PP 161 Literature of Theater</td>
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**FOURTH YEAR**

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COURSE DESCRIPTIONS

**PP 111 Theater Graphics** 3 Credits, Spring
Theater Graphics introduces the tools and methods of techniques of graphical communication for theatrical design—including hand drafting, digital drafting, 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
Introduction to Visual Fundamentals is focused on craft and 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 122 Lighting Fundamentals** 3 Credits, Fall/Spring
Lighting Fundamentals explores tools for changing the theatrical environment with non-physical elements. Topics include basic electricity, identification and familiarity with theatrical lighting instruments, digital control of light and an introduction to reading light plots and other paperwork created by the Lighting Designer. 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.

**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.

(continued next page)
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, 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 221 Drawing for Performance Production  
3 Credits, Fall/Spring  
Drawing for Performance Production is an exploration of visual techniques essential to production design. This course includes an introduction of basic tools and practice in perception, visual measurement & structure, light, shadow and context and life drawing.

PP 223 Scene Painting  
3 Credits, Fall/Spring  
Scene Painting is an introduction to visual techniques essential to realizing a production design for live performance. It is a study of the materials and methods of the scenic artist and covers cartooning, color matching, painting techniques and finishes and translating a rendering to reality.

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 Intermediate 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/Spring  
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 prerequisite 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, Fall/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.

(continued next page)
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.

**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/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 351 Production Practicum**  
2-4 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 384 Portfolio**  
3 Credits, Fall  
Portfolio is required for all Performance Production students. Emphasis is placed upon creation of an industry standard resume, digital portfolio, physical portfolio and unique website for each student. The class is co-taught by Department Core faculty on a rotating basis.

**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**  
2-4 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/Spring  
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 final project may fall into a variety of categories, depending on the student's focus and interests. A major design assignment on a Comish 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.

**PP 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.

**PP 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.

**PP 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.
PERFORMANCE PRODUCTION FACULTY

DENISE MARTEL  Department Chair
Production Manager
MFA University of Illinois Urbana-Champaign,
BA St. Michael's College

CARL BRONSDON  Adjunct Instructor
Costume Design & Technology
BFA Cornish College of the Arts

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

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

THOMAS HARPER  Interim Professor
Technical Direction
MFA Yale School of Drama,
BA Ithaca College

BRENDAN PATRICK HOGAN  Adjunct Instructor
Sound Design & Engineering
BA UC Santa Cruz

PETER DYLAN O’CONNOR  Adjunct Instructor
Scene Shop Supervisor
BFA Cornish College of the Arts

TRISTAN ROBERSON  Adjunct Instructor
Lighting & Sound Fundamentals
BFA Cornish College of the Arts

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

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

MATTHEW SMUCKER  Assistant Professor
Scenic Design Area Head
MFA University of Washington,
BA Goshen College

JOHN KENDALL WILSON  Professor
Theater History
MFA University of Georgia,
BA LaGrange College
MODEL PROGRAM

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

Students enrolled in this program who fully participate and engage with peers, teachers and the learning environment will learn, know and demonstrate the ability to:

• Articulate a personal aesthetic as a creative artist—grounded in theater history, literature and current practices of the art form – to provide a context for their work.

• Apply a dynamic range of acquired skills to create and interpret multiple styles and genres of performance.

• Employ imagination and empathy to make innovative work for diverse audiences by exploring beyond established theatrical forms and building the capacity to hold multiple perspectives.

• Access, trust and employ Intuition, Improvisation, and Inspiration in all aspects of creative practice.

• Read with comprehension and accuracy, and clearly communicate complex ideas in oral and written form.

• Apply research, technology and critical thinking to deepen the quality of creative work.

• Employ self-awareness, initiative and resilience in both personal and professional practice to form and maintain collaborative relationships.

• Manifest and maintain an informed and ethical process as a working artist.

• In addition to the Degree outcomes, performers will specifically:

• Perform with physical and vocal strength, dynamism, flexibility, and the ability to fully embody creative choices.

• Perform authentically in imaginary circumstances, conveying to the audience a sense of emotional truth.

• Give and take from fellow performers, and practice focused, available, and responsive listening.

• Audition confidently and appropriately in a variety of professional audition formats.

ACTING

Theater

Humans & Sciences 30

College Electives 6

Total Credits for a BFA Degree in Theater 130

FIRST YEAR FALL SPRING

TH 101–102 Physical Technique I-II 2 2

TH 111–112 Acting: Improvisation 2 2

TH 121–122 Voice and Speech I 2 2

TH 147 Production Lab I – 2

TH 162 Literature of Theater – 2

TH 171–172 Text Analysis I-II 3 2

H&S Integrated Studies 6 6

Total Credits 15 18

SECOND YEAR FALL SPRING

TH 201–202 Physical Technique III-IV 2 2

TH 211–212 Acting Fundamentals I-II 3 3

TH 221–222 Voice and Speech I-II 2 2

TH 241 Auto-Cours 1 –

TH 240 Rehearsal-Performance Project – 2

TH 244 Audition Workshop – 1

TH 247 Production Lab II 1 –

TH 261–262 Theater History 3 3

College Electives 3 –

H&S Course Work 3 3

Total Credits 18 16

THIRD YEAR FALL SPRING

TH 303-304 Theatrical Biomechanics I-II 2 2

TH 311–312 Acting Workshop I-II 3 2

TH 316 Acting on Camera – 2

TH 321–322 Advanced Vocal Technique I-II 2 2

TH 343 Rehearsal / Performance – 1

TH 348 Studio: Text into Performance – 2

TH 361 Modern Theater History & Theory 3 –

TH 371–372 Acting Classical Texts I-II 2 2

College Elective 3 –

H&S Course Work 3 3

Total Credits 18 16

FOURTH YEAR FALL SPRING

TH 401–402 Stage Combat I-II 2 2

TH 411 Advanced Acting Workshop 3 –

TH 421 Voice and Speech Skills 2 –

TH 443 Rehearsal / Performance 2 –

TH 451 Audition Techniques 2 –

TH 471 Senior Seminar 1 –

TH 472 Senior Thesis – 3

Theater Electives 2 4

H&S Course Work 3 3

Total Credits 17 12

(continued next page)
**THEATER MODEL PROGRAM (continued)**

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<td>TH 371 Acting Classical Texts</td>
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<td>TH 437 Acting in Musical Theater</td>
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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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#### THIRD YEAR

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#### FOURTH YEAR

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*May take either or both. If only 1 Laboratory taken, take 2 extra credits of Theater Electives.
### 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 131 Introduction to Theater Dance**  
1 Credit, Fall  
An introductory dance class for Musical Theater students covering basic ballet technique including barre and center work.

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

**TH 138 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 psychophysical 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.

(continued next page)
THEATER COURSE DESCRIPTIONS (continued)

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

TH 233 Private Vocal Instruction & 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 237 Fundamentals of Theater Dance I & TH 238 Fundamentals of Theater Dance II
2 Credits, Fall/Spring
Explore a wide variety of forms and styles of dance from the American Musical Stage. The movement will cover basic ballet for proper placement and alignment, dance styles and steps from the 1920s to the 1960s, and movement styles from other cultures including Afro-Cuban, African, and East Indian, as well as the Jack Cole technique of Jazz dance. The core of the class will focus on strength, placement, and proper alignment.

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 Credits(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 relevance 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 298 Introduction to Playwriting
1 Credit, Fall
An introduction to the craft of playwriting, through in-class writing exercises and the study of established playtexts.

TH 298 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 & TH 304 Theatrical Biomechanics: The Biomechanics 2 Credits, Fall/Spring
A highly physical coursework based on Vsevolod Meyerhold’s Theatrical Biomechanics training, a study of physical mechanics and plastic forms in space that makes up the actor’s art. The physical etudes offered train the students to organize and coordinate their bodies precisely with self-awareness and self-control. Additional exercises will (continued next page)
prepare the student to operate within the framework of the etudes and contextualize the nature of the work.

**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 & TH 312 Acting Workshop II**
3 Credits, Fall/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 316 Acting on Camera**
2 Credits, Spring
Learn the techniques necessary to integrate the camera into your acting, including pitching your performance at the right level and awareness of camera angles and editing imperatives.

**TH 321 Advanced Vocal Technique I & TH 322 Advanced Vocal Technique II**
2 Credits, Fall/Spring
Expand your vocal range and power, and deepen your understanding of classical text work in preparation for performance in a variety of indoor and outdoor venues, while continuing to work with The International Phonetic Alphabet.

**TH 331 Dance for Actors & TH 332 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.

**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
**TH 343 Rehearsal/Performance & TH 344 Rehearsal/Performance**
2 Credits, Fall/Spring
**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 361 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 363 Introduction to Teaching Artistry**
2 Credits, Fall/Spring
Study and practice the elements necessary for creating and delivering meaningful, engaging and powerful lessons to students ages preschool – high school. This course will be structured around instructor lectures, class discussions, small group work, guest speakers, student presentations and classroom observations.

**TH 365 Teaching Assistantship & TH 366 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 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**  
2 Credits, Fall  
Develop a personal process of acting classical drama, from initial analysis of the text to fully embodied dramatic expression, by examining and interpreting a wide range of classic texts and sonnets, with a major emphasis on Shakespeare's plays. Use experiential engagement to apply a dynamic, transformative range of skills to heightened texts.

**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 & TH 388 Special Topics in Original Works**  
2 Credits, Fall/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. Students can test for Certification as an Actor-Combatant with the Society of American Fight Directors.

**TH 404 Intro to Clown**  
2 Credits, Spring  
Explore the nature and creative possibilities of personal clown. The improvisational format of this fast-paced class challenges personal and artistic boundaries through commitment to action in exaggerated form, and investigates the interrelationship of actor and audience through the lens of presentational theater.

**TH 406 Advanced Clown**  
2 Credits, Spring  
Continue to explore the personal clown personas created in TH 301-302, and focus on the generative process for creation of performance material. Some historical and dramaturgical study will be included and students should expect some out-of-class work. We will conclude with a presentation of material at year's end.

**TH 408 Mask & Character**  
2 Credits, Fall/Spring  
Explores the nature of expressive mask technique, and helps the actor discover the physicality of character through form and gesture. Both improvisation and prepared assignments will be the basis for conducting the research of masked characterization.

**TH 411 Advanced Acting Workshop**  
3 Credits, Fall  
Immerse yourself in intensive scene work, focusing on exploration of mystery, ambiguity, and subtext. Use and synthesize all techniques taught in the curriculum. Texts include plays by Beckett, Pinter and Fornes.

**TH 416 Acting Special Topics**  
2 Credits, Spring  
This course will change year-to-year depending on the interest of students and faculty. Potential topics include: Acting with Dialects, Advanced Classical Text, Biomechanics and Characterization, and Ensemble Performance. The focus will be on specific topics that will orient students toward a strong area of post-graduation interest.

**TH 417 Solo Performance I**  
&  
**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 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  
This two-month course explores the demands of the commercial voice profession, and prepares you with instruction in commercial script analysis, cold reading, microphone techniques, and self-marketing. Some class time will be spent in Seattle area recording studios.

**TH 423 Special Topics in Voice & Speech**  
2 Credits, Fall  
This course is a continuation of the study of phonetics, incorporating international sounds and corresponding symbols which are not usually found in American English. Advanced transcription work will assist the student in recording and learning dialects not typically covered in TH 421 Voice Skills.

**TH 431 Musical Theater Dance Styles**  
2 Credits, Fall  
A continuation of dance studies specifically for American musical theater, including learning examples of American musical theater choreography.

**TH 432 Special Topics in Musical Theater**  
2 Credits, Spring  
Exploration of different aspects of musical theater, including new work development, specialized dance or singing courses, etc. Changes year-to-year.

**TH 433 Private Vocal Instruction & TH 434 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 435 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 makeup and costuming techniques, use of music, and how to employ existing acting/dance skills in service of the ‘art of the tease.’ No dance training or nudity required.

TH 439 Musical Theater Workshop
2 Credits, Fall
Continue to explore a range of music-theater material, with the objective of creating a musical revue for performance in a cabaret setting at the end of the term.

TH 441 Rehearsal/Performance
1 Credit, Fall/Spring
TH 442 Rehearsal/Performance
1 Credit, Fall/Spring
TH 443 Rehearsal/Performance
2 Credits, Fall/Spring
TH 444 Rehearsal/Performance
2 Credits, Fall/Spring
TH 445 Rehearsal/Performance
3 Credits, Fall/Spring
TH 446 Rehearsal/Performance
3 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 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 Credit, Spring
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.

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 (continued next page)
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.

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**THEATER COURSE DESCRIPTIONS (continued)**

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**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  
Certified as a national and international judge in Ballroom Technique by National Dance Council of America

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

**AMELIA BOLYARD**  Adjunct Instructor  
Musical Theater/Dance

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

**JYANA S. BROWN**  Adjunct Instructor  
Theater History  
PhD/ABD University of Washington  
BA Yale University

**MARLETTE BUCHANAN**  Adjunct Instructor  
Musical Theater/Singing  
MA Boston University  
BA Fisk University

**JEFF CALDWELL**  Adjunct Instructor  
Musical Theater /Acting  
MA Indiana University  
BM Oberlin Conservatory of Music

**DESDEMONA CHIANG**  Adjunct Instructor  
Directing  
MFA University of Washington,  
BA University of California, Berkeley  
Stage Directors and Choreographers Society

**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 & Collaboration, Audition  
Stage Directors and Choreographers Society

**CHRIS DISTEFANO**  Adjunct Instructor  
Musical Theater/Singing

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

**CHRISTOPHER GOODSON**  Adjunct Instructor  
Theater History  
PhD/ABD University of Washington  
MA California State University at Los Angeles  
BFA Cornish College of the Arts

**TINKA GUTRICK-DAILEY**  Adjunct Instructor  
Musical Theater /Dance  
American Dance Machine

**WILLIAM HALSEY**  Adjunct Instructor  
Musical Theater/Music Theory  
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  
MFA University of Washington  
BA University of Northern Iowa

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

**TIM HICKEY**  Adjunct Instructor  
Tap Dance

**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, Audition  
Pacific Conservatory of the Performing Arts,  
BA California State University, Stanislaus

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

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

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THEATER FACULTY (continued)

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

MEG MCLYNN Adjunct Instructor
Voice & Speech
MFA Columbia University
BFA Emerson University

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

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

PETER DYLAN O’CONNOR Adjunct Instructor
Production Lab
BFA Cornish College of the Arts
(See Performance Production)

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

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

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 & Speech
MFA Naropa University,
BFA Cornish College of the Arts

KATHERINE STROHMAIER Adjunct Instructor
Musical Theater/Singing, Audition

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

AMY THONE Adjunct Instructor
Acting, Classical Text, Audition and Internship Advisor
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
BS Bastyr University,
AAS Seattle Central Community College

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

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

MALCOLM WOMACK Adjunct Instructor
Theater History
PhD/ABD University of Washington
MA University of Nevada, Las Vegas
BA University of California at Los Angeles

SEATTLE CENTER
Cornish Playhouse at Seattle Center
Alhadeff Studio Theater
201 Mercer Street, Seattle, WA

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

Notion Building
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
2015 Boren Avenue, Seattle, WA

The Annex
1020 Virginia Street, Seattle, WA

Centennial Lab
1000 Virginia St, Seattle, WA

Kerry Hall
710 East Roy Street, Seattle, WA