

# TABLE OF CONTENTS

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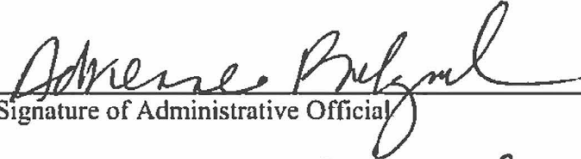
Home .....	2
General Information .....	3
Accreditation & Credentials .....	3
Admission .....	3
Financial Aid & Scholarships .....	4
Tuition & Fees .....	5
Student Services .....	7
Student Rights & Responsibilities .....	9
Academic Policies .....	11
Degree Progress, Requirements & Graduation .....	14
Academic Calendar .....	16
Administration .....	16
Academic Departments .....	18
Art .....	19
Dance .....	26
Design .....	34
Film .....	42
Humanities & Sciences .....	48
Interior Architecture .....	53
Music .....	59
Performance Production .....	74
Theater .....	79
Visual Arts Foundations Program .....	91
Courses A-Z .....	94
Art (AR) .....	94
Dance (DA) .....	98
Design (DE) .....	102
Film (FM) .....	106
Foundations (FN) .....	109
Humanities & Sciences (HS) .....	109
InterArts (IA) .....	111
Interior Architecture (IN) .....	112
Music (MU) .....	115
Performance Production (PP) .....	122
Theater (TH) .....	125
Index .....	132

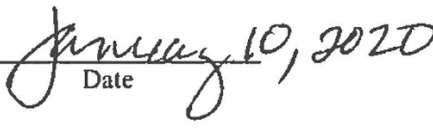
# HOME


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I certify that:

- This institution does not provide any commission, bonus, or other incentive payment based directly or indirectly on success in securing enrollments or financial aid to any persons or entities engaged in any student recruiting or admission activities or in making decisions regarding the award of student financial assistance.
- The information contained in this notification form is true and correct in content and policy and I am aware that the institution or facility must comply with applicable statues and regulations and that failure to comply may lead to suspension or withdrawal of programs by the WSAC/SAA and/or DVA.

  
Signature of Administrative Official

  
Date

  
Printed Name and Title of Administrative Official

# GENERAL INFORMATION

## Accreditation & Credentials

### 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 a 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; promoting the equality of opportunity and rights of all persons within the community and 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 Tiffany Davis, Esq., the Chief Equity Officer at [tdavis@cornish.edu](mailto:tdavis@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 persons with disabilities may be referred to Student Affairs Office (<http://www.cornish.edu/student-life/accessibility-accommodations>).

### 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 Washington Student Achievement Council/ Board’s State Approving Agency (WASAC/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. In accordance with Title 38 US Code 3679(e), this educational institution adopts the following additional provisions for any students using US Department of Veterans Affairs. **While payment is pending, this educational institution will not:** Prevent the student’s enrollment; assess a late penalty fee to the student; require the student to secure alternative or additional funding; deny the student access to any resources (access to classes, libraries, or other institutional facilities) available to other students who have satisfied their tuition and fee bills to the institution.

### About This Publication

The information in this publication is accurate to the best of the College’s ability to determine 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

### Application Deadlines

December 1 - *Early Action*

February 15 - *Application Deadline*

After February 15 - *Rolling Admissions*

Applications will be considered after February 15, pending availability.

### Contact Information

Office of Admission	<b>phone:</b> 206.726.5016
Cornish College of the Arts	<b>fax:</b> 206.720.7011
1000 Lenora Street	<b>email:</b> <a href="mailto:admission@cornish.edu">admission@cornish.edu</a>
Seattle, WA 98121	<b>web:</b> <a href="http://www.cornish.edu/admission">www.cornish.edu/admission</a>

### Application Requirements

- Cornish Application for Admission
- Application Fee
- High School Transcript or GED Score Report
- College transcripts, if applicable
- Artist Statement/Personal Essay
- Letter of Recommendation

- Audition or Portfolio Review
- SAT/ACT - *optional*

All prospective students must have graduated from high school or completed a high school equivalency program prior to enrollment.

Home-schooled applicants' transcripts will be evaluated on an individual basis. Applicants should supply as much information as possible about their home school experience, including course descriptions, reading lists, textbooks used, etc. If courses are completed at a high school or community college, submit those documents as well.

## Audition/Portfolio Review

Each department has specific requirements. Please see the portfolio requirements here: <https://www.cornish.edu/audition-and-portfolio-main/>.

## Transfer Applicants

Applicants who have completed high school and have earned the equivalent of at least 15-semester credits are considered transfer applicants. Transfer applicants complete the same process as first-year students. Transfer applicants should send official copies of transcripts from all colleges attended.

Transfer credit is based upon the review of college transcripts, plus the audition or portfolio review.

## International Applicants

In addition to the Application Requirements and Audition/Portfolio Review, applicants who do not speak English as their native and current language must also demonstrate English proficiency. Exam scores will be accepted from TOEFL, IELTS, and Pearsons. Cornish requires these exam scores or completion of the Prep Pathway at Seattle Central College in order to begin classes.

## Transfer/Nontraditional Credits

Cornish College of the Arts awards transfer credit for these traditional and non-traditional learning experiences:

- Advanced Placement exams
- College-level Examination Program
- College-level (non-remedial) courses
- Credit by exam
- International Baccalaureate exams
- Prior learning experience
- "College in the high school" programs (example, Running Start)

Cornish policies for the award and evaluation of transfer and nontraditional credit are 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 an 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. Cornish may require the student to schedule an audition or portfolio review.

## 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.

## Veterans Education Benefits/Yellow Ribbon

Eligible students should apply for their VA educational benefits through the VA at the same time they apply to the College. Cornish 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.

## College Credits Earned During High School

Students who have participated in Running Start (or similar in high school programs) should apply to the College as incoming freshmen. 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 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.

## Priority Application Deadline

As of October 1, 2019, all students have access to complete their 2020-2021 FAFSA at [www.fafsa.gov](http://www.fafsa.gov) (<http://www.fafsa.gov>) with Cornish school code 012315. All students are encouraged to apply as early as possible.

## New Student

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

## Current Student

The Free Application for Federal Student Aid (FAFSA) priority deadline is February 15. Federal and State aid is available to all who complete the FAFSA and are eligible based upon the 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 206.726.5063.

## Verification Process & Packaging

Every year, the Department of Education selects approximately one-third of all submitted FAFSAs nationally for review in a process called verification. If a Cornish student is selected for verification, the Office of

Financial Aid will reach out to notify that student that Inceptia (<https://www.inceptia.org>) will be requesting additional documentation on behalf of Cornish College of the Arts to complete the process.

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 students (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. Institutional awards are renewable as long as the student remains a full-time student and 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, students may apply for additional funding through the funding review 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), 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 a refund for other college expenses.

## Washington College Grant

The Washington College Grant (formerly known as State Need Grant) is received at Cornish by electronic funds transfer (EFT) and disbursed to students according to their signed and 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 <https://www.cornish.edu/work-study-jobs/>.

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

1. 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.

## 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 2019/2020 academic year is below.

Tuition and Fees	Cost
Tuition	\$32,160
Comprehensive Student Fee	\$1,200
Orientation Fee (new students only)	\$175
Per Credit Charge	\$1,340
Housing and Meal Plan (based on double room and 'B' meal plan)	\$12,664
Private Music Lessons & Tutorial Studies	\$260-\$930

The most current listing of costs is available at [www.cornish.edu](http://www.cornish.edu). Cornish provides some very helpful tools on the College website including a tuition calculator.

## Tuition Payment Details

Tuition and all fees are due in full August 1 for fall semester and January 12 for spring semester, unless the account has an approved payment plan. It is the student's responsibility to pay tuition and fees regardless of attendance.

Students may either:

- Pay semester tuition and fees in full on or before the due date, or
- Enroll in an approved deferred payment plan.

Students are expected to read and understand the registration, withdrawal, add/drop, leave of absence, and refund policies of Cornish College of the Arts.

If your bill is unpaid by the due date or a payment plan is not established, your bill is considered past due. Cornish charges late fees for past due accounts at the rate of \$10 per \$1,000 past due, with a minimum late fee of \$25.

There is a ten-day grace period before the first late fee is charged. After this, fees are charged every 30 days from the initial due date. We may temporarily cancel your registration until the balance due is paid. If you are a graduating senior, your outstanding balance must be completely paid in order to participate in the commencement ceremony.

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

Cornish offers an optional monthly payment plan, which allows you to make several payments over the course of each semester instead of one large payment at the start of the term. All payment plans have an enrollment fee of \$40.00 per semester, collected when you set the plan up. These payment plans are only for the current semester and are not automatically renewed - you must enroll in a new payment plan each semester.

Installments are charged on the 5th of the month to your designated bank account or credit card. Payments via credit or debit cards incur a 2.75% merchant fee per transaction. Payments via e-check, which come directly from your bank account, don't have a fee. Depending upon when you set up your plan, the balance may be spread over four or five monthly installments each semester.

To enroll in a plan, you will need to log in to CashNet. Students and parents have different links; while you will access CashNet through the My Online Account (link) page on Compass, your parent will log in through the link provided when you grant them access to your account.

Find the 'Installment Payment Plans' section and click 'Enroll' in the payment plan. The payment plan will automatically set based on your current account balance. If you need a lower plan amount because you're expecting an outside scholarship to arrive, please contact the Office of Student Accounts.

Follow the prompts to the Auto-Pay section and enter the information for the bank account or credit/debit card you will use to make payments. Auto-Pay is required to take advantage of the payment plan, and payment plans that do not complete the set-up will be removed from payment plan service. Please note: the email address you provide in this screen will be the primary contact for receiving notifications regarding this payment plan.

Throughout the course of the semester, your account is subject to change based on additional charges, payments or financial aid. In these cases, the payment plan will be adjusted.

## Electronic Billing, Refunds & Parent Access

If your payments or financial aid result in an overpayment to your student account, a refund will be issued to you. Refunds are processed every week during the academic year. If you are expecting a refund, it will be sent to a bank account that you designate under "E-Refund" in your online

student account page (Compass > Student Accounts > "Go to My Online Account").

Your bill and student account are viewable in your online student account page (managed by CashNet.) Here, you will be able to view your charges and your financial aid in the same space, as well as make payments and set up a monthly payment plan for the semester balance. Access this page within Compass (Compass > Student Accounts > "Go to My Online Account").

Only you have access to your CashNet account. If a parent or other party wishes to make payments on your behalf, you must give them access. To give a parent or other co-billers access to the online student account page, they must be added as a user via "Parent PINs". Create a username and enter the email address of the person you'd like to set up. They will be sent an email containing a username and a temporary password and may then access the online account via a separate login page. Due to the Federal Educational Rights and Privacy Act (FERPA) we will be unable to share any information with a parent or

co-biller until they are given this access. Granting bill access in My Online Account does not share any academic information with a parent or co-biller.

## Tuition and Fee Refunds

To withdraw after registering for classes, you will file a withdrawal form with the Registrar's Office. The withdrawal date on this form will be used for all financial adjustments, including refund calculations. If you leave the College without official notification of your intent to withdraw, the mid-point of the term will be recorded as the official withdrawal date. Lack of attendance does not cancel your financial obligations.

Tuition for each semester is billed upon registration. If you withdraw after registering for classes, you may be eligible for a refund. Please note that comprehensive fees, late fees, tuition deposits, and housing deposits are non-refundable.

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

### FALL & SPRING TERMS

- **Week 1: 100%**
- **Weeks 2 - 3: 75%**
- **Weeks 4 - 6: 50%**
- **Weeks 7 - 9: 25%**
- **Weeks 10 - 15: no refund**

### SUMMER & SPECIAL COURSES

- **Before the 1<sup>st</sup> Day of Classes: 100%**
- **Week 1 (5 - 14 Week Courses Only): 40%**
- **After Week 1: no refund**

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 canceled 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. The student must notify Housing and Residence Life in writing.

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

**July 1 – the first day of classes**, a cancellation fee equal to 50% of the housing fee for one semester and housing deposit forfeited.

**After the first day of classes**, the student is responsible for payment for the term in which the student requires a release, plus payment for 50% of any remaining term.

### Withdrawal and Recalculation of Financial Aid

#### INSTITUTIONAL AID RECALCULATION

Grants, scholarships, and waivers awarded by Cornish College of the Arts will follow the same recalculation schedule as the tuition refund schedule. For example, a student who withdraws in Week 6 will receive 50% of their Cornish scholarship for the term.

#### FEDERAL AID RECALCULATION

Federal regulations require you to repay a portion of your financial aid funds in proportion to the length of time you remained enrolled, up until 60% of the semester. If you withdraw before 60% of the semester has been completed (Week 9). If your withdrawal date is before the end of Week 9, Student Accounts will counsel you regarding how much of your federal financial aid must be returned, and what you will owe.

#### STATE AID RECALCULATION

State regulations require you to repay a portion of your financial aid funds

(State Need Grant & College Bound Scholarship) if you withdraw before 50% of the semester has been completed (Week 7). You will be required to pay back one-half of the unearned portion, as calculated by the length of time you were enrolled.

Cornish will provide you with a written recalculation and a revised statement. Cornish will also supervise your payment and coordinate the return of funds to government agencies, if applicable. If you have overpaid, the surplus amount will be refunded to you. If you owe a balance after the recalculation, you will have 30 days to pay your bill. Students with an account balance of \$0 are eligible to return to Cornish.

## Disclaimer

Fees published in this document are for the academic year 2019–2020. Cornish reserves the right to change fees, tuition, and policy.

## Student Services

### Student Life

The Office of Student Life is located on the first floor of the Cornish Commons and can be reached at (206) 726-5003 or by email at [studentlife@cornish.edu](mailto:studentlife@cornish.edu). The Office of Student Life is dedicated to enhancing and complementing Cornish College of the Arts students' educational experience through programs, services, and opportunities that aid in their personal development, including accommodations and accessibility services, Cornish Student Senate, Registered Student Organizations, and personalized support from Student Success Coaches.

The Office of Student Life is committed to the following principles:

- **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 Grievances

Please see the Student Handbook for information on Academic and Non-Academic Grievances.

## Housing & Residence Life

Living on campus offers students a unique living-learning experience that nurtures creativity and intellectual curiosity. All new students are required to live on campus and purchase a meal plan for their first academic year. Certain students are eligible to apply for a housing and meal plan exemption. For more information about on-campus housing or exemptions visit [www.cornish.edu/housing](http://www.cornish.edu/housing).

## Residence Hall Charges 2019/2020

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

### Housing Rates

Rooms	Academic Yr.	Semester
Single	\$11,208	\$5,604
Single (w/kitchen)	\$13,304	\$6,652
Double	\$9,064	\$4,532
Double (w/kitchen)	\$11,208	\$5,604
Triple	\$8,112	\$4,056

## Meal Plan

Meal Plan	Academic Yr.	Semester
Denny Meal Plan	\$3,600	\$1,800
Coffee Lovers Meal Plan	\$4,400	\$2,200
Capitol Hill Meal Plan	\$2,700	\$1,350

## 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 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.

The Office of Campus Safety & Security is a team committed to ensuring the safety and security of Cornish College of the Arts' campus community. Overseen by the Vice President of Operations, they are comprised of a Director of Campus Safety and Security, a Site Supervisor, and 10 Security Officers. The department is operational 24 hours a day, 7 days a week, all year round and has jurisdiction at all campus buildings.

Cornish College of the Arts vests in its Office of Campus Safety & Security responsibility for overall campus safety and investigations of any alleged crimes. It is strongly requested that any office, department or employee of the College that receives information relating to alleged crimes immediately report that information to Campus Safety & Security.

If a campus community member is involved in an off-campus offense, the College will cooperate, when requested, with local law enforcement concerning an investigation of reported crimes.

Additionally, Campus Safety & Security personnel are obligated as representatives of the College to enforce institutional rules and regulations. They have the authority to ask persons for identification to determine whether individuals have lawful business at the College and to administer trespass notices to those who do not. Campus Safety & Security staff has the authority to issue parking tickets on behalf of the College. The security staff is non-sworn, contracted through Northwest Security Services and licensed through the State of Washington. They receive training in the following subjects: criminal law, civil law, public relations, sexual violence, emergency response, interpersonal communication, crisis intervention, defense tactics, Title IX compliance and protection of persons and 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, Cornish 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 courses 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 a 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.

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](http://www.cornish.edu/library). Detailed policies on loan periods and overdue/lost materials can be found on the website and in the Student Handbook.

## 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 Office of Student Life. You can call **206.726.5027** for more information or visit our website at [www.cornish.edu/student\\_life/student\\_support/counseling\\_services/](http://www.cornish.edu/student_life/student_support/counseling_services/).

## 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](http://healthcare.gov).

## Study Abroad

Cornish College of the Arts believes that international understanding can enhance a student's development as an artist and as a citizen of the world. To that end, the College supports summer study abroad sessions and is pleased to provide the opportunity for its students to enrich their Cornish degree programs with a meaningful international experience.

### Minimum Requirements for Eligibility

- Junior standing during the semester abroad
- Minimum 3.0 GPA
- Completed Cornish Application for Semester 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 the 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.



## Writing Center

The Writing Center provides Cornish students with free personalized writing support through individualized face-to-face half-hour conferences and online video feedback. Writers use the Writing Center to chat with consultants about any kind of writing and at any stage of their writing process. The Writing Center is located in the Main Campus Center in room 212 and holds office hours at Kerry Hall. For more information about hours, services, to book an appointment, or send in writing for feedback, visit [cornish.edu/writing-center](http://cornish.edu/writing-center) Email [WritingCenter@cornish.edu](mailto:WritingCenter@cornish.edu) or call 206.315.5806 with any questions.

## Student Rights & Responsibilities

### On This Page

### Student Code of Conduct

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 Code of Conduct 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\\_support/student\\_conduct](http://www.cornish.edu/student_support/student_conduct). ([https://www.cornish.edu/downloads/student\\_life/StudentRightsResponsibilities.pdf](https://www.cornish.edu/downloads/student_life/StudentRightsResponsibilities.pdf))

For further information, please refer to the above link or contact the Office of Student Life at 206.726.5003.

### Academic Freedom

Students have the following rights regarding academic freedom:

- Students are guaranteed the rights of free inquiry, expression, and assembly upon and within College facilities 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 valuation. At the same time, students are responsible for maintaining the standards of academic performance established by each of their instructors as outlined in the course syllabus.
- Students have the right to a learning environment which is free from unlawful discrimination, inappropriate, and disrespectful conduct, and any and all harassment.
- Students are protected against improper disclosure of their views, beliefs, and political associations that instructors acquire in the course of their work as instructors, advisers, 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 Integrity

All members of the College community are expected to maintain the highest levels of integrity. Earning a degree should represent genuine learning, and how students learn is as important as what they learn. This is why the College expects all students to demonstrate the highest level of integrity in their academic pursuits and abide by its Academic Integrity

Policy. For more regarding the Academic Integrity policy, please see the Student Handbook.

### 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 the 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 any 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/her/their 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 her/his/their 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, 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.

For more information about Freedom of Assembly and Association, please see the Student Handbook.

## 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.

For more information about Freedom of Expression, please see the Student Handbook.

## Sexual Misconduct Policy

Cornish expressly prohibits all forms of sex-based discrimination including sexual harassment, sexual violence, stalking, sexual exploitation, and intimate partner violence, (collectively, "sexual misconduct") committed by anyone on property owned or controlled by Cornish or at Cornish sponsored activities, events, or programs. This policy applies to all members of the Cornish community including faculty, staff, students, trustees, contractors, volunteers, and guests. This policy applies regardless of sex, gender, gender expression, gender identity, and sexual orientation. Sexual misconduct and retaliation will be promptly and fairly addressed and remedied according to the applicable Cornish resolution process.

For more information about the Sexual Misconduct Policy and reporting options, please see the Student Handbook.

## 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.

Consistent with the requirements of Title IX of the Education Amendments of 1972 and its implementing regulations, Cornish College of the Arts has designated Tiffany Davis, Esq., Chief Equity Officer, 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 Tiffany Davis, Esq., Chief Equity Officer at 206.726.5099 or tdavis@cornish.edu.

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

## 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 privacy 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 the 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)

As part of the Jeanne Clery Disclosure of Campus Security Policy and Campus Crime Statistics Act, codified as Title 20 U.S.C. §1092 (f), on or by October 1st of each year, post-secondary educational institutions must publish and distribute their Annual Campus Security Report to current and prospective students and employees. This report is required to provide crime statistics for the prior three years, policy statements regarding various safety and security measures, campus crime prevention program descriptions and procedures to be followed in the investigation and prosecution of alleged sex offenses.

Additionally, the Campus Fire Safety Right-to-Know Act requires higher education institutions to annually report fire safety information to the U.S. Department of Education (ED). Specifically, campuses are required to publicly provide:

- Statistics for each on-campus student housing facility, including the number of fires and causes; the number of injuries and deaths related to fires; and the value of property damage caused by fires

- Descriptions of each on-campus student housing facility's fire safety systems
- The number of mandatory, supervised fire drills
- Policies or rules on portable electronic appliances; smoking and open flames; evacuation procedures; fire safety education and training programs provided to students, faculty, and staff
- Plans for future fire safety improvements, if needed, and
- An annual report to the campus community.

This information is published through Campus Security and is available to interested parties at any time upon request. The annual campus security report is also posted on the college website under the caption 2019 Annual Security and Fire Safety Report.

## Academic Policies

### On This Page

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](http://www.cornish.edu/downloads/student_life/Cornish_Student_Handbook.pdf)).

Academic Advisors, Department chairs, faculty members, and the Registrar will provide guidance on 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 during registration periods assigned by the Registrar. Students register for classes using the online student information system, Compass (<https://compass.cornish.edu/ics>). The Registrar 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 academic advisor or department chair in advance of their registration appointment to plan their schedule and review degree progress.

New students will meet with an academic advisor to select and register for courses during specified 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 course registration are published in the Academics section of Compass. Students can contact the Registration & Records Office with questions or 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 the term, 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 (p. 4), on pg. 4.)

### 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. 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 the student has submitted a Grade Forgiveness petition. 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). Cornish does not provide a waitlist for classes.

### Independent Study

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

### Group Study

Group study is defined as the 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 Study course enrolled; see the Tuition & Fees (p. 5) 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.

## Course Abandonment

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

## Withdrawal from the College

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

## Leave of Absence

A formal Leave of Absence can be requested for up to one academic year by students who have completed at least one semester at Cornish in good academic standing. A Leave of Absence 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 the Continuing Student Advance Registration period. 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

Letter Grade	Grade Point
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

Letter Grade	Grade Point
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 (<https://compass.cornish.edu/ics>).

## Academic Term Honors

Full-time students whose semester grade point average is between 3.85 and 4.00 are placed on the Honors 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 policy and regulation. The Academic Standards Committee is composed of the Provost, department chairs, faculty, Dean of Student Affairs, Vice President for Enrollment and Student Affairs, 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).
- **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.
- **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 conduct or academic performance. This action is based on a recommendation by the Academic Standards Committee or the 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 the 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/CLEP/IB/CBE/PLE credits detailed below) can be applied toward a student's degree. All students must complete at least 60 credits in residence at Cornish.

## 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 here (<https://www.cornish.edu/records-and-registration/transfers>) for an explanation of how AP credits are awarded.



## College-Level Examination Program (CLEP)

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

## International Baccalaureate (IB)

Cornish may award six-semester credits 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 the 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 6-credit foundation studio, this would equate to 12 hours in class and 6 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.

# Degree Progress, Requirements & Graduation

For students admitted Fall 2017, a Bachelor of Fine Arts (BFA) or Bachelor of Music (BM) from Cornish College of the Arts consists of the following basic requirements:

## Art

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

## Dance

Code	Title	Hours
	Credits in Major	86
	Humanities & Sciences	30
	College Electives	6
Total Hours		122

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

## Design

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

## Film

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

## Interior Architecture

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

## Music

Code	Title	Hours
Credits in Major		89
Humanities & Sciences		30
College Electives		6
Total Hours		125

## Performance Production

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

## Theater

Code	Title	Hours
Credits in Major		88
Humanities & Sciences		30
College Electives		6
Total Hours		124

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:

Class Level	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 six credits of coursework beyond their major in addition to 30 credits of Liberal Arts Core Curriculum. The College Electives requirement is an opportunity for students to engage in cross-disciplinary work through the InterArts courses and classes outside of their major, including Humanities and Science course offerings. Students should refer to the Schedule of Classes each semester for current College Electives choices.

## Liberal Arts Core Curriculum Requirements (General Education Program)

As part of their BFA or BM degree, students will complete 30 credits in the Liberal Arts Core curriculum (housed within the Humanities and Sciences department) coursework. The program provides students with a breadth of learning across the liberal arts, inclusive of first-year writing curriculum and seminars. Elective coursework requirements provide students with the opportunity to focus more closely on specific areas across the Humanities, Sciences, Social Sciences, and/or Mathematics.

For more details, see the Liberal Arts Core curriculum section of this catalog.

## General Graduation Requirements

Candidates for the Bachelor of Fine Arts (BFA) or Bachelor of Music (BM) 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.
- Fulfillment of all degree requirements.
- Conversion of all incomplete grades to final grades.
- Submission of Graduation Application: Graduation Applications must be submitted to the Registration & Records Office by October 14 (for spring and summer graduates) and April 27 (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 Registration & Records office as soon as they realize that this situation may apply to them.

## Academic Advising

Academic Advisors assist students by providing guidance with course planning, graduation requirements, academic policies and procedures, and helping to identify College resources. Students are encouraged to make a yearly appointment with an Academic Advisor to discuss their academic progress. Additionally, an Academic Advisor will review student degree progress annually to ensure that all students are on track to graduate.

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

## Graduation with Honors

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

Honor	GPA
Summa Cum Laude	3.90 - 4.00
Magna Cum Laude	3.72 - 3.89
Cum Laude	3.55 - 3.71

## Change of Major

Students interested in a change of major that entails transferring to a different department should consult with their Academic Advisor located in the Registration & Records Office as soon as they begin to consider this option. An Academic Advisor 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. Interdepartmental Transfer can mean additional time for degree completion, it is important that students inform their Academic Advisor so that staff can advise the student appropriately.

## Registration Disclaimer

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

## Academic Calendar

Cornish College of the Arts' academic calendar consists of two 15-week semesters (fall and spring) and an eight-week summer session (mid-June to early August). This calendar is subject to change; the most current calendar is available on the College's Master Calendar (<https://ems.cornish.edu/MasterCalendar/>)

### Fall Semester 2019

Date	Event
August 25, 2019	Fall Resident Move-In
August 30, 2019	Non Matriculated Registration
September 2, 2019	Labor Day
September 3, 2019	First Day of Classes
September 3, 2019	Opening Convocation
September 11, 2019	Last Day to Add or Drop Classes
October 21-25, 2019	Midterm Evaluation Week
November 1, 2019	Incomplete Grade Deadline
November 11 2019	Veterans Day, Observed-No classes in session
November 12-15, 2019	Continuing Student Registration
November 15, 2019	Last Day to Drop a Class, Last Day to Withdraw
November 27-29, 2019	Thanksgiving Recess
December 11, 2019	Fall Graduation Celebration
December 9-13, 2019	Final Exam Week
December 13, 2019	Last Day of Classes
December 18, 2019	Grade Submission Deadline

December 16, 2019– Winter Break between Fall and Spring semesters  
January 10, 2020

### Spring Semester 2020

Date	Event
January 12, 2020	New Spring Resident Move-In
January 10, 2020	New Student Orientation
January 12, 2020, 9 am	Residence Halls Open for Continuing Residents
January 13, 2020	First Day of Classes
January 20, 2020	Martin Luther King Jr. Day
January 22, 2020	Last Day to Add or Drop Classes
February 17, 2020	President's Day
March 2-6, 2020	Midterm Evaluation Week
March 9-13, 2020	Spring Break
March 20, 2020	Incomplete Grade Deadline
March 30-April 3, 2020	Continuing Student Registration
April 3, 2020	Last Day to Drop a Class, Last Day to Withdraw
April 27-May 1, 2020	Final Exam Week
May 1, 2020	Last Day of Classes
May 4-6, 2020	Instructional Make Up Period
May 7, 2020, at 5 pm	Commencement
May 8, 2020, 10 am	Grade Submission Deadline
May 9, 2020, by noon	Graduating Seniors Move Out
May 25, 2020	Memorial Day Holiday

### Summer Semester 2020

Date	Event
April 13–June 12, 2020	Summer Registration Period
June 15, 2020	First Day of Classes
July 3, 2020	Independence Day Holiday, Observed
July 17, 2020	Last Day of Classes - Five Week Term
August 7, 2020	Last Day of Classes - Eight Week Term

## Administration

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### **Cabinet**

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Victoria Watts, *Dance Department Chair*  
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# **ACADEMIC DEPARTMENTS**

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# ART

## Model Program

The Art program integrates studio practice, critical + contextual studies, and the humanities & sciences. Transfer students' placement in the program is dependent on portfolio review.

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

- Synthesize and articulate relationships between making and meaning.
- Demonstrate technical skills toward research, discipline exploration, and defined goals.
- Articulate complex ideas verbally, visually, and in writing.
- Employ a collaborative approach negotiating diverse perspectives toward shared goals.
- Situate art practices within larger social, political, and historical contexts.

Code	Title	Hours
Art (Studio + Critical + Contextual Studies)		84
Humanities & Sciences		30
College Electives		6
<b>Total Credits for a BFA Degree in Art</b>		<b>120</b>

Course	Title	Hours
<b>First Year Foundation</b>		
<b>Fall</b>		
FN 133	Critical & Contextual Studies I *	3
FN 123	Interdisciplinary Studio I	6
100-level Studio Electives		3
HS 111	Writing and Analysis I	3
	Hours	15
<b>Spring</b>		
FN 124	Interdisciplinary Studio II	6
FN 134	Critical & Contextual Studies II	3
100-level Studio Electives		3
HS 112	Writing and Analysis II	3
	Hours	15
<b>Second Year</b>		
<b>Fall</b>		
AR 223	Integrative Studio I	3
AR 225	ST: Media Lab I	3
AR 233	Critical + Contextual: Global Art	3
HS Coursework		3
Art Electives		3
	Hours	15
<b>Spring</b>		
AR 224	Integrative Studio II	3
AR 226	ST: Media Lab II	3
AR 234	Critical & Contextual: Contemp Art	3
HS Coursework		3
Art Electives		3
	Hours	15
<b>Third Year</b>		
<b>Fall</b>		
AR 323	Inquiry + Practice I	3
AR 325	ST: Media Lab II	3

HS Coursework		6
College Elective		3
	Hours	15
<b>Spring</b>		
AR 324	Inquiry + Practice II	3
AR 326	ST: Media Lab II	3
AR 334	C+CS: Theory & Practice	3
HS Coursework		3
College Elective		3
	Hours	15
<b>Fourth Year</b>		
<b>Fall</b>		
AR 413	Works in Progress	3
AR 423	Research Studio I	3
AR 425	Advanced Directed Media I	3
AR 433	Critical + Contextual: Thesis	3
HS Coursework		3
	Hours	15
<b>Spring</b>		
AR 414	Curatorial & Installation Practices	3
AR 419	BFA Thesis Exhibition	3
AR 424	Research Studio II	3
AR 426	Advanced Directed Studies II	3
HS Coursework		3
	Hours	15
	<b>Total Hours</b>	<b>120</b>

\* Counts towards H&S requirements

## Art Faculty

### Staff

**Kevin Goodrich** *Interim Department Chair*  
 MFA School of the Art Institute of Chicago  
 BFA School of the Art Institute of Chicago

**Rachel Brinn** *Department Administrator*  
 BM Boston Conservatory

### Faculty

**Sharon Arnold** *Instructor*  
 BFA Cornish College of the Arts '06

**Ben Beres** *Instructor*  
 BFA Cornish College of the Arts '00

**Bonnie Biggs** *Professor*  
 MFA Massachusetts College of Art  
 BFA Virginia Commonwealth University

**Erin Elyse Burns** *Assistant Professor*  
 MFA University of Washington  
 BFA University of Washington

**Robert Campbell** *Professor*  
 MFA California Institute of the Arts  
 BFA California Institute of the Arts

**Gayle Clemans** *Associate Professor*  
 PhD University of Washington  
 MA University of Washington  
 BA University of California, Los Angeles

**Elizabeth Darrow** *Professor*  
 PhD University of Washington  
 MA University of Washington

**Cable Griffith** *Assistant Professor*  
 MFA University of Washington  
 BFA Boston University

**Laura Hart Newlon** *Associate Professor*  
 MFA School of the Art Institute of Chicago  
 MA University of Washington  
 BA Western Washington University

**Robert Rhee** *Assistant Professor*  
 MFA Columbia University  
 BA Yale University

**Ruth Marie Tomlinson** *Professor*  
 MFA University of Washington  
 BA The Evergreen State College

**Preston Wadley** *Professor*  
 MFA University of Washington  
 BFA University of Washington

**Ilana Zweschi** *Instructor*  
 MFA State University of New York at Albany  
 BS Skidmore College

## Course Descriptions

### AR 111 SE: Drawing 3 Credits

Foundations Media Labs are 15-week studio courses that introduce students to the basic visual language of a specific media or genre, focusing on skill building and an investigation of the formal elements and principles, in combination with appropriate concepts and theories. Students develop work specific to the materials and lab chosen. The course consists of lecture, discussion, practical demos, studio practice and research. Ongoing formative review takes place in group/individual tutorials, work in progress reviews, seminars, and critiques. A span of subjects is offered— six in the Fall, six in the Spring.

### AR 112 SE: Drawing 3 Credits

Foundations Media Labs are 15-week studio courses that introduce students to the basic visual language of a specific media or genre, focusing on skill building and an investigation of the formal elements and principles, in combination with appropriate concepts and theories. Students develop work specific to the materials and lab chosen. The course consists of lecture, discussion, practical demos, studio practice and research. Ongoing formative review takes place in group/individual tutorials, work in progress reviews, seminars, and critiques. A span of subjects is offered— six in the Fall, six in the Spring.

### AR 121 SE: Paint 3 Credits

Foundations Media Labs are 15-week studio courses that introduce students to the basic visual language of a specific media or genre, focusing on skill building and an investigation of the formal elements and principles, in combination with appropriate concepts and theories. Students develop work specific to the materials and lab chosen. The course consists of lecture, discussion, practical demos, studio practice and research. Ongoing formative review takes place in group/individual tutorials, work in progress reviews, seminars, and critiques. A span of subjects is offered— six in the Fall, six in the Spring.

### AR 122 SE: Paint 3 Credits

Foundations Media Labs are 15-week studio courses that introduce students to the basic visual language of a specific media or genre, focusing on skill building and an investigation of the formal elements and principles, in combination with appropriate concepts and theories. Students develop work specific to the materials and lab chosen. The course consists of lecture, discussion, practical demos, studio practice and research. Ongoing formative review takes place in group/individual tutorials, work in progress reviews, seminars, and critiques. A span of subjects is offered— six in the Fall, six in the Spring.

### AR 132 SE: Sculpture 3 Credits

Foundations Media Labs are 15-week studio courses that introduce students to the basic visual language of a specific media or genre, focusing on skill building and an investigation of the formal elements and principles, in combination with appropriate concepts and theories. Students develop work specific to the materials and lab chosen. The course consists of lecture, discussion, practical demos, studio practice and research. Ongoing formative review takes place in group/individual tutorials, work in progress reviews, seminars, and critiques. A span of subjects is offered— six in the Fall, six in the Spring.

**AR 171 SE: Photography 3 Credits**

Foundations Media Labs are 15-week studio courses that introduce students to the basic visual language of a specific media or genre, focusing on skill building and an investigation of the formal elements and principles, in combination with appropriate concepts and theories. Students develop work specific to the materials and lab chosen. The course consists of lecture, discussion, practical demos, studio practice and research. Ongoing formative review takes place in group/individual tutorials, work in progress reviews, seminars, and critiques. A span of subjects is offered— six in the Fall, six in the Spring.

**AR 172 SE: Photography 3 Credits**

Foundations Media Labs are 15-week studio courses that introduce students to the basic visual language of a specific media or genre, focusing on skill building and an investigation of the formal elements and principles, in combination with appropriate concepts and theories. Students develop work specific to the materials and lab chosen. The course consists of lecture, discussion, practical demos, studio practice and research. Ongoing formative review takes place in group/individual tutorials, work in progress reviews, seminars, and critiques. A span of subjects is offered— six in the Fall, six in the Spring.

**AR 221 Paint: Individual Project 3 Credits**

This 15 week class is a place to develop and refine skills and techniques in support of personal project work. Much of the work in Media Lab is separate, but connected to, your personal practice. Throughout the semester, students are responsible for their own content, but are expected to leverage assigned exercises in support of an individual project. Junior projects must be agreed upon in conversation with faculty to determine how class time can best support individual student practice. Class time and homework will focus largely on observational painting, project development strategies, and independent work. The class format consists of lecture, discussion, practical demos, studio practice and research.

**AR 223 Integrative Studio I 3 Credits**

What are the concerns that drive your creative practice? This hybrid studio explores the larger concepts that surround studio practice and encourages students to make connections across disciplines. It provides you with a learning community that offers concentrated faculty mentoring, peer formative review, and interdisciplinary strategies that support the development of your individual practice as artists and scholars. In this 15 week class you will move through a sequence of modules, each one exploring themes from Contemporary Art Practices that is loosely shared across your visual arts, humanities & science, and critical & contextual studies classes. An exchange of thinking through making, and making through thinking, provides a dynamic platform from which to develop contextually informed work and a situated practice. Week 14 is a CrossCut Week in the Art Department, when we host cross year group critiques, presentations, exhibitions and special events. This course supports work in all visual arts media.

**AR 224 Integrative Studio II 3 Credits**

What are the concerns that drive your creative practice? This hybrid studio explores the larger concepts that surround studio practice and encourages students to make connections across disciplines. It provides you with a learning community that offers concentrated faculty mentoring, peer formative review, and interdisciplinary strategies that support the development of your individual practice as artists and scholars. In this 15 week class you will move through a sequence of three modules, each one exploring a theme that is shared across your visual arts, humanities & science, and critical & contextual studies classes. The exchange of thinking through making, and making through thinking, provides a dynamic platform from which to develop contextually informed work and a situated practice. Week 10 is a CrossCut Week in the Art Department, when we host cross year group critiques, presentations, exhibitions and special events. This course supports work in all visual arts media.

**AR 225 ST: Media Lab I 3 Credits**

This 15 week course will investigate numerous techniques and strategies for students interested in contemporary approaches to sculpture. We will explore various processes including wood fabrication, metalworking, assemblage, mold making, and installation. Prompts for each project will guide students through their exploration of narrative, utility, symbiosis, and mimesis. This course is structured around demonstrations of technique, the unconstrained making of objects & images, relevant readings / discussions, as well as individual & group critiques.

**AR 226 ST: Media Lab II 3 Credits**

Media Lab II is a 15 week studio unit that introduces students to the basic visual language of a specific media or genre, focusing on skill building and an investigation of the formal elements and principles, in combination with appropriate concepts and theories. Students will develop work specific to the media focus. The course consists of lecture, discussion, practical demos, studio practice and research. Ongoing formative review takes place in group/individual tutorials, work in progress reviews, seminars, and critiques. Ongoing formative review takes place in group/individual tutorials, work in progress reviews, seminars, and critiques.

**AR 231 Sculpture: Digi vs. Trad 3 Credits**

This hands-on course will explore how non-object based art forms (film, literature, music, etc.) can function as a point of departure for exploring sculptural concepts and forms within the context of contemporary art. Students will begin to generate their own prompts for creating work based on their research and with the guidance of the instructor. We will expand our understanding of fabrication techniques through demonstrations of traditional and digital methods of production in wood, metal, and plastic, including 3D printing, laser cutting, Arduino, as well as working with found and nontraditional materials. This course will be structured around relevant readings, discussions, student proposals, as well as individual & group critiques.

**AR 233 Critical + Contextual: Global Art 3 Credits**

AR233 is a 15-week co-curricular course taught through a sequence that is loosely integrated with the content of 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 in developing the ability to research and understand art practices within a contemporary and historical cultural context. This unit will also enable students to develop verbal, written, and presentation skills.

**AR 234 Critical & Contextual: Contemp Art 3 Credits**

AR234 is a 15-week course that traces Contemporary Art History, defined here as Post-World War II to the present. Students will engage in interpreting art, art movements, and exhibitions and will relate prevalent histories, theories, and practices to their own creative interests. Students will develop their skills in analysis, research, and communication and will apply those skills in their participation in lectures, seminars, museum/gallery visits, writing projects, and presentations.

**AR 251 Print: Explore Process 3 Credits**

Building on basic printmaking techniques including etching and aquatint on copper plate, lithography on aluminum plate, and drypoint on illustration board, students are offered the option to work with processes such as vitreography, silkscreen, and sugar lift. Following week 10, students will generate an edition working with the process of their choosing, as well as creating a separate edition for a print exchange. The class format consists of lecture, discussion, practical demos, studio practice and research. Ongoing formative review takes place in group/individual tutorials, work in progress reviews, and critiques.

**AR 271 Photo: Something + Nothing 3 Credits**

Much of our understanding of the world, from geography to online shopping, instruction manuals to 20th century history, is understood through photographic images. There is no single art medium more prevalent in contemporary mass culture. We are awash in photographs, constant consumers of images. This is a 15-week course that builds upon previous experience in photography, challenging students to refine their existing skills in both analog and digital photography. Juniors are expected to develop self-directed projects that continue their practice, while experimenting with interdisciplinary approaches to photography, exploring concepts & theories related to the medium, learning new techniques in large format printing, printing on alternative substrates, and utilizing photography-based installation.

**AR 321 Paint: Individual Project 3 Credits**

This 15-week class is a place to develop and refine skills and techniques in support of personal project work. Much of the work in Media Lab is separate, but connected to, your personal practice. Throughout the semester, students are responsible for their own content, but are expected to leverage assigned exercises in support of an individual project. Junior projects must be agreed upon in conversation with faculty to determine how class time can best support individual student practice. Class time and homework will focus largely on observational painting, project development strategies, and independent work. The class format consists of lecture, discussion, practical demos, studio practice and research.

**AR 323 Inquiry + Practice I 3 Credits**

This 15-week course focuses on the development of a students' creative practice within a community of artists. This course will direct your practice towards a selection and presentation of work for the Platforms of Exchange, the Junior-Senior group exhibitions, the theme of which will be decided by you and your peers. Other aspects of the course are focused on identifying and developing a personal practice through your research in Media Labs and other venues. Students will develop analytical, reflective, and expansive forms of writing to inform and stretch their studio practice. Class time will consist of lectures, seminars, presentations, studio work, creating a digital portfolio of your work and faculty-guided studio visits. This course supports work in all visual arts media.

**AR 324 Inquiry + Practice II 3 Credits**

AR324 is a 15-week course that continues the development of a students' emergent creative practice within a community of artists. This course consists of lecture, discussion, professional practice, hybrid studio, studio practice and research. Art faculty work collaboratively to support each student in developing an ongoing program of self-directed work through written proposals and visual presentations, that 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 325 ST: Media Lab II 3 Credits**

Media Lab II is a 15 week studio course that introduces students to the basic visual language of a specific media or genre, focusing on skill building and an investigation of the formal elements and principles, in combination with appropriate concepts and theories. Students will develop work specific to the media focus. The course consists of lecture, discussion, practical demos, studio practice and research. Ongoing formative review takes place in group/individual tutorials, work in progress reviews, seminars, and critiques.

**AR 326 ST: Media Lab II 3 Credits**

Media Lab II is a 15 week studio course that further develops the students exploration of a specific media or genre, focusing on more advanced skill building in combination with an investigation of the formal elements and principles, in combination with appropriate concepts and theories. Students will develop work specific to the media focus. The course consists of lecture, discussion, practical demos, studio practice and research. Ongoing formative review takes place in group/individual tutorials, work in progress reviews, seminars, and critiques.

**AR 331 Sculpture: Digi vs. Trad 3 Credits**

This hands-on course will explore how non-object based art forms (film, literature, music, etc.) can function as a point of departure for exploring sculptural concepts and forms within the context of contemporary art. Students will begin to generate their own prompts for creating work based on their research and with the guidance of the instructor. We will expand our understanding of fabrication techniques through demonstrations of traditional and digital methods of production in wood, metal, and plastic, including 3D printing, laser cutting, Arduino, as well as working with found and nontraditional materials. This course will be structured around relevant readings, discussions, student proposals, as well as individual & group critiques.

**AR 334 C+CS: Theory & Practice 3 Credits**

AR334 is a 15-week course that explores what a theory is, what "Theory" means, and which particular theories are prevalent in contemporary art practice (and why). Students will identify how theory opens up opportunities for critical thinking and creativity and will engage with theories that are applicable to their own practices. Students will augment their knowledge of contemporary, global, and historical art practices and will explore those contexts in relation to their own practices. Skill-building in research, analysis, contextualization, and communication will prepare students for the written thesis the following semester.

**AR 351 Print: Explore Process 3 Credits**

Building on basic printmaking techniques including etching and aquatint on copper plate, lithography on aluminum plate, and drypoint on illustration board, students are offered the option to work with processes such as vitreography, silkscreen, and sugar lift. Following week 10, students will generate an edition working with the process of their choosing, as well as creating a separate edition for a print exchange. The class format consists of lecture, discussion, practical demos, studio practice and research. Ongoing formative review takes place in group/individual tutorials, work in progress reviews, and critiques.

**AR 371 Photo: Something + Nothing 3 Credits**

Much of our understanding of the world, from geography to online shopping, instruction manuals to 20th century history, is understood through photographic images. There is no single art medium more prevalent in contemporary mass culture. We are awash in photographs, constant consumers of images. This is a 15-week course that builds upon previous experience in photography, challenging students to refine their existing skills in both analog and digital photography. Juniors are expected to develop self-directed projects that continue their practice, while experimenting with interdisciplinary approaches to photography, exploring concepts & theories related to the medium, learning new techniques in large format printing, printing on alternative substrates, and utilizing photography-based installation.

**AR 398 Independent Study 1.00 - 4.00 Credits**

Focuses on a special project of the student's choice and design that is unavailable within the regular curriculum. Junior standing and permission from Department Chair required. Credits vary between 1 and 4.

**AR 413 Works in Progress 3 Credits**

Critique sessions have been described as resting points along a continuum - a place to take pause, absorb thoughtful critical feedback, and possibly re-evaluate direction, but most certainly to reconsider goals and objectives, as you refocus, reboot and refresh for continued development within your personal practice. In this 15-week course students will install current works in progress for class review. There is no one correct way for evaluating art, yet several contemporary strategies/methodologies seem to overlap and connect. Drawing on these overlapping strategies "critique", in the context of this class, will give preference to process over product. This Senior Critique Intensive is peer led, taught by Art Faculty, and seeks outside Professional input. Every class will include a Visiting Critic, Curator, Gallerists, Writer, or Artist. Many on-going professional relationships are established during class discussions and the VIP Studio Visits following student presentations.

**AR 414 Curatorial & Installation Practices 3 Credits**

This 15-week course examines ideas and methods of contemporary curatorial and exhibition practices. From conceptualizing ideas for compelling exhibitions, selecting artists, and conducting studio visits; to editing, exploring reception theory, exhibition design, documentation and curatorial writing, students will gain experience about contemporary exhibition standards. In considering the exhibition as a container for the intersections of storytelling, history, philosophy, culture, community-building, and politics, we will read and discuss a broad array of authors, study curatorial styles from institutional to DIY and learn some practical exhibition-making skills such as labeling conventions, wall text and how to install and light a show. The course consists of lecture, discussion, technical demonstrations, on-site visits, personal research, and curatorial project work. Your final project will be a fully developed exhibition proposal for 5 artists of your choosing presented to the class.

**AR 418 Internship 1.00 - 3.00 Credits**

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 support to arts organizations, museums 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 in-class TA's for Art Department faculty. Department Authorization Required.

**AR 419 BFA Thesis Exhibition 3 Credits**

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 artists 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 421 Paint 2D Studio 3 Credits**

This is a 15-week class that supports independent studio research and practice. Through studio practice, artist's visits, group discussions, critiques and field trips, you'll integrate materials, skills and techniques to develop a personal and coherent body of work at an advanced level. Bi-weekly prompts are self-assigned in collaboration with faculty, aimed to challenge your working methods and range. You are expected to find creative ways to leverage each prompt to expand your toolbox and further explore your themes. Class time will be spent working in your studio. Additionally, each week will alternate between group critiques and meetings with professional artists. Meetings will consist of visits to artists' studios or exhibitions, with opportunities to speak directly with them about their work and practice. Readings are assigned as determined by your interests and influences. In a group cohort, you will refine a contextual understanding of the ideas and issues that inform your practice. Ongoing formative review takes place in both individual tutorials and work-in-progress reviews.

**AR 423 Research Studio I 3 Credits**

This is a 15-week course that focuses on initiating the launch of a students' emergent creative practice within a community of artists. This course consists of lecture, seminar, studio visits, studio work, exhibition and critique. Art faculty work collaboratively to support each student in developing a program of self-directed work through written proposals and visual presentations, including: identifying content/context, working methodologies, and expanding technical skills + documentation. Ongoing formative review takes place in both group and individual sessions. This course will be defined by methods of short and long-term approaches to studio work. Students will build their practice towards a selection and presentation of work for the Platforms of Exchange group exhibition. Your individual studio practice will be supported in a seminar format, reinforcing connections between your writing, personal research, and project work. Summative Reviews occur during CrossCut Critiques in Week 14.



**AR 424 Research Studio II 3 Credits**

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

**AR 425 Advanced Directed Media I 3 Credits**

Advanced Directed Media I is a 15 week course that supports independent studio research and practice. Working directly with faculty mentors, student integrate materials, skills and techniques to develop an individual and coherent body of work at an advanced level. Students will additionally formulate a contextual understanding of the relevant ideas and issues that inform their practice, and in relation to the discipline. The course consists of individual meetings with faculty. Ongoing formative review takes place in individual tutorials and work in progress reviews.

**AR 426 Advanced Directed Studies II 3 Credits**

Advanced Directed Studies II is a 15 week course that supports independent studio research and practice. Working directly with faculty mentors, student integrate materials, skills and techniques learned in previous units to develop an individual and coherent body of work at an advanced level. Students will additionally formulate a contextual understanding of the relevant ideas and issues that inform their practice, and in relation to the discipline. The course consists of individual meetings with faculty. Ongoing formative review takes place in individual tutorials and work in progress reviews.

**AR 431 SE: Sculpture 3 Credits**

This class will focus on self-guided work and conceptual explorations within the discourse of sculpture and digital media in the expanding field. Object making, installation, performance, digital works, and social practice will be explored through individual student research and practice. The course is designed for the self-directed advanced sculpture/digital-media art student. In-class work time for students pursuing digital directions consists of reviewing all aspects of image and sound acquisition, non-linear editing and post-production, encoding, transcoding and exporting. Advanced technical demonstrations of material fabrication, documentation strategies, and exhibition planning, will support the specialized needs of 3D students. The course is supplemented with relevant lectures, readings, and individual/group critique. All students will propose and execute individual projects with the support of the instructors. Emphasis is placed on the development of a personal artistic vision and the creation of a cohesive body of work contributing to the senior exhibition thesis.

**AR 433 Critical + Contextual: Thesis 3 Credits**

This is a 15-week course 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 work as a team to produce an immersive research and writing experience. Students will work with both informal and formal art-related genres, share research methods and challenges, and provide peer feedback on written drafts and presentations.

**AR 451 SE: Print 3 Credits**

Building on basic printmaking techniques including etching and aquatint on copper plate, lithography on aluminum plate, and drypoint on illustration board, students are offered the option to work with processes such as vitreography, silkscreen, and sugar lift. Following week 10, students will generate an edition working with the process of their choosing, as well as creating a separate edition for a print exchange. The class format consists of lecture, discussion, practical demos, studio practice and research. Ongoing formative review takes place in group/individual tutorials, work in progress reviews, and critiques.

**AR 471 Advanced Photo Projects 3 Credits**

This 15 week class is designed to support the evolution of students' personal practice as they continue to develop the ideas and media/techniques that will inform their work for the BFA thesis exhibition and beyond. Students will be expected to deepen their work + research, and to further refine image-making skills, while paying particular attention to questions of presentation format, and the relation to content and audience. Class time will be devoted to one-on-one tutorials, group demonstrations, lab time, on-going formative critique, and final summative review. Assignments, and readings, will be based upon students' interests and individual projects.

**AR 498 Independent Study 1.00 - 4.00 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.



# DANCE

## Model Program

At the completion of their program of study, graduates of the Dance Department at Cornish College of the Arts are able to:

- Integrate mastery of a range of dance techniques in service of creative inquiry as performers and choreographers
- Synthesize their personal research with key transferable skills in relation to projects in the dance field, culture industries, and wider professional world
- Demonstrate an emergent personal aesthetic practice across their roles as performers, choreographers, teachers, producers, administrators, and leaders
- Implement advanced professional practice strategies as appropriate to the dance field and wider world
- Articulate the complex cultural, historical, social, and economic contexts that shape, and are shaped by, dance practices
- Communicate with precision, nuance, and intentionality in writing, orally, and across diverse media

### Domains of knowledge & understanding

- 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

## Dance

Code	Title	Hours
Dance		86
Humanities & Sciences		30
College Electives		6
<b>Total Credits for a BFA Degree in Dance</b>		<b>122</b>

Course	Title	Hours
<b>First Year</b>		
<b>Fall</b>		
Contemporary Techniques		3
Ballet		2
DA 115	Movement Foundations	1
DA 150	Creative Foundations	1
DA 132	Technical Production for Dance	1
Dance Electives or Performance		1
HS 111	Writing and Analysis I	3
HS 121	Integrated Studies: FY Seminar	3
Hours		15
<b>Spring</b>		
Contemporary Techniques		3
Ballet		2
DA 152	Compositional Practices 1	2
Dance Electives or Performance		2
HS 112	Writing and Analysis II	3
HS 122	Integrated Studies: FY Seminar	3
Hours		15

### Second Year

<b>Fall</b>		
Contemporary Techniques		3
Ballet		2
DA 240	Music Fundamentals	2
DA 219	Human Musculoskeletal Anatomy	3
DA 251	Compositional Practices 2	2
Dance Electives or Performance		3
Hours		15

### Spring

Contemporary Techniques		3
Ballet		2
DA 220	Kinesiology	2
DA 252	Movement Analysis	2
Dance Electives or Performance		1
HS Coursework		3
College Electives		3
Hours		16

### Third Year

<b>Fall</b>		
Contemporary Techniques		3
Ballet		2
DA 205	Dance History	3
DA 351	Compositional Practices 3	2
Dance Electives or Performance		2
HS Coursework		3
Hours		15

### Spring

Contemporary Techniques		3
Ballet		2
DA 315	Somatic Movement Education	1
Dance Electives or Performance		1
DA 206	Dance History	3
HS Coursework		3
College Electives		3
Hours		16

### Fourth Year

<b>Fall</b>		
Contemporary Techniques or Ballet		3
DA 435	Dance Professional Practices	2
DA 481	Teaching Methods	2
Dance Electives or Performance		2
Advanced Dance Studies *		3
HS Coursework		3
Hours		15

### Spring

Contemporary Techniques or Ballet		3
DA 436	Dance Professional Practices	2
DA 467	Senior Project	3
Dance Electives or Performance		4
HS Coursework		3
Hours		15
Total Hours		122

\* Advanced Dance Studies: DA 352 Advanced Choreography, DA 354 Advanced Improvisation, DA 482 Teaching Creative Movement, DA 330 Digital Dance Directed Studies, or DA 335 Writing About Dance.

## 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. Students will pay for 5 credits via CBE/PLE for placement into ADP. Please see the Dance Department Chair for more information.

Code	Title	Hours
Dance		86
Humanities & Sciences		30
College Electives		6
Total Credits for a BFA Degree in Dance		122

Course	Title	Hours
<b>Summer #1</b>		
(Prior to enrolling to Cornish)		
HS Coursework		3
HS Coursework		3
Hours		6

<b>First Year</b>		
<b>Fall</b>		
Contemporary Techniques		3
Ballet		2
DA 115	Movement Foundations	1
DA 150	Creative Foundations	1
DA 132	Technical Production for Dance (Completed in 1st year, Fall or Spring)	1
Dance Electives or Performance		3
HS 111	Writing and Analysis I	3
HS 121	Integrated Studies: FY Seminar	3
Hours		17
<b>Spring</b>		
Contemporary Techniques		3
Ballet		2
DA 152	Compositional Practices 1	2
Dance Electives or Performance		4
HS 111	Writing and Analysis I	3
or HS 112	or Writing and Analysis II	
HS 121	Integrated Studies: FY Seminar	3
or HS 122	or Integrated Studies: FY Seminar	
Hours		17

<b>Second Year</b>		
<b>Fall</b>		
Contemporary Techniques		3
Ballet		2
DA 205	Dance History	3
DA 219	Human Musculoskeletal Anatomy *	3
DA 240	Music Fundamentals	2
DA 251	Compositional Practices 2	2
DA 361	Cornish Dance Theater	1
Dance Electives or Performance		2
Hours		18
<b>Spring</b>		
Contemporary Techniques		3
Ballet		2
DA 206	Dance History	3
DA 220	Kinesiology	2

DA 252	Movement Analysis	2
College Electives		3
HS Coursework		3
Hours		18

<b>Summer #2</b>		
Dance Technique		1
Dance Electives or Performance		2
DA 351	Compositional Practices 3	2
Hours		5

<b>Third Year</b>		
<b>Fall</b>		
Contemporary Techniques		3
Ballet		2
DA 435	Dance Professional Practices	2
DA 481	Teaching Methods	2
Dance Electives or Performance		3
HS Coursework		3
College Electives		3
Hours		18

<b>Spring</b>		
Contemporary Techniques		3
Ballet		2
DA 315	Somatic Movement Education	1
DA 436	Dance Professional Practices	2
DA 467	Senior Project	3
Advanced Dance Studies **		3
Dance Electives or Performance		1
HS Coursework		3
Hours		18
Total Hours		117

\* DA 219 Human Musculoskeletal Anatomy 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, DA 330 Digital Dance Directed Studies, or DA 335 Writing About Dance.

## 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 DA 115 Movement Foundations, DA 219 Human Musculoskeletal Anatomy, DA 220 Kinesiology, DA 315 Somatic Movement Education, DA 481 Teaching Methods, DA 227 Special Techniques / Introduction to Pilates Mat. 265 class hours total are required for certification.

## Dance Faculty Staff

**Victoria Watts** *Dance Department Chair*  
 PhD George Mason University  
 MFA The Ohio State University  
 BA (Hons) The University of Surrey, UK

**Sarah Haskell** *Department Manager*  
 BA Pitzer College

## Faculty

**Carla Corrado** *Instructor, Physical Therapist*  
 BSPT University of Washington  
 BA University of Rochester

**Meg Fox** *Instructor*  
 MTS Seattle University  
 BA The Evergreen State College

**Alana Isiguen** *Assistant Professor*  
 MFA University of California, Irvine  
 BFA New York University

**Wade Madsen** *Professor*  
 BA University of New Mexico

**Lodi McClellan** *Professor*  
 MFA University of Washington  
 BA Mount Holyoke College

**Michelle Miller** *Professor*  
 BA Point Park College

**KT Niehoff** *Instructor*  
 BFA NYU Experimental Theater Wing

**Jason Ohlberg** *Instructor*  
 MFA University of Washington  
 BFA Cornish College of the Arts

Certified Pilates teacher

**Becci Parsons** *Instructor*  
 BA University of Washington  
 Feldenkrais Guild Certification

**Sam Picart** *Instructor*  
 BFA Cornish College of the Arts '13

**Noelle Price** *Instructor*  
 BA in Dance, Western Michigan University

**Alia Swersky** *Instructor*  
 BFA Cornish College of the Arts '98

**Laura Ann Smyth** *Instructor*  
 MFA University of California, Irvine  
 BA University of Calgary

**Gérard Théorêt** *Professor*  
 BFA Cornish College of the Arts '94

**Deborah Wolf** *Professor*  
 BA The College at Brockport, SUNY

## Course Descriptions

### DA 101 Ballet 2 Credits

Intensive studio training in ballet technique. All ballet courses focus on anatomically sound technique with respect for individual's 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 102 Ballet 2 Credits

Intensive studio training in ballet technique. All ballet courses focus on anatomically sound technique with respect for individual's 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 111 Contemporary Techniques 3 Credits

Intensive studio training in Modern and/or Contemporary dance techniques. All Modern/Contemporary courses focus on anatomically sound technique with respect for individual's physical facility. Courses emphasize sound alignment, deep muscular core support, efficient movement mechanics, and use of weight, as well as movement quality and expressive phrasing. Class assignment is based on previous experience and progress.

### DA 112 Contemporary Techniques 3 Credits

Intensive studio training in Modern and/or Contemporary dance techniques. All Modern/Contemporary courses focus on anatomically sound technique with respect for individual's physical facility. Courses emphasize sound alignment, deep muscular core support, efficient movement mechanics, and use of weight, as well as movement quality and expressive phrasing. Class assignment is based on previous experience and progress.

### DA 115 Movement Foundations 1 Credit

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 course focuses on dynamic stabilization and mobility as technical and artistic goals.

### DA 131 Lighting Design for Dance 2 Credits

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 1 Credit

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 140 Pilates Mat 1 Credit**

In the Pilates Mat course, students will learn the fundamentals and proper technique of Pilates mat, focusing on body connections, breathing, alignment and awareness. They will learn to identify their own weaknesses and imbalances and work with them to restore healthier movement patterns. Students will study the movement philosophies of Joseph Pilates and the correct execution of those principles when applied to a variety of exercises and movements in a set Mat program, increase their core strength using both classic Pilates and Pilates-based exercises, increase their understanding of correct structural alignment for enhanced function, increase range of motion and flexibility in the body, specifically in the spine, legs, shoulders. This class is suitable for newcomers to Pilates, and for those who want to refine their knowledge, understanding and ability. Students will perform physical research through peer and instructor feedback as well as self-reflection and assessment. This is a studio course, and successful completion requires regular attendance and active participation in physical class exercises and in-class discussions. Students will be assessed on their participation, their execution of the required physical material, and their overall improvement in physical aspects of the course.

**DA 150 Creative Foundations 1 Credit**

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**

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 2 Credits**

Intensive studio training in ballet technique. All ballet courses focus on anatomically sound technique with respect for individual's 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 202 Ballet 2 Credits**

Intensive studio training in ballet technique. All ballet courses focus on anatomically sound technique with respect for individual's 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**

Western theatrical dance will be the launching point in an exploration of the many philosophies, events, people and issues that have influenced and shaped a range of dance cultures. Through multiple lenses (body, privilege, power, identity, race, class, gender, technology) we will examine and question the histories of European and North American ballet, modern, and post-modern dance techniques. Students will also have opportunities to investigate aspects of World Dance. Class format includes reading, writing, lecture, observation, research, discussion, and presentation. Note: This course can satisfy H&S elective requirements for non-major students.

**DA 206 Dance History 3 Credits**

Western theatrical dance will be the launching point in an exploration of the many philosophies, events, people and issues that have influenced and shaped a range of dance cultures. Through multiple lenses (body, privilege, power, identity, race, class, gender, technology) we will examine and question the histories of European and North American ballet, modern, and post-modern dance techniques. Students will also have opportunities to investigate aspects of World Dance. Class format includes reading, writing, lecture, observation, research, discussion, and presentation. Note: This course can satisfy H&S elective requirements for non-major students.

**DA 207 Pointe Technique 1 Credit**

Intermediate pointe work with emphasis on stability through correct alignment, strength, control, and accuracy. Minimum of two years prior training en pointe required.

**DA 208 Pointe Technique 1 Credit**

Intermediate pointe work with emphasis on stability through correct alignment, strength, control and accuracy. Minimum two years prior training en pointe required.

**DA 211 Contemporary Techniques 3 Credits**

Intensive studio training in Modern and/or Contemporary dance techniques. All Modern/Contemporary courses focus on anatomically sound technique with respect for individual's physical facility. Courses emphasize sound alignment, deep muscular core support, efficient movement mechanics, and use of weight, as well as movement quality and expressive phrasing. Class assignment is based on previous experience and progress.

**DA 212 Contemporary Techniques 3 Credits**

Intensive studio training in Modern and/or Contemporary dance techniques. All Modern/Contemporary courses focus on anatomically sound technique with respect for individual's physical facility. Courses emphasize sound alignment, deep muscular core support, efficient movement mechanics, and use of weight, as well as movement quality and expressive phrasing. Class assignment is based on previous experience and progress.

**DA 219 Human Musculoskeletal Anatomy 3 Credits**

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**

Strategies for performance enhancement and injury prevention that provide students with tools for self-care and professional longevity.

**DA 221 Repertory 1 Credit**

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 227 Special Techniques 1 Credit**

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 230 Introduction to Screendance 2 Credits**

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 240 Music Fundamentals 2 Credits**

Foundational studies in music for dancers. Students develop understanding of key concepts in music such as pitch, harmony, melody, rhythm and meter while expanding the terminology with which they can communicate with musicians for the purposes of collaboration on creative projects and in teaching. Additional consideration of the context in which music is created and its relationship to culture.

**DA 251 Compositional Practices 2 2 Credits**

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

**DA 252 Movement Analysis 2 Credits**

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

**DA 253 Contact Improvisation 2 Credits**

This course develops the fundamental physical and perceptual skills of contact improvisation: falling, rolling, giving and taking weight, moving efficiently in and out of the floor and communicating through touch. The course will provide warm-ups designed to facilitate supple, responsive bodies, exercises to refine technical skills, and opportunities to integrate learning in open duet dancing.

**DA 254 Improvisation Techniques 1 Credit**

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

**DA 298 Independent Study 1.00 - 4.00 Credits**

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

**DA 301 Ballet 2 Credits**

Intensive studio training in ballet technique. All ballet courses focus on anatomically sound technique with respect for individual's 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 302 Ballet 2 Credits**

Intensive studio training in ballet technique. All ballet courses focus on anatomically sound technique with respect for individual's 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 305 Modern Partnering 1 Credit**

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

**DA 306 Ballet Partnering Technique 1 Credit**

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

**DA 307 Pointe Technique 1 Credit**

Advanced pointe work with emphasis on strength, speed, and control.

**DA 308 Pointe Technique 1 Credit**

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

**DA 309 Jumps & Turns 1 Credit**

Drawing from ballet's tradition of demanding differing technical feats from male and female dancers, this course explores the development of strength and stability in turning and jumping. Students encounter ballet vocabulary and repertoire most usually performed by dancers who identify as male, and investigate how they incorporate that aesthetic into their own technique.

**DA 311 Contemporary Techniques 3 Credits**

Intensive studio training in Modern and/or Contemporary dance techniques. All Modern/Contemporary courses focus on anatomically sound technique with respect for individual's physical facility. Courses emphasize sound alignment, deep muscular core support, efficient movement mechanics, and use of weight, as well as movement quality and expressive phrasing. Class assignment is based on previous experience and progress.

**DA 312 Contemporary Techniques 3 Credits**

Intensive studio training in Modern and/or Contemporary dance techniques. All Modern/Contemporary courses focus on anatomically sound technique with respect for individual's physical facility. Courses emphasize sound alignment, deep muscular core support, efficient movement mechanics, and use of weight, as well as movement quality and expressive phrasing. Class assignment is based on previous experience and progress.

**DA 315 Somatic Movement Education 1 Credit**

This course interrogates the field of somatic movement education as applied to dance. Students will explore a brief history of this field and the common principles shared by all forms of somatic movement education. These concepts include but are not limited to: sensation-driven learning; specificity of initiation, follow through, and resolution of movement; focus on qualitative differences and subtle refinements. Concepts will be applied through exploration and experience of at least one specific somatic technique, such as Alexander Technique, the Feldenkrais Method®, Laban/Bartenieff Fundamentals, Body Mind Centering.

**DA 330 Digital Dance Directed Studies 3 Credits**

Students develop independent projects in screendance or other multimedia environments, receiving guidance and feedback on composition from peers and the course instructor. The course addresses elements of dance composition for film including, but not limited to, line of focus, spatial composition, and framing. Fulfills Advanced Studies requirement. Offered alternating years.

**DA 335 Writing About Dance 3 Credits**

This course will focus on developing the skills needed for writing about dance in multiple genres including essays, subjective self-observations, objective analytical observations, and artistic statements. Students will spend time during and outside of class generating drafts targeted to specific audiences and for various purposes. Fulfills Advanced Studies requirement. Offered alternating years.

**DA 340 Advanced Pilates Mat 1 Credit**

The Advanced Mat Course will provide the skills necessary for achieving a deeper engagement in the body and understanding of Pilates Mat exercises. Advancing the previous mat course, this course progresses to more advanced material and sequences, providing further options and challenges on the mat for highly conditioned students. Students will learn to focus exercises for different results, and be able to create a unique program for themselves to maintain maximum muscular balance and health. This class will challenge the practitioners' deepest core muscles, coordination, and endurance, as well as their understanding of the Pilates Principles of movement. Students will perform physical research through peer and instructor feedback as well as self-reflection and assessment. This is a studio course, and successful completion requires regular attendance and active participation in physical class exercises and in-class discussions. Students will be assessed on their participation, their execution of the required physical material, and their overall improvement in physical aspects of the course.

**DA 351 Compositional Practices 3 2 Credits**

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**

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. Fulfills Advanced Dance Studies requirement. Offered alternating years.

**DA 354 Advanced Improvisation 3 Credits**

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. Fulfills Advanced Dance Studies requirement. Offered alternating years.

**DA 361 Cornish Dance Theater 1.00 - 2.00 Credits**

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. Students may be cast in either one or two sections of this course and will receive credit accordingly.

**DA 362 Cornish Dance Theater 1.00 - 2.00 Credits**

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. Students may be cast in either one or two sections of this course and will receive credit accordingly.

**DA 380 Dance Teaching Practicum 1 Credit**

Dance teaching practicum provides Dance Majors with an opportunity to learn the fundamentals of dance teaching for children through observation, reflection, and participation in ballet classes for young people offered through Cornish Preparatory Dance Program. Acting as a teaching assistant to an experienced Prep Dance faculty member, students will develop practical skills in ballet pedagogy for young learners. At the same time they will begin to develop a conceptual framework for those skills through online learning activities.

**DA 391 New Moves: Performance 1 Credit**

Participation as a performer in annual New Moves student choreography concert.

**DA 393 New Moves: Choreography 1 Credit**

Participation as a choreographer in annual New Moves student choreography concert, advised by faculty and adjudicated by a professional from the Seattle dance community.

**Prerequisite:** DA 131 Lighting Design for Dance

**DA 394 Rehearsal/Performance Sr Project 1.00 - 2.00 Credits**

Participation in Dance BFA Concerts as a performer.

**DA 401 Ballet 2 Credits**

Intensive studio training in ballet technique. All ballet courses focus on anatomically sound technique with respect for individual's 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 402 Ballet 2 Credits**

Intensive studio training in ballet technique. 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 Contemporary Techniques 3 Credits**

Intensive studio training in Modern and/or Contemporary dance techniques. All Modern/Contemporary courses focus on anatomically sound technique with respect for individual's physical facility. Courses emphasize sound alignment, deep muscular core support, efficient movement mechanics, and use of weight, as well as movement quality and expressive phrasing. Class assignment is based on previous experience and progress.

**DA 412 Contemporary Techniques 3 Credits**

Intensive studio training in Modern and/or Contemporary dance techniques. All Modern/Contemporary courses focus on anatomically sound technique with respect for individual's physical facility. Courses emphasize sound alignment, deep muscular core support, efficient movement mechanics, and use of weight, as well as movement quality and expressive phrasing. Class assignment is based on previous experience and progress.

**DA 435 Dance Professional Practices 2 Credits**

Graduating seniors prepare for professional careers by researching career options and defining personal and artistic goals. Students learn to perform administrative tasks expected of dance professionals such as concert production, fundraising, production of resumes, and grant proposals.

**DA 436 Dance Professional Practices 2 Credits**

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**

Advanced independent work in choreography, performance, screendance, production, teaching, or other areas related to dance. Students undertaking work in performance are required to be enrolled in at least 3 credits of dance technique.

**DA 469 Dance Internship 1.00 - 3.00 Credits**

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**

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**

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. Fulfills Advanced Dance Studies requirement. Offered alternating years.



# DESIGN

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

Code	Title	Hours
	Design/Foundation Credits	84
	Humanities & Sciences Credits	30
	College Electives	6
	<b>Total Credits for a BFA Degree</b>	<b>120</b>

Course	Title	Hours
<b>First Year Foundation</b>		
<b>Fall</b>		
FN 123	Interdisciplinary Studio I	6
FN 133	Critical & Contextual Studies I *	3
	100-level Studio Electives	3
HS 111	Writing and Analysis I	3
	Hours	15

<b>Spring</b>		
FN 124	Interdisciplinary Studio II	6
FN 134	Critical & Contextual Studies II	3
	100-level Studio Electives	3
HS 112	Writing and Analysis II	3
	Hours	15

### Second Year

<b>Fall</b>		
DE 221	Drawing + Color	3
DE 223	Systems	3
DE 225	Digital Lab	3
DE 233	The Western Design Canon	3
HS Coursework		3
	Hours	15

<b>Spring</b>		
DE 224	Meta-Systems	3
DE 226	Digital Lab	3
DE 234	The Western Design Canon II	3
College Elective		3
HS Coursework		3
	Hours	15

### Third Year

<b>Fall</b>		
DE 323	Immersive Studio	3
DE 325	Studio Electives	3
DE 333	Parallel Views:Narratives of Design	3
HS Coursework		3
College Elective		3
	Hours	15

<b>Spring</b>		
DE 319	Professional Practices of Design	3
DE 324	Collaborative Studio	3
DE 326	Studio Electives	3
DE 334	Parallel Views:Narratives of Design	3
HS Coursework		3
	Hours	15

### Fourth Year

<b>Fall</b>		
DE 421	Transition Design	3
DE 422	Design Activism	3
DE 423	Design Research	3
DE 425	Studio Electives	3
HS Coursework		3

Hours 15

<b>Spring</b>		
DE 424	BFA Capstone Project	3
DE 426	Studio Electives	3
DE 444	BFA Exhibition Seminar	3
HS Coursework		6
	Hours	15

Hours 120

\* Counts towards H&S requirements



## Illustration

Code	Title	Hours
Illustration/Foundation Credits		84
Humanities & Sciences Credits		30
College Electives		6
Total Credits for a BFA Degree		120

Course	Title	Hours
<b>First Year Foundation</b>		
<b>Fall</b>		
100-level Studio Electives		3
FN 123	Interdisciplinary Studio I	6
FN 133	Critical & Contextual Studies I	3
HS 111	Writing and Analysis I	3
Hours		15

<b>Spring</b>		
100-level Studio Electives		3
FN 124	Interdisciplinary Studio II	6
FN 134	Critical & Contextual Studies II	3
HS 112	Writing and Analysis II	3
Hours		15

<b>Second Year</b>		
<b>Fall</b>		
DE 221	Drawing + Color	3
DE 223	Systems	3
DE 225	Digital Lab	3
DE 233	The Western Design Canon	3
HS Coursework		3
Hours		15

<b>Spring</b>		
IL 224	Illustration Systems	3
IL 226	Illustration Tools	3
DE 234	The Western Design Canon II	3
HS Coursework		3
College Elective		3
Hours		15

<b>Third Year</b>		
<b>Fall</b>		
DE 325	Studio Electives	3
IL 323	Illustration Studio	3
DE 333	Parallel Views:Narratives of Design	3
HS Coursework		3
College Elective		3
Hours		15

<b>Spring</b>		
IL 319	Professional Practices	3
IL 324	Collaborative Studio	3
DE 326	Studio Electives	3
DE 334	Parallel Views:Narratives of Design	3
HS Coursework		3
Hours		15

<b>Fourth Year</b>		
<b>Fall</b>		
DE 422	Design Activism	3
DE 425	Studio Electives	3
DE 423	Design Research	3
HS Coursework		6
Hours		15

<b>Spring</b>		
DE 421	Transition Design	3

IL 424	Capstone Project	3
DE 426	Studio Electives	3
DE 444	BFA Exhibition Seminar	3
HS Coursework		3
Hours		15
Total Hours		120

## Animation

Code	Title	Hours
Design/Foundation Credits		84
Humanities & Sciences Credits		30
College Electives		6
Total Credits for a BFA Degree		120

Course	Title	Hours
<b>First Year</b>		
<b>Fall</b>		
100-Level Studio Elective		3
FN 123	Interdisciplinary Studio I	6
FN 133	Critical & Contextual Studies I	3
HS 111	Writing and Analysis I	3
Hours		15

<b>Spring</b>		
100-Level Studio Elective		3
FN 124	Interdisciplinary Studio II	6
FN 134	Critical & Contextual Studies II	3
HS 112	Writing and Analysis II	3
Hours		15

<b>Second Year</b>		
<b>Fall</b>		
DE 221	Drawing + Color	3
DE 223	Systems	3
DE 225	Digital Lab	3
DE 233	The Western Design Canon	3
HS Coursework		3
Hours		15

<b>Spring</b>		
AN 224	Motion Systems	3
AN 226	Animation Tools	3
DE 234	The Western Design Canon II	3
HS Coursework		3
College Elective		3
Hours		15

<b>Third Year</b>		
<b>Fall</b>		
300-Level Studio Elective		3
DE 333	Parallel Views:Narratives of Design	3
AN 323	Animation Studio	3
HS Coursework		3
College Elective		3
Hours		15

<b>Spring</b>		
300-Level Studio Elective		3
AN 319	Professional Practices	3
AN 324	Collaborative Studio	3
DE 334	Parallel Views:Narratives of Design	3
HS Coursework		3
Hours		15

Fourth Year		
<b>Fall</b>		
400-Level Studio Elective		3
DE 422	Design Activism	3
AN 423	Capstone Project	3
HS Coursework		6
	Hours	15
<b>Spring</b>		
400-Level Studio Elective		3
DE 421	Transition Design	3
AN 424	Capstone Project	3
DE 444	BFA Exhibition Seminar	3
HS Coursework		3
	Hours	15
	Total Hours	120

## Design Faculty Staff

**Jeff Brice** *Design Department Chair*  
 MA New York Institute of Technology  
 BFA Carnegie Mellon University

**Sarah Lenoue** *Department Administrator*  
 MA San Francisco State University

### Faculty

**Gala Bent** *Director of Foundation Program*  
 MFA University at Buffalo, SUNY  
 BFA Ball State University

**Susan Boye** *Professor*  
 MFA Washington State University  
 BA Washington State University

**Emilie Burnham** *Instructor*  
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 BFA University of Wisconsin-Milwaukee

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 BFA Rutgers University

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 MDes Institute of Design, Illinois Institute of Technology  
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BFA Cornish College of the Arts '02  
 BFA Waseda University, Tokyo

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MFA University at Albany, SUNY  
 BS Skidmore College

## Course Descriptions

### DE 107 SE: Animation 3 Credits

Foundations Media Labs are 15-week studio courses that introduce students to the basic visual language of a specific media or genre, focusing on skill building and an investigation of the formal elements and principles, in combination with appropriate concepts and theories. Students develop work specific to the materials and lab chosen. The course consists of lecture, discussion, practical demos, studio practice and research. Ongoing formative review takes place in group/individual tutorials, work in progress reviews, seminars, and critiques. A span of subjects is offered— six in the Fall, six in the Spring.

### DE 109 SE: Illustration 3 Credits

Foundations Media Labs are 15-week studio courses that introduce students to the basic visual language of a specific media or genre, focusing on skill building and an investigation of the formal elements and principles, in combination with appropriate concepts and theories. Students develop work specific to the materials and lab chosen. The course consists of lecture, discussion, practical demos, studio practice and research. Ongoing formative review takes place in group/individual tutorials, work in progress reviews, seminars, and critiques. A span of subjects is offered— six in the Fall, six in the Spring.

### DE 112 Intro to Illustration & Animation 3 Credits

This studio elective introduces you to the tools and workflows to make traditional and digital illustrations come alive with animation! Today's media ecosystems offer tremendous opportunities, blending both static and motion screen experiences through new technologies such as augmented reality. Students will learn the basics to create illustrations and animations that can be experienced through cutting-edge AR technologies.

**DE 114 Introduction to Printmaking 3 Credits**

This studio elective will cover the process, technique and history of the printmaking medium of lithography. Through a series of assignments, we will work with both black, white and color prints. Students will start with an experimental aluminum plate on which they try a variety of drawing materials while learning the basic processes of lithography. They will learn to work as a team when proofing and printing an edition. Monotype using the lithographic press will also be introduced. We will end the course with a two-color print where concerns specific to color printing will be covered.

**DE 221 Drawing + Color 3 Credits**

Drawing + Color is a project-based studio where students practice drawing as thinking and color as conveyer of meaning. With a focus on drawing as a tool for communicating ideas, students will explore ways of mark making that are relevant for designers, animators and illustrators. The principles of color theory are explored in context of messaging to an audience for a variety of specific purposes.

**DE 223 Systems 3 Credits**

DE 223 is a directed 15 week unit taught through three 5 week modules representing the major ecosystems areas of practice: UX design, Narrative Systems, Type and Illustration. Each 5 week module culminates in a project outcome that incorporates the specific workflows relevant to the module specific domain and unit theme. Students rotate through each ecosystem in order to establish a complete toolbox supporting innovative 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 app development are developed throughout the 15 week unit. Humanities & Sciences and Critical and Contextual Studies are integrated into the module themes. A process book documenting process and final project outcomes demonstrate subject knowledge.

**DE 224 Meta-Systems 3 Credits**

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, Typography and Illustration. These 5 week modules further develop the workflows and concepts introduced in DE 223. Each 5-week module culminates in a project outcome that incorporates appropriate concepts and skills relevant to a specific design ecosystem and unit theme. Students rotate through each module every 5 weeks in order to practice all three domains of design. Advanced digital skills relevant to image creation and processing, time based media, page layout and app development are developed through the 15 week unit. Humanities & 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 3 Credits**

DE 225 Digital Lab is a studio based course introducing students to current software for designers working in Tablet, Motion and Print media. Through in-class demonstrations, lectures, professional guests and projects students will learn the best practices in design production. Students rotate through three 5-week projects that coincide and support their core studio class DE 223.

**DE 226 Digital Lab 3 Credits**

Digital Lab is an advanced directed 15-week unit taught through three 5-week modules that continues the mastery of current digital tools of practice in UX Design, Narrative Systems and Type and Image. Each 5-week module culminates in a project outcome that demonstrates advanced concepts and skills relevant to the specific digital ecosystem. Students rotate through each module every 5 weeks in order to practice the digital tools relevant to all three areas of research in design.

**DE 233 The Western Design Canon 3 Credits**

DE233 establishes a critical and contextual underpinning for the work students are making in Studio. The class presents the contemporary "canon" of design history, focuses on the ways designers have constructed their pasts, and reviews how they endeavor to create their present identities while creating the role of design in the future. Students develop their understanding of historical and critical viewpoints through participation in lectures, seminars, made work, and visiting lecturers and workshop facilitators.

**DE 234 The Western Design Canon II 3 Credits**

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

**DE 298 Independent Study 1.00 - 4.00 Credits**

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

**DE 303 SE: Book Arts 3 Credits**

Students will learn a variety of hand bookbinding styles, with a strong emphasis placed on understanding materials, tools, and hand craft skills related to the creation of books in a variety of formats. Traditional and historic styles will be explored and expanded with modern technology, materials, and fabrication techniques. In addition, a variety of analog printing techniques, including letterpress, monoprint, and screen printing will be integrated into the class. Particular emphasis will be given to printing visual content that can be compiled into a book format. Current digital design technology will also be utilized; projects will be both individual and collaborative in nature.

**DE 304 SE: Poster Design 3 Credits**

We will explore the rich history of poster design and work in various mediums to create eye-catching, audience-engaging and conceptually intriguing work. Photocopied DIY flyers, screen printed gig posters and letterpress broadsides, among many other formats will be considered. This course will make you think strategically about communicating with an audience, and will refine your skills in typography, composition and hierarchy. You will be able to bring your own interests and skills to tailor the projects to fit your portfolio.

**DE 305 SE: Immersive Games 3 Credits**

Studio Electives are specialized topics relevant to designers. Through student surveys, topics are chosen that reflect student interests within current design practices. The Studio Electives are taught by industry professionals presenting current best practices. Students can choose which studio elective they wish to study each semester. Topics may include but are not limited to illustration, animation, VR, gaming, object design, app development, printmaking, book arts, graphic novels and many more.

**DE 306 SE: Immersive World Design 3 Credits**

In Immersive World Design students will develop concept drawings, character designs and environment renderings as the first stage in creating immersive world experiences. Students will learn how to create 3D models as well as animations incorporated into an interactive environment. The game engine Unreal will be used as the interactive platform that can be experienced through VR, on screen and the web. The focus is on the concerting and workflow of designing worlds and objects from sketch to final virtual walkthrough and engagement. Students will have the opportunity to participate in TRIPOD, the interdisciplinary digital humanities and design project.

**DE 307 SE: Animation 3 Credits**

Students will learn how to rig characters in After Effects with DUIK Bassel for use in a motion design context. The class will cover walk cycles, facial rigs, acting through an animated character, and storytelling through JR Canest's 10 Principles of Motion Design.

**DE 308 SE: Product and Packaging 3 Credits**

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

**DE 309 SE: Illustration 3 Credits**

In today's diverse consumer market, illustration exists through many forms of expression breaking with traditional roles of the illustrator. The role and definition of the practice of illustration has expanded to new hybrids of creative activity. This course is focused on commercial illustration in advertising industry. Through a variety of projects, students will explore the translation, conceptualization, production and distribution of their visual ideas. A series of projects are designed to develop both story telling aspect of skill (communication) and also problem solving (concept) skill using illustration.

**DE 310 SE: Type and Motion 3 Credits**

This course will utilize After Effects to survey and play with various forms of experimental and traditional animation. From novices to know-it-alls, animators to filmmakers and those who are simply motion-curious, students will be introduced to stop-motion, cel, and video-based animation, just to name a few. With a focus on typography, you will then apply your newfound knowledge to animate poetry, music, film titles or whatever else begs to travel across a digital landscape—and of course, don't forget the special FX.

**DE 319 Professional Practices of Design 3 Credits**

Professional Practices is a co-taught seminar for juniors that 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 skills and knowledge and best practices of the design industry. This course orients the student in the world of design through studio visits, lectures and presentations by industry professionals. Outcomes include resume, website, social media marketing strategies, and investigations into opportunities based on personal career ambitions.

**DE 323 Immersive Studio 3 Credits**

DE 323 is a theme based and self directed studio course. Students Immerse themselves by choosing an area of focus to problem solve a given theme. Junior-level students are taught in a cohort-based studio as well as break out studios creating individual and collaborative projects. Students work with 3 core faculty representing the ecosystems of User Experience, Narrative Systems and Type and Illustration. Adjunct instructors provide 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. Exercises, lectures, industry partnerships, readings and final projects demonstrate learning outcomes. A process book documents student process.

**DE 324 Collaborative Studio 3 Credits**

DE 324 is taught through a 15-week semester of two modules including an industry partnership project and a self-authored project. Students work with leading industry partners in real world problem solving that reflect one or more of the major areas of practice: User Experience, Narrative Systems, Type and Illustration. Junior-level students are taught in cohort-based studios as well as break out teaching spaces and on-site visits creating individual and collaborative projects. Critical + Contextual studies are concurrent to studio practice and provide further context to projects. Exercises, readings, lectures, demonstrations, site visits, and final projects demonstrate learning outcomes.

**DE 325 Studio Electives 3 Credits**

Studio Electives are specialized topics relevant to designers. Through student surveys, topics are chosen that reflect student interests within current design practices. The Studio Electives are taught by industry professionals presenting current best practices. Students can choose which studio elective they wish to study each semester. Topics may include but are not limited to illustration, animation, VR, gaming, object design, app development, printmaking, book arts, graphic novels and many more.

**DE 326 Studio Electives 3 Credits**

Studio Electives are specialized topics relevant to designers. Through student surveys, topics are chosen that reflect student interests within current design practices. The Studio Electives are taught by industry professionals presenting current best practices. Students can choose which studio elective they wish to study each semester. Topics may include but are not limited to illustration, animation, VR, gaming, object design, app development, printmaking, book arts, graphic novels and many more.

**DE 333 Parallel Views: Narratives of Design 3 Credits**

Students' understanding of historical & critical studies develop as they participate in lectures, seminars, and talks with visitors. C&CS supports students in developing their abilities in research and their 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 significant research process supported by lectures, seminars and writing.

**DE 334 Parallel Views:Narratives of Design 3 Credits**

DE 334 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 398 Independent Study 1.00 - 4.00 Credits**

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

**DE 403 SE: Book Arts 3 Credits**

Students will learn a variety of hand bookbinding styles, with a strong emphasis placed on understanding materials, tools, and hand craft skills related to the creation of books in a variety of formats. Traditional and historic styles will be explored and expanded with modern technology, materials, and fabrication techniques. In addition, a variety of analog printing techniques, including letterpress, monoprint, and screen printing will be integrated into the class. Particular emphasis will be given to printing visual content that can be compiled into a book format. Current digital design technology will also be utilized; projects will be both individual and collaborative in nature.

**DE 404 SE: Poster Design 3 Credits**

We will explore the rich history of poster design and work in various mediums to create eye-catching, audience-engaging and conceptually intriguing work. Photocopied DIY flyers, screen printed gig posters and letterpress broadsides, among many other formats will be considered. This course will make you think strategically about communicating with an audience, and will refine your skills in typography, composition and hierarchy. You will be able to bring your own interests and skills to tailor the projects to fit your portfolio.

**DE 405 SE: Immersive Games 3 Credits**

Studio Electives are specialized topics relevant to designers. Through student surveys, topics are chosen that reflect student interests within current design practices. The Studio Electives are taught by industry professionals presenting current best practices. Students can choose which studio elective they wish to study each semester. Topics may include but are not limited to illustration, animation, VR, gaming, object design, app development, printmaking, book arts, graphic novels and many more.

**DE 406 SE: Immersive World Design 3 Credits**

In Immersive World Design students will develop concept drawings, character designs and environment renderings as the first stage in creating immersive world experiences. Students will learn how to create 3D models as well as animations incorporated into an interactive environment. The game engine Unreal will be used as the interactive platform that can be experienced through VR, on screen and the web. The focus is on the concerting and workflow of designing worlds and objects from sketch to final virtual walkthrough and engagement. Students will have the opportunity to participate in TRIPOD, the interdisciplinary digital humanities and design project.

**DE 407 SE: Animation 3 Credits**

Students will learn how to rig characters in After Effects with DUIK Bassel for use in a motion design context. The class will over walk cycles, facial rigs, acting through an animated character, and storytelling through JR Canest's 10 Principles of Motion Design.

**DE 408 SE: Product and Packaging 3 Credits**

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

**DE 409 SE: Illustration 3 Credits**

In today's diverse consumer market, illustration exists through many forms of expression breaking with traditional roles of the illustrator. The role and definition of the practice of illustration has expanded to new hybrids of creative activity. This course is focused on commercial illustration in advertising industry. Through a variety of projects, students will explore the translation, conceptualization, production and distribution of their visual ideas. A series of projects are designed to develop both story telling aspect of skill (communication) and also problem solving (concept) skill using illustration.

**DE 410 SE: Type and Motion 3 Credits**

This course will utilize After Effects to survey and play with various forms of experimental and traditional animation. From novices to know-it-alls, animators to filmmakers and those who are simply motion-curious, students will be introduced to stop-motion, cel, and video-based animation, just to name a few. With a focus on typography, you will then apply your newfound knowledge to animate poetry, music, film titles or whatever else begs to travel across a digital landscape—and of course, don't forget the special FX.

**DE 418 Design Internship 1.00 - 6.00 Credits**

Design Internships are opportunities to work with leading industry partnerships in the greater Seattle area and beyond. Students work with some of the best design studios and corporate partnerships in real work environments to gain professional experience. Industry partnerships include Amazon, Microsoft, Digital Kitchen, MoPop, Modern Dog, Mint, to name a few. Arrange with Department Chair. Department authorization required.

**DE 421 Transition Design 3 Credits**

Transition Design explores the complex transitions occurring within environmental, economic and social ecosystems. Lectures, hands-on projects, and guest presenters will chart the landscape of the complex systems designers find themselves enmeshed. This research-based seminar provides a comprehensive context giving depth to the BFA Capstone project as well as supporting the transition from student to professional designer.



**DE 422 Design Activism 3 Credits**

Designers can work as corporate innovators, but they also work as skilled citizens, using their knowledge as social activists. Design can address domestic and global issues like political policy, environment, health, poverty, economic empowerment, and basic services. Activist design challenges are complex, systemic and human. Designers who work as activists strive to represent the needs of the underserved, underrepresented, and disadvantaged. This class delineates those challenges, addressing all aspects of design in large-scale and small-scale social problem-solving. The course assignments spotlight a variety of clients in the private, political and social sectors. Speakers include humanitarian aid specialists and social activists. Readings address the fundamentals of social change, propaganda, and ethics of persuasion.

**DE 423 Design Research 3 Credits**

DE 423 explores a long term and self authored project through research, ideation, development and iteration design process. Senior level students work in a cohort-based studio while developing their year long BFA project. As students develop their self-defined projects, they are mentored by core faculty and industry professionals representing the many areas of current design. Students engage with design professionals through professional panels and mentors. Formal presentations and a process book documents process and final outcomes that demonstrate agency.

**DE 424 BFA Capstone Project 3 Credits**

DE 424 BFA Capstone Project is dedicated to the successful completion of a self-authored BFA capstone project that expresses the unique interests and talents of each student. As students develop their self-defined projects, they are mentored by core faculty and outside professionals. Studio electives run concurrently and are taught by professionals specializing in a variety of design disciplines to lend technical assistance to the successful project completion. The semester culminates in the BFA Capstone exhibition featuring self-authored projects. A special industry night opening offers the opportunity for the seniors to meet professional designers and future employers.

**DE 425 Studio Electives 3 Credits**

Studio Electives are specialized topics relevant to designers. Through student surveys, topics are chosen that reflect student interests within current design practices. The Studio Electives are taught by industry professionals presenting current best practices. Students can choose which studio elective they wish to study each semester. Topics may include but are not limited to illustration, animation, VR, gaming, object design, app development, printmaking, book arts, graphic novels and many more.

**DE 426 Studio Electives 3 Credits**

Studio Electives are specialized topics relevant to designers. Through student surveys, topics are chosen that reflect student interests within current design practices. The Studio Electives are taught by industry professionals presenting current best practices. Students can choose which studio elective they wish to study each semester. Topics may include but are not limited to illustration, animation, VR, gaming, object design, app development, printmaking, book arts, graphic novels and many more.

**DE 444 BFA Exhibition Seminar 3 Credits**

BFA Exhibition Seminar introduces the students to the logistics of planning, preparing and installing an exhibition of their senior BFA capstone project. Students will learn about way-finding, exhibition graphics, installation considerations, marketing and public engagement. Lectures, guest speakers, and presentations will teach best practices in exhibition design. Additionally, students will review different exhibitions around the city through field trips.

**DE 497 Group Study 1.00 - 3.00 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.

**DE 498 Independent Study 1.00 - 4.00 Credits**

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





# FILM

## Model Program

Film students at Cornish study the art of film and graduate with the narrative, experimental, and analytical skills that will enable them to direct aesthetically rich, innovative motion pictures, write with some complexity, edit films with creative force, and develop work for a variety of platforms.

On graduation they will be able to:

- Make short, convincing motion picture stories in fiction and non-fiction.
- Make non-narrative or experimental work with some deftness and force.
- Make work that shows they have synthesized what they have learned about light, photography, sound design, working with actors, scriptwriting, research, and editing.
- Evaluate the component pieces of a work of narrative or experimental film, whether their own or others' and speak ably about their creative process.
- Communicate competently and confidently about how their work is situated inside contemporary filmmaking.

Code	Title	Hours
Film/Foundations		84
Humanities & Sciences		30
College Electives		6
Total Credits for a BFA Degree in Film		120

Course	Title	Hours
<b>First Year Foundation</b>		
<b>Fall</b>		
FN 123	Interdisciplinary Studio I	6
100-level Studio Electives		3
FN 133	Critical & Contextual Studies I *	3
HS 111	Writing and Analysis I	3
	Hours	15
<b>Spring</b>		
FN 124	Interdisciplinary Studio II	6
FN 134	Critical & Contextual Studies II	3
100-level Studio Electives		3
HS 112	Writing and Analysis II	3
	Hours	15
<b>Second Year</b>		
<b>Fall</b>		
FM 220	Essential Tools for Filmmakers	2
FM 225	Introduction to Experimental Film	3
FM 227	Introduction to Narrative Film	4
FM 233	Film Language	3
HS Coursework		3
	Hours	15
<b>Spring</b>		
FM 226	Writing for the Screen	3
FM Studio Elective		3
FM Critical Studies Elective		3
HS Studies		3
College Elective		3
	Hours	15

### Third Year

<b>Fall</b>		
FM 361	Complex Narrative	3
FM Studio Elective		3
FM Critical Studies Elective		3
HS Coursework		3
College Elective		3
	Hours	15
<b>Spring</b>		
FM 319	Professional Practices	3
FM Studio Elective		6
FM Critical Studies Elective		3
HS Coursework		3
College Elective		3
	Hours	18

### Fourth Year

<b>Fall</b>		
FM Studio Elective		9
HS Coursework		6
	Hours	15
<b>Spring</b>		
FM 423 Senior Thesis		3
FM Critical Studies Elective		3
FM Studio Elective		6
HS Coursework		3
	Hours	15
	Total Hours	123

\* Counts towards H&S requirements

## Film Faculty

### Staff

**Lyall Bush** *Film Department Chair*

MA Rutgers University

BA Concordia University

### Faculty

**Brant B.C. Campbell** *Instructor*

BA University of Denver

**Robinson Devor** *Instructor*

BFA Southern Methodist University

**Craig Downing** *Instructor*

MS University of North Texas

BA University of Texas at Austin

**Charles Mudede** *Instructor*

BA Fairhaven College at Western Washington University

**Charles Poekel** *Instructor*

BA St. Lawrence University

**Phan Tran** *Instructor*

MFA University of Southern California

BA Seattle University

**Charles Scheaffer** *Instructor*

PhD University of Minnesota

MA University of Minnesota

BA University of Washington

## Course Descriptions

### FM 111 SE: Film 3 Credits

Foundations Media Labs are 15-week studio courses that introduce students to the basic visual language of a specific media or genre, focusing on skill building and an investigation of the formal elements and principles, in combination with appropriate concepts and theories. Students develop work specific to the materials and lab chosen. The course consists of lecture, discussion, practical demos, studio practice and research. Ongoing formative review takes place in group/individual tutorials, work in progress reviews, seminars, and critiques. A span of subjects is offered— six in the Fall, six in the Spring.

### FM 121 SE: Intro to Video Art 3 Credits

The Video Art Media Lab is an introductory first-year course in video art and new media, both distinct and influential art forms in the contemporary art world. You will learn the basics of DSLR video and sound acquisition, and build skills in non-linear image and sound editing through in-class exercises, assignments, and the completion of several projects. Supplementing practical knowledge and technique, you will study the conceptual, cultural, and historical dimensions of experimental single and multi-channel video art and installation from 1969 to the present and explore how the moving images creates meaning and shapes experience in contemporary art.

### FM 220 Essential Tools for Filmmakers 2 Credits

This fundamentals course introduces students to the basic tools of filmmaking and gives them hands-on time each week to practice using them. Students will learn to operate cameras manually, set lights up for interviews and dramatic scenes, record sound, and edit films using non-linear editing software. They will also be introduced to ideas that govern each: the way the frame informs aspects of story; the way lenses can offer insights into character; the way wild recording shapes spaces; the way light points to internal landscapes. In addition to the practice, students will read texts that inform them about the mechanics and technical aspects of their tools.

### FM 221 Introduction to Fiction Filmmaking 3 Credits

This course introduces students to storytelling and style in film and provides them with practical opportunities to develop their narrative voices in several films. Over the semester students will learn the rules of the 'continuity' system as well as the value of discovering alternatives to it. Classes include conceptual and practical training in framing and composition, manual use of the camera, lighting, sound recording, editing, working with actors, and ideation. Students will explore shots first, how they are cut together, and from that foundation will begin to explore other elements of style in film. They will make work individually and then together; by the end of the semester each will have a basic understanding of the rules of cinema and will have discovered some of the aesthetic power that comes from sometimes breaking them.

### FM 223 Intro to Non-Fiction Filmmaking 3 Credits

This course introduces students to the fundamentals of visual storytelling in non-fiction or documentary film and provides them with practical opportunities to develop their voices in the form. Students will be introduced to, and be given opportunities to make work in, several kinds of non-fiction film, including cinema verité, the personal essay, the montage film, the interview-focused film, and the performative film. This course will coordinate with FM 221 on developing introductory skills in lighting, sound recording, manual use of the camera, editing, interviewing subjects, ideation, and writing. Students will complete skill-building exercise each week while making several short films over the course of the semester.

### FM 224 Narrative Film Production 3 Credits

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. Students will learn more deeply how to break down scripts for image and psychological impact, how to scout locations (and use sets), how to direct actors for the screen, how to work in creative teams, make shot lists, and edit and deliver final films. Some scripts developed in Writing the Screen Story may be produced in this course.

### FM 225 Introduction to Experimental Film 3 Credits

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 see the movies, new again by making motion pictures outside of the constraints of narrative. We begin with the elements of cinema, with image and sound, and with the assumption that the self is still a mystery worth investigating. Over the semester students will make films from smartphones, from still images, from dreams and unconsciously developed material, and they will produce many short films that accept another of Bresson's precepts: "What is for the eye must not duplicate what is for the ear."

**FM 226 Writing for the Screen 3 Credits**

This class introduces students to writing stories for the screen and gives them opportunities to write their own. Students will learn screenplay formatting as they study the structures of classic screenplays, and films made from those screenplays. Over the course of the semester they will write several scripts that demonstrate their growing understanding of classic Aristotelian ideas of the three-act structure, character development, dialogue, and alternative narrative forms. Assignments will include adaptation from fiction, genre writing and original narrative.

**FM 227 Introduction to Narrative Film 4 Credits**

This course serves as an introduction to the art of film narrative and includes instruction on, and theories about, fiction and non-fiction. Students will learn to make narrative films of both kinds and will learn some of the ways the two forms can come together to make new innovative wholes. To do this they will learn how to analyze scripts for production and to understand the flow of production into post-production. The course further engages students in research for non-fiction subjects and in examining some exemplary recent films that blend fact and fiction, always with a focus on truths that are revealed in time.

**FM 233 Film Language 3 Credits**

This is a film history seminar on 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*. 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 which is one of the keys to furnishing the imaginations of the next generation of filmmakers.

**FM 234 World Cinema Since 1960 3 Credits**

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 important filmmakers, among them Jean-Luc Godard, Michelangelo Antonioni, Yasujiro Ozu, Akira Kurosawa, Chantal Akerman, Federico Fellini, Roman Polanski, Ingmar Bergman, and 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 261 Creative Collaboration in the Narra 3 Credits**

This course focuses on collaborative film production, with students learning the different creative roles in producing a completed film. Students will form small production teams for each module and learn more deeply how to analyze scripts for story, how to make short films in creative teams, and precisely what the contribution of key members in film production is. Several short films will be made, with students changing among roles. At faculty discretion, scripts written in another course may be in consideration for which films to be produced. Note: students will be expected to have a basic understanding of the filmmaking process.)

**FM 319 Professional Practices 3 Credits**

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, 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 322 Writing for the Screen II 3 Credits**

Students will develop two or three scripts from original ideas and from adaptations of short fiction, plays, or newspaper or magazine stories of real-life events. Our guides for developing plot and character will be texts such as Aristotle's *Poetics* and Joseph Campbell's *The Hero With a Thousand Faces*, and we will spend the semester delving more deeply into the aspects of these foundational texts that help with film storytelling. Student work will be read and examined in class table reads through the semester.

**FM 323 Intermediate Narrative Filmmaking I 3 Credits**

A studio course that advances the filmmaker's craft from FM 221 and FM 223. Students will further develop their skills in visual storytelling by conceiving and producing two or three films, studying recent scripts for film and television and employing lessons from these in developing story ideas, writing scenes and acts, and in casting, directing, and cinematography. Understanding story is a skill critical to growing as a filmmaker, whether in fiction or non-fiction, and this course takes you further into thinking visually via work on framing, mise-en-scene, lighting for story, and working with your cast and/or narrators to achieve the strongest emotional effects.

**FM 324 Intermediate Narrative Filmmaking 2 3 Credits**

This studio course continues from FM 323. In tandem with FM 322 Writing for the Screen 2 students will further explore making stories for the screen, focusing on directing performance and the stylistic partnership between style and story. Over the semester students will make one or two films and participate as crew on at least one other film.

**FM 325 Studio Elective 3 Credits**

Studio Electives are offered to junior and senior students in the visual arts departments and programs; Art, Design, Film and Interior Architecture. Film topics include Sound Design to Explorations of Space to Light and Cinematography.

**FM 326 ST: Studio Elective 3 Credits**

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 with different facets of a subject being taken up in each.

**FM 333 Major Topics & National Cinema 3 Credits**

This course will rotate from year to year, focusing on one of eight topics or national cinemas. Subjects will include: Surrealist Film From Bunuel to Leos Carax; French Cinema examines the second most productive cinema in the world, from the Lumière Brothers to the filmmakers of the 'cinema du look'; Asian Cinema will examine the related yet different traditions of Japan and China, focusing on the period of sentimental dramas of the 1940s 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 looks at 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**

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, Caesar, Miller's Crossing).

**FM 335 Film Forms 3 Credits**

Comedy, noir, the Western, Science Fiction, Horror, the Musical: these and other popular forms in cinema tend to rely on conventions to tell stories and are intended for popular audiences, yet the major works in any category represent some of the best films ever made. In each course, students will be given the opportunity to dive into the specifics of the film language the form uses, how it innovates within the formulas, and how it plugs surprising depths in film and in the culture. Along the way, students will learn about the conventions, iconography, social backgrounds, characters, and even actors that are most typical of the form.

**FM 343 Comedy Writing for the Screen 3 Credits**

This course focuses on writing comedy scripts for television, film, and online platforms. Students will learn to develop ideas from concepts to completed scripts, writing short comedy pieces and one or two longer ones. Students will learn the five-part story structure, standard development of character for the screen, and other tools that include working with dialogue and story structure. The class will study early film comedy but will reserve more time to analyze and understand the work of more recent masters of big and small screen. Throughout, student work will be read and discussed at table reads.

**FM 348 Directing Actors for the Screen 3 Credits**

In this course students will learn how to communicate with actors, evaluate performance from the point of view of the narrative arc, and direct using actors' natural strengths. Students will study different historical methods, styles and systems of acting and directing (Stanislawski, Adler, Mamet, Weston), exploring forms such as melodrama, naturalism and comedy. Time will be spent analyzing text and performance in contemporary films, and students will workshop scenes with actors, shaping them for greatest emotional resonance.

**FM 351 Working with Light 3 Credits**

In this course students will study cinematic uses of light and apply what they have learned in short films that each demonstrate an aspect of how light shapes drama. Students will learn to light for what is at stake dramatically in scenes, and, in addition, they will learn to combine this with new understanding of composition, color, and movement. The class will study important figures such as Billy Bitzer, Gregg Toland, and James Wong Howe; new Hollywood masters such as Gordon Willis and Haskell Wexler; and European vanguards such as Nestor Almendros, Mario Bava, and Robby Muller. Applying their knowledge, students will work with prime lenses, various lighting methods, and stabilization equipment in determining when and where to exercise their understanding.

**FM 352 Sound Design in Film 3 Credits**

This course covers key aspects of sound in film, including music, foley arts, and mixing sound over multiple tracks. This is not a course in composition but in working with layers of recorded sound to breath emotion and a sense of felt experience into film images. Students will first study the early days of sound in film up through the contemporary innovations and theories of experts such as Michel Chion and Walter Murch. Students will set their own original sound beds and sound tracks to scenes that will be provided. Time will be spent, moreover, on developing the ear and instinct for sound as well as understanding the tools and concepts behind the mysterious alchemy of sound and image in film.

**FM 361 Complex Narrative 3 Credits**

What does it take to write a complex character or complex scene? Advancing on the work of introductory courses like FM 226 (Writing for the Screen), this course gives students tools to develop characters with contradiction, unsurfaced emotions, secrets, and blind spots, and to place them in scenes together that reveal, or further obscure, these aspects of their inner lives. Students will write two to three medium-sized scripts that explore making scenes and stories that read and feel complex and that seek a balance between action and dialogue.

**FM 423 Senior Thesis I 6 Credits**

Students will take what they have learned in their sophomore and junior years and concentrate in this final year on developing their voices and their themes, and on finishing films professionally with titles, credits, more textured storytelling, and more complete sound design. Students choosing to work with narrative film (non-fiction film, the personal essay, fiction) will learn to create complex stories with subtexts. Students choosing to focus on experimental films will concentrate on enriched combinations of image and sound. All students will learn about producers' work, including line production (financing), and how to make work with layered soundtracks. Students will develop material, writing scripts and treatments, and demonstrating research, and present their BFA proposal.

**FM 424 Senior Thesis 3 Credits**

Students will take what they have learned in their sophomore and junior years and concentrate in this course on the fullest expression of their emerging vision as filmmakers. Students may choose to work with any form of narrative or experimental film, with the goal of making a completed work of twenty to thirty minutes, following approval from the department. Each student will also contribute to at least two other Senior capstone film projects.

**FM 425 ST: Studio Elective 3 Credits**

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

**FM 426 ST: Studio Elective 3 Credits**

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.

**FM 431 Surrealist Cinema 3 Credits**

Surrealism may be the most enduring movement of the last century, and the one with the longest reach into the present. Pioneered by the poet Guillaume Apollinaire and the writer Andre Breton, the movement originally included painters, novelists, poets, and in film, the mordant collage wit of Luis Bunuel. This class will explore the cinema of surrealism from its earliest expression to mid-century work and more recent work. Each film creates dark, lush, worlds intent on realizing what the poet Arthur Rimbaud called on poetry to do: make of art a derangement of the senses.

**FM 442 Based on a True Story 3 Credits**

Films are so often based on stories first published in newspapers or magazines that rendering the stories cinematically real is an art unto itself. In this course students will learn to adapt scripts from stories that first appeared in newspapers or were first broadcast on radio programs (This American Life, for example), or on television documentaries (CNN, HBO, among others). They will learn to research the material and turn real characters and stories into scripts that make visual sense of the original and that reach beyond the events and people, finding deeper truths in a hybrid of fact and invention.

**FM 451 Non-Linear Stories 3 Credits**

Our brains, researchers say, are hardwired for forms of linear narrative, the kind whereby the first scene causes the second, and so on up to the final act. In the middle part of the 20th Century, however, filmmakers began to explore the power of the non-linear form. 'Citizen Kane' and 'Rashomon' inspired the French New Wave filmmakers to play with loosened story structures, including making sequences out of time, sidebar scenes and essayistic digressions. Following this model, filmmakers in the past three decades have explored non-linear forms more aggressively, and in this class students will examine their work and styles (filmmakers may include Akira Kurosawa, Jean-Luc Godard, Terrence Malick, David Lynch, Quentin Tarantin, and Won Kar-wai) to understand the aesthetic power of the non-linear, and to write two or three medium-length scripts of their own.

**FM 455 Self-Portrait 3 Credits**

Painting and photography have traditions of self-portraiture, and writing has the memoir whose stories of a month or a life form self-portraits. Film has a handful of semi-autobiographical films and essays – the work of Ross McElwee (Time Indefinite, Sherman's March) counts, as do one or two Chantal Akerman films (No Home Movie), and Jean-Luc Godard has been making essay films from the beginning (JLG/JLG and 2 or 3 Things I Know About Her are two good ones). Other films might be read autobiographically (Abbas Kiarostami's Close-Up), but the idea of the self-portrait hardly exists in film. This course, working with the other media as examples, gives students the opportunity to make two self-portraits: a short, relatively straight profile of themselves as artists, and, thinking of the filmmakers listed and of the photographer Lee Friedlander, of painters from Rembrandt to Warhol, and writers from Joan Didion to James McBride, students will devise film self-portraits of their own.





# HUMANITIES & SCIENCES

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Social Sciences: 3 credits  
 Sciences: 3 credits  
 Humanities & Sciences Electives: 12 credits

## Model Program

The Liberal Arts Core Curriculum (General Education Program) is housed within the Humanities and Sciences Department. 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/>. To fulfill Liberal Arts Core Curriculum Requirements (general education requirements), all baccalaureate degree candidates must complete 30 credits in the Core Curriculum, or HS-designated courses.

A limited number of courses from other departments are applicable, towards the Liberal Arts Core Curriculum. These courses are clearly identified within the course descriptions. A maximum of two non-HS designated courses may apply towards the core elective requirements.

The College does not award credit for prior learning experience in fulfillment of the Liberal Arts Core Curriculum.

## Writing Requirement

All students are required to complete at least six credits of college writing. This requirement is either satisfied by the successful completion of HS111/112, Writing and Analysis in the first year, or by the completion of upper-division writing courses in the Liberal Arts Core Curriculum. Creative writing curriculum does not fulfill this requirement.

Transfer students may satisfy this curriculum through prior writing coursework.

## First-Year Programs

In their first year, all students enroll in a year-long writing curriculum (HS 112/114 Writing and Analysis), as well as liberal arts seminars covering a range of disciplines (HS 122/124 and FN 133). The writing curriculum provides students with an introduction to college-level writing skills that they will continue to build upon in their Liberal Arts Core curriculum and majors. The seminars introduce students to a range of liberal arts disciplines 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. Performing and Visual Arts students will be advised as to the appropriate seminars during registration. Credits earned in this first-year curriculum apply toward student's Liberal Arts Core requirements.

## Upper-Division Liberal Arts Core Curriculum

After the first year, Performing and Visual Arts students take credits distributed across the humanities, sciences/mathematics and social sciences. These courses are primarily theme and inquiry-based and span disciplinary, multidisciplinary, and interdisciplinary perspectives.

## For Performing Arts Students -- Upper-Division Requirement

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

## For Visual Arts Students -- Upper-Division Requirement

Humanities: 3 credits

## Humanities & Sciences Faculty

### Staff

**Jessica Thurlow** *Humanities & Sciences Department Chair, Professor*

PhD University of Michigan

MA University of Sussex

BA Occidental College

**Rachel Brinn** *Department Coordinator*

BM Boston Conservatory

### Faculty

**Lauren Basson** *Professor*

PhD University of Washington

MA University of Washington

BA Brown University

**Rebecca Bridge** *Instructor*

MFA University of Iowa

BA Columbia College

**Gayle Clemans** *Associate Professor*

PhD University of Washington

MA University of Washington

**Stevi Costa** *Instructor*

PhD University of Washington

MA University of Washington

BA University of California, Santa Barbara

**Elizabeth Darrow** *Associate Professor*

PhD University of Washington

MA University of Washington

**Jack Delap** *Assistant Professor*

PhD Candidate University of Washington

MSc Colorado State University at Fort Collins

BA Pitzer College

**Carolyn Hall** *Instructor*

MA Pacific Oaks College Pasadena

**K-12 Teacher Certification** Pacific Oaks College

BA The Evergreen State College

**Amanda Hill** *Associate Professor*

*Writing Center Director*

MA Western Washington University

BA California State University East Bay

**Raymond Maxwell** *Professor*

**Postgraduate** Harrison Middleton University, Herzen University

Sacred Heart University, University of Washington, and Seattle Pacific University

MA University of Washington

BA Western Washington University

**Skye Naslund** *Instructor*

PhD University of Washington

MA University of Washington

BA State University of New York

**Evan Peterson** *Instructor*

MFA Florida State University

BA Florida State University

**Terrence Schenold** *Instructor*

PhD Candidate University of Washington

MA University of Washington

BA Whittier College

**Christine Sumption** *Associate Professor*

MFA University of Washington

BFA University of Montana

**Justine Way** *Assistant Professor*

PhD University of Chicago

BA University of Georgia

## Course Descriptions

Below is a sample of both continuing courses and recent offerings.

### HS 111 Writing and Analysis I 3 Credits

This course provides instruction and practice in effective communication and a foundation in college-level academic writing. The course will emphasize the significance of audience and purpose, genre and context, syntax and grammar, as well as the study of various forms of writing, to achieve effective communication. The course is writing intensive and includes revision. HS 111 meets 3 credits of the College Writing Requirement and provides a foundation for future study by assisting students with the development of college-level skills, particularly in reading, writing, research, critical thinking, and communication.

### HS 112 Writing and Analysis II 3 Credits

The second in a sequence with HS 111. This course provides instruction and practice in effective communication and a foundation in college-level academic writing and research. The course emphasizes the significance of audience and purpose, genre and context, syntax and grammar, as well as the study of various forms of writing, to achieve effective communication. The course is writing intensive and includes revision. HS 112 meets 3 credits of the College Writing Requirement and creates a foundation for future study by assisting students with the development of college-level skills, particularly in reading, writing, research, critical thinking, and communication.

### HS 121 Integrated Studies: FY Seminar 3 Credits

Integrated Studies Seminars are a part of the First-Year Program for performing arts students, fulfilling 6 credits of their general education requirements for the BFA/BMUS degrees (3 credit hours/term). These seminars provides entering students with an introduction to college learning through exploration in the humanities, social sciences, or sciences. In addition, Integrated Studies Seminars promote an understanding of the nature and value of liberal arts learning by providing opportunities to engage with problems and issues from multiple perspectives. Integrated Studies Seminars are taken in conjunction with HS 111/112 IS: Writing and Analysis, which fulfills the College writing Requirement (3 credits/term for a total of 6 credits). This full-year 12 credit-hour program helps prepare students for the remainder of their college program and life after graduation.

**HS 122 Integrated Studies: FY Seminar 3 Credits**

Integrated Studies Seminars are a part of the First-Year Program for performing arts students, fulfilling 6 credits of their general education requirements for the BFA/BMUS degrees (3 credit hours/term). These seminars provides entering students with an introduction to college learning through exploration in the humanities, social sciences, or sciences. In addition, Integrated Studies Seminars promote an understanding of the nature and value of liberal arts learning by providing opportunities to engage with problems and issues from multiple perspectives. Integrated Studies Seminars are taken in conjunction with HS 111/112 IS: Writing and Analysis, which fulfills the College writing Requirement (3 credits/term for a total of 6 credits). This full-year 12 credit-hour program helps prepare students for the remainder of their college program and life after graduation. Recent HS 121/122 Integrated Studies: First-Year Seminar offerings have included: Self and Society; City as a Work of Art; Global Urban Ecology; The Power of Story, and Gender Identity and Human Rights.

**HS 201 Writing Center Theory and Pedagogy 3 Credits**

Designed for those hired as Peer Consultants in the Writing Center, students will learn about, analyze and apply multiple theories of one-to-one writing consultation. Topics investigated include: theories of writing acquisition; collaborative and peer-to-peer learning; the language learning process and how to support multilingual writers; using digital technologies in writing consultation; and the role of writing centers in social justice work around race, class, gender, sexuality, and ability. Students may expect learning experiences ranging from reading and writing to hands-on experimentation with consulting practices and project-based learning. Students will also pursue a self-directed project, with options including action research, developing workshops and curriculum for the center, or 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 educators. Meeting times to be determined with instructor. Enrollment by permission of HS Department Chair.

**HS 204 Writing Short Fiction 3 Credits**

In this course, the fundamentals of fiction writing - character, plot, theme, point of view, voice, and imagery - are explored in a workshop format. Includes writing assignments, lectures, group discussion of each participant's work, and readings of modern and contemporary short-story writers. NOTE: This course does not satisfy the College Writing Requirement

**HS 208 Intro to Digital Humanities 3 Credits**

What does the digital age, when we can write and publish with the click of a mouse, mean for how we think about authorship and publishing? What does it mean for how we compose and publish visual and multimedia art, fiction, non-fiction, and poetry? We'll read, explore and analyze digital literature, blogs, and online arts journals to consider how digital composing, editing, and publishing differs from our print-centric models and how it may impact the process, business, and cultural role of the artist. Readings will include essays on course themes, digital literature, and selected online publications. Students will work independently and in groups to compose, edit, and publish their own digital works, applying the analysis and observations they've made during the semester to a polished online work in a medium of their choice. Students should be prepared for a sizable reading and writing load and opportunities to learn new software.

**HS 218 Biological Sciences & Environment 3 Credits**

An introduction to environmental science, this course examines the biological systems of the Earth and their impact on the biosphere. Topics include the study of general principles of ecology, natural selection and evolution, genetics, animal behavior, and/or ecosystem structure and function.

**HS 219 Env. Science: Special Topics 3 Credits**

Alternating by year with HS 217 and HS 218, this sequence consists of two one-semester courses on special topics.

**HS 235 Anthropology: Special Topics 3 Credits**

Special Topics in Anthropology address specific areas or issues within this field. Content and reading list vary with instructor.

**HS 248 Literature: Special Topics 3 Credits**

Special Topics in Literature courses offer a focused exploration of significant issues in literature, such as author, time period, place, culture, difference, and linguistics. Literature Special Topics courses have included: Literature of the South, Imagining Africa, American Myths, Light and Darkness-Heart and Soul in the New Millennium, William Faulkner, Magical Realism, and Literature of the Harlem Renaissance.

**HS 250 Performance Art: History & Theory 3 Credits**

This course is based on lectures and readings in the history and theory of performance art. The objective of the course is to acquaint the student with the historical record of production and theory so he/she will be informed of the fundamental principles that both produce and evaluate performance art. An additional goal is that students will be conversant in contemporary issues and intellectual foundations currently developing in performance art theory. During the last three weeks of the course, students will present brief performances. Content and reading list vary by term.

**HS 260 Humanities: Special Topics 3 Credits**

Special Topics in the Humanities courses provide an opportunity to focus on specific time periods, themes, problems, or disciplines within the humanities. Recent humanities special topics at the 200 and 300 level have included Contemporary Art: The End Game?, Certainty, the Art of Living, Natural Law and Human Nature, Creative Writing: The Short Story, Stoicism, Ethics and Values, Revisioning Feminism in the Visual Arts, and the Literature, Theater and Film of the Pacific and New Zealand

**HS 270 Sciences: Special Topics 3 Credits**

Special Topics in the Sciences Humanities courses investigate specific problems, themes, or disciplines within the sciences. Recent science special topics at the 200 and 300 level have included Evolution by Nature, Stuffing Animals: The Art and Science of Taxidermy, Math in Society, Cartography: The Art and Science of Mapping, Wildlife in Film, Human Evolution and Biological Anthropology, and Illustrating Science.

**HS 280 Social Science: Special Topics 3 Credits**

Special Topics in Social Science address ideas and themes not covered in Introduction to Social Science. Recent social science special topics at the 200 and 300 level have included Unpacking the Political, Global Health Geography, Ancient Landscapes, The Anthropology of Death, Temple, Tomb and Archive, Human Evolution and Biological Anthropology, and the Natural and Cultural History of the Pacific Northwest.

**HS 285 Political Science: Special Topics 3 Credits**

Special topics in Political Science address specific areas or issues within this field. Recent special topics in political science have included Unpacking the Political

**HS 295 Multi-Disciplinary: Special Topics 3 Credits**

Multidisciplinary Special Topics courses engage two or more disciplines to understand phenomena such as global issues or historical events.

**HS 298 Independent Study 1.00 - 4.00 Credits**

Focuses on a special project of the student's choice and design that is unavailable within the regular curriculum. Second-Year standing and permission from HS Department Chair required.

**HS 360 Humanities: Special Topics 3 Credits**

Upper-level Special Topics in the Humanities courses provide an opportunity to focus on specific time periods, themes, problems, or disciplines within the humanities. Recent humanities special topics at the 200 and 300 level have included Contemporary Art: The End Game?, Certainty, the Art of Living, Natural Law and Human Nature, Creative Writing: The Short Story, Stoicism, Ethics and Values, Revisioning Feminism in the Visual Arts, and the Literature, Theater and Film of the Pacific and New Zealand.

**HS 370 Sciences: Special Topics 3 Credits**

Upper-level Special Topics in the Sciences Humanities courses investigate specific problems, themes, or disciplines within the sciences. Recent science special topics at the 200 and 300 level have included Evolution by Nature, Stuffing Animals: The Art and Science of Taxidermy, Math in Society, Cartography: The Art and Science of Mapping, Wildlife in Film, Human Evolution and Biological Anthropology, and Illustrating Science.

**HS 380 Social Sciences: Special Topics 3 Credits**

Upper-Level Special Topics in the Social Sciences. Classes are likely to draw from fields such as sociology, anthropology, psychology, political science or a number of interdisciplinary subjects. Recent social science special topics at the 200 and 300 level have included Unpacking the Political, Global Health Geography, Ancient Landscapes, The Anthropology of Death, Temple, Tomb and Archive, Human Evolution and Biological Anthropology, and the Natural and Cultural History of the Pacific Northwest.

**HS 381 Research Writing 3 Credits**

Students in Research Writing will plan and implement a semester-long individual project with the purpose of understanding the communities and identities we inhabit. By situating a research question in the context of a community of people, students will be able to blend google, database, and library research with fieldwork: interviews, observations, and collecting and analyzing written and visual documents. The semester-long process will involve the writing of a proposal, summary and synthesis of both colloquial and scholarly perspectives, analysis of documents collected from communities, and descriptions of interviews and observations. As a final product, students will write a multi-draft paper presenting their discoveries. Students should expect to be challenged to investigate multiple perspectives (including their own), hone their skills at synthesizing various types of sources, and revise their writings to fit their chosen audience and purpose.

**HS 382 Writing: Special Topics 3 Credits**

Upper-level Special Topics in Writing courses provide an opportunity to focus on specific issues within the field.

**HS 498 Independent Study 1.00 - 4.00 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 HS Department Chair. Credits vary between 1 and 4.





# INTERIOR ARCHITECTURE

## Model Program

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.

Code	Title	Hours
	Interior Architecture/ Foundation Credits	84
	Humanities & Sciences Credits	30
	College Electives	6
	<b>Total Credits for a BFA Degree</b>	<b>120</b>

Course	Title	Hours
<b>First Year Foundation</b>		
<b>Fall</b>		
FN 123	Interdisciplinary Studio I	6
FN 133	Critical & Contextual Studies I *	3
	100-level Studio Electives	3
HS 111	Writing and Analysis I	3
	Hours	15

<b>Spring</b>		
FN 124	Interdisciplinary Studio II	6
FN 134	Critical & Contextual Studies II	3
	100-level Studio Electives	3
HS 112	Writing and Analysis II	3
	Hours	15

<b>Second Year</b>		
<b>Fall</b>		
IN 223	Introduction: Interior Architecture	3
IN 225	IA Communications	3
IN 226	Fabrication	3
IN 233	Critical & Contextual Studies I	3
HS Coursework		3
	Hours	15

<b>Spring</b>		
IN 224	Human Centered Design	3
IN 211	Emergent Materials & Processes	3
IN 234	Critical & Contextual Studies II	3
College Elective		3
HS Coursework		3
	Hours	15

<b>Third Year</b>		
<b>Fall</b>		
IN 323	Community Practice	3
IN 324	Integrated Building Systems	3
IN 333	History of Interior Architecture	3
Inter Arch Studio Option**		3
HS Coursework		3
	Hours	15

<b>Spring</b>		
IN 334	Comparative Interiors & Objects	3
IN 342	ST: IA Emergent Topics	3
Inter Arch Studio Option**		3
HS Coursework		3
College Elective		3
	Hours	15

### Fourth Year

<b>Fall</b>		
IN 423	Complex Systems I	3
IN 411	Immersive IA Communications	3
Inter Arch Studio Option**		3
HS Coursework		6
	Hours	15

<b>Spring</b>		
IN 419	IA Entrepreneurship	3
IN 424	Complex Systems II - Capstone	3
IN 442	Int. Arch. Adv. Emergent Topic	3
Inter Arch Studio Option**		3
HS Coursework		3
	Hours	15
	<b>Total Hours</b>	<b>120</b>

\* Counts towards H&S requirements

\*\* These courses are offered every other year. IN 327 Object Design/IN 427 Object Design alternates with IN 325 Environmental Design/IN 425 Environmental Design. IN 326 Living Systems Design/IN 426 Living Systems Design alternates with IN 328 Responsive Object Design/IN 428 Responsive Object Design.

## Interior Architecture Faculty

### Staff

**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

### Faculty

**Sally Ann Corn, IDS** *Instructor*  
**BFA** Pratt Institute, New York

**Joe Kent, IDS** *Instructor*  
**BFA** Pratt Institute, New York

**Javier Gomez Alvarez Tostado** *Instructor*  
**Professional Degree of Architecture** Universidad Anahuac  
**MS** Universidad Nacional Autónoma de México

**Ozge Sade Mete** *Instructor*  
**PhD** University of Washington  
**MS** Istanbul Technical University  
**BS** Istanbul Technical University

**Isabelle Grizzard Roberston** *Instructor*  
**BFA** The Cooper Union for the Advancement of Science and Art

**Nick Roberston** *Instructor*  
**BFA** The Cooper Union for the Advancement of Science and Art

**Toby Wray** *Instructor*  
**BFA**, Cornish College of the Arts '09

## Course Descriptions

### IN 131 SE: Sculpture 3 Credits

Foundations Media Labs are 15-week studio courses that introduce students to the basic visual language of a specific media or genre, focusing on skill building and an investigation of the formal elements and principles, in combination with appropriate concepts and theories. Students develop work specific to the materials and lab chosen. The course consists of lecture, discussion, practical demos, studio practice and research. Ongoing formative review takes place in group/individual tutorials, work in progress reviews, seminars, and critiques. A span of subjects is offered— six in the Fall, six in the Spring.

### IN 211 Emergent Materials & Processes 3 Credits

This unit provides three modules: Module 1 - Introduction to New Materials and Technologies of IA Practices; Module 2 - Temporal Materials & Furnishings in Space & Light; Module 3 – In-depth View of the Economy Materials, Processes and Human Activities. Each module introduces the language of the built-environment and interiors. Students explore the dual nature of materials in space as both functional and expressive. Design modules evolve from the introduction of new materials to their sequential ordering of installation for the built-environment and its objects. During the 15-week course, students will observe and create 2D and 3D design projects using a wide range of mediums and construction methods. Projects will help students understand issues of sustainability in relation to choices of materials, and energy technology. Students will also learn about safety regulations, and designing for well-being and innovative practices.

### IN 223 Introduction: Interior Architecture 3 Credits

This unit provides three modules: Module 1 - Introduction to IA Practices; Module 2 - Temporal Space & Light; Module 3 - Introduction to Forms and 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. In these Design modules, students transition from an expressive exploration of abstract elements to designing with increasing sophistication of form, function and composition. During the 15 week course, students will observe and create projects comprised of evidence based 2D and 3D design in a variety of mediums including film and photography. Projects are designed to help students understand environmental spaces, materials and objects while they also gain knowledge of basic social and psychological meaning of well-being, esthetics and innovative practices.

### IN 224 Human Centered Design 3 Credits

This unit provides three modules: Module 1 - Introduction to Human Centered Design Practices; Module 2 - Energy and Light; Module 3 - Living Systems and Technology. Each module identifies the major procedures of research programming and space planning for the built environment and its occupancy type. Each module sequentially prepares students to exercise rapid designing, field observations and interviewing skills that ultimately develop a viable and 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 and biomimicry methods and applications in the field of interior architecture.

### IN 225 IA Communications 3 Credits

This interdisciplinary studio will explore rapid decision-making process and concept drawing techniques for conveying an idea accurately in scale and describing relevant information. The course will emphasize how to express information, spatial systems, and objects for their intended use for construction and presentation conventions. Students learn techniques in a variety of mediums, including model-making, computer-aided drafting, multi-view drawings for object and interior production drawings. Students apply the knowledge acquired to communicate, excite & persuade their audience about their designs in formal presentations with guest designers, architects, artists, and developers.

### IN 226 Fabrication 3 Credits

This studio introduces students to shop practices, fabrication methods, tools, and equipment in a context of design, object design, and interior architecture. 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 and their composites, technical writing and drawing, and hands-on methods for assembly. Students learn within evidence-based projects about products that focus on environmental impact, economy of materials, installation protocols, construction and product up-cycling. This course includes field trips, guest speakers and visits with manufacturers with a range of fabrication studio expertise and prototyping.

**IN 233 Critical & Contextual Studies I 3 Credits**

This is a 15-week unit taught parallel to the sequence of rotational studio modules. Critical & Contextual Studies faculty will draw on discipline perspectives in relationship to the Unit Theme. Students' understanding of historical and 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 234 Critical & Contextual Studies II 3 Credits**

This 15-week unit taught parallel to the sequence of rotational studio modules. Critical & Contextual Studies faculty will draw on discipline perspectives in relationship to the Unit Theme. Students' understanding of historical and 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 298 Independent Study 1.00 - 4.00 Credits**

Focuses on a special project of the student's choice and design that is unavailable within the regular curriculum. Prerequisites: sophomore standing and permission from department chair.

**IN 323 Community Practice 3 Credits**

This unit provides three modules: Module 1 - Introductions to Public Spaces and IA Practices; Module 2 - Community Outreach and Accessibility; Module 3 - Community Design and Impact. Students will design 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 variety of organizations. Students will be sensitive to the project's economic and growth constraints within each module. Students will develop full scope projects for a range of sites. Projects may include non-profit, educational, scientific, spiritual and well-being organizations. Emphasizes understanding design as an analytical process that extends from programmatic analysis to a formal development of design ideas. Students will design small-scale buildings with a variety of programming complexities including custom materials and furnishings. Students will study local, regional and global non-profit trends as advocates for citizenship and social responsibility awareness.

**IN 324 Integrated Building Systems 3 Credits**

This unit provides two modules: Module 1 - Five week Project; Module 2 - Ten week Project. Students explore and design medium-scale buildings with varying degrees of contextual complexity. This studio emphasizes the understanding of design as an analytical process that extends from programmatic analysis to the formal development of interior architectural spaces. Students will design a commercial space with specific employee and occupant organizational systems. Integrated creative thinking will be used to analyze project programming and develop multiple design solutions. Assignments in the fabrication shop emphasize the understanding and expressive use of prototyping materials and fixtures in conjunction with specialized interiors and aesthetic branding considerations. Emphasis will be on the design process, including creative tools for interior development note keeping, spatial and corporate branding, designs and prototypes sketching, and 2D and 3D documentation.

**IN 325 Environmental Design 3 Credits**

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. Projects applied to cultural contexts 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 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 Living Systems Design 3 Credits**

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 and 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 observation skills, research, and practice in both the interior and exterior environments (natural or built environment). The criterion of projects, lectures, and field trips with naturalists, landscape architects, scientists, artists, and community leaders are to broaden our community in the Northwest while embracing the current rural and urban topics of the globe. Students will explore human behavior, physical environments, habitats and will design new concepts for exchange and engagement in public spaces with nature. Projects will encourage experimentation with a variety of media and 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 and hubs, displays, objects, interiors or public art areas.

**IN 327 Object Design 3 Credits**

In this interdisciplinary studio course students will explore concepts surrounding the form, function, placement and social impact of objects within the built environment and learn about the history and evolution of object design. Students gain an understanding of entrepreneurial opportunities by designing objects and learn about materials and 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 and collaborative brainstorming, artistry and innovation, hands-on experimentation, materiality, and 2D/3D mockups. Guest designers and production manufacturers will provide techniques, conferencing and participate as a panelist at critiques. Students create projects for the Interior Architecture open-house at the end of the semester.

**IN 328 Responsive Object Design 3 Credits**

In this interdisciplinary studio course students will explore concepts surrounding the form, function, placement and social impact of objects within the built environment and learn about the history and evolution of object design. Students gain an understanding of entrepreneurial opportunities by making objects and learning about materials and fabrication systems through a series of research projects that relate to responsive upcycling, economical, and eco-effective product solutions. Projects may propose fashion, textiles, furnishings, and smart technologies as a way to improve the human condition locally and globally. Emphasis is on individual and collaborative brainstorming, artistry and innovation, hands-on experimentation, materiality, and 2D and 3D mock-ups. Guest designers and product manufacturers will demonstrate techniques, give feedback and participate as panelists at critiques

**IN 333 History of Interior Architecture 3 Credits**

History of Architecture, Interiors, and Objects in the Nineteenth & Twentieth century to the present and reflect societal changes and directions. This unit explores the global design history of style, production, materials, and use of objects and interior architecture. Lecture format, field trips with selected areas of research. Students explore, research and compare interiors and objects in varying degrees of contextual complexity. Lectures emphasize the understanding of interior architecture design as an analytical process that extends from programmatic analysis to the formal development of interior architectural spaces and objects in a variety of media such as art, film, theatre, and other practices.

**IN 334 Comparative Interiors & Objects 3 Credits**

This unit provides three modules: Module 1 - Overview and Global & Cultural IA Enterprises, Module 2 – Comparative Globalization, Technologies and Industrialization for Interiors and Objects Module 3 – Comparative Universal Design, Scale and Work Styles of Furnishings and Objects. Students explore, research and compare Interiors and Objects in varying degrees of contextual complexity. Lectures emphasize the understanding of interior design and architecture as an analytical process that extends from programmatic analysis to the formal development of interior architectural spaces and objects in a variety of media such as art, film, theatre, and other practices. Comparative creative thinking and research will be used to analyze space and objects to develop further an individual's creative play for multiple design solutions relating to current events and topics.

**IN 342 ST: IA Emergent Topics 3 Credits**

This unit provides three modules: Module 1 - Introductions to Solving Emergent Spaces, Interiors, Furnishings, and Objects as relates to Current Events and Needs of IA Practices; Module 2 – Comparative Design Research Outreach and Accessibility; Module 3 – Emergent Design Solutions that impacts developed for small-scale buildings and/or objects with varying degrees of contextual complexity. This Unit is a comprehensive exploration of problem identification that includes research, programming, preliminary space planning and design development for a non-profit organization. Students will be sensitive to the projects economic and growth constraints within each module. Students develop full scope projects ranging from non-profits, educational, scientific, spiritual sites, and well-being agencies. Emphasizes understanding design as an analytical process extends from programmatic analysis to formal development of design ideas. Projects design small-scale buildings with a variety of programming complexities. Students experience local, regional and global non-profit trends as advocates for citizenship and social responsibility awareness.

**IN 411 Immersive IA Communications 3 Credits**

This unit provides three modules: Students explore and design medium-scale buildings with varying degrees of contextual complexity in digital and analog modeling. This advanced studio emphasizes the understanding of design as an analytical process that extends from programmatic analysis to the formal development of interior architectural spaces in a variety of software, VR, and prototyping. Each module will design a space with specific employee/occupant organizational systems. Integrated creative thinking will be used to analyze project programming and develop multiple design solutions. Assignments in the fabrication shop emphasize the understanding and significant use of prototyping materials and fixtures for 2D and 3D models. Emphasis will be on the design process including creative tools for interior development and product showcasing. Students develop skills for implementing their upcoming BFA capstone project.

**IN 418 Interior Architecture Internship 1.00 - 6.00 Credits**

Design Internship. Arrange with Department Chair. Department authorization required.

**IN 419 IA Entrepreneurship 3 Credits**

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 3 Credits**

This final unit is a 15-week semester-long interior architecture that prepares for the spring semester capstone project which requires a formal proposal submitted for approval by the department before its earliest stage of production. This project is to develop complex design skills, which includes client profiling, space planning, furniture schemes to complex construction concepts. Students will share research and work collaboratively in refinement and implementation among faculty, professionals, and mentors. By mid-semester, students begin to idealize a final capstone project proposal for departmental approval. At the end of the semester, this complex system project and capstone proposal will be on view at the department's winter open house.

**IN 424 Complex Systems II - Capstone 3 Credits**

This final Unit is a 15-week semester-long Interior Architecture capstone project that requires a formal proposal submitted for approval by the department before its earliest stage of production. This project is self-defined and self-managed alongside the guidelines of the faculty. Students will share research and work collaboratively in refinement & execution among faculty & professional mentors. This capstone project defines the notion of design, process, material and technical exploration, expression & experimentation that best expresses the student's ability as an artist, citizen, and innovator. At the end of this unit, the project will reflect an advanced level of research investigation and formal visual interpretation reviewed by faculty, guest panelists, professional mentors & peers. The capstone project and student-designer participation is a departmental requirement for exhibition and public viewing at Cornish's BFA Exhibition and Industry Night.

**IN 425 Environmental Design 3 Credits**

Students observe and experiment within the interior and exterior environments to meet advance systems of aesthetic criteria, practical needs or a specific physical-psychological experience within built, natural or human environments for functional and artistic expression. Historical research within art and architectural history and experimental art and architecture for the 21st century. Project schemes gain references to cultural environments as well as climatic environments. The course explores advance environmental terminology along with human factor conditions through a series of lectures, field observations, and studio exercises. Field trips will examine human behavior, physical environments, habitats and design new concepts for social and aesthetic spaces. Projects executed 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 426 Living Systems Design 3 Credits**

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 and 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, and practice in both the interior and exterior environments (natural or built environment). The criterion of projects, lectures and field trips with naturalists, landscape architects, scientists, artists, and community leaders is to broaden our community in the Northwest while embracing the current rural and urban topics of the globe. Students will explore human behavior, physical environments, habitats and will design new concepts for exchange and engagement in public spaces with nature. Projects will encourage experimentation with a variety of media and 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 and hubs, displays, objects, interiors or public art areas.

**IN 427 Object Design 3 Credits**

This interdisciplinary advance studio course will explore historical to present logical relationships within society around objects of design and their form, function; including placement and 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 advance brainstorming, artistry and innovation, hands-on experimentation, materiality, and 2D/3D mockups. Guest designers & product manufacturers will provide advanced techniques, conferencing and participate as the panelist at critiques. Students create projects for the Interior Architecture open house show at the end of each semester.

**IN 428 Responsive Object Design 3 Credits**

This interdisciplinary studio course will explore historical to present logical relationships within society around objects of design & their form, function; including placement and impact within the built environment. Students gain advance entrepreneurial opportunities for making responsive objects, materials & fabrication systems through a series of research projects that relate to responsive up-cycling, economical, and environmental effective solutions. Emphasis is on individual and collaborative brainstorming, artistry and innovation drawings and advanced digital & hand modeling, hands-on experimentation, advanced materiality and craft by 2D/3D mockups. Guest designers and production manufacturers will provide demo techniques, conferencing and participate as the panelists at critiques.

**IN 442 Int. Arch. Adv. Emergent Topic 3 Credits**

This unit is a full advance studio that explores problem identification that includes research, programming, preliminary space planning and design development. In each module, students develop complete scope project or projects ranging from corporate, educational, scientific, healthcare agencies or institutional. Emphasizes on understanding design as an analytical process extends from programmatic analysis to formal development of design ideas. Students experience local, regional and global trends as advocates for citizenship and social responsibility awareness. Projects will vary and include topics by semester such as designing a gallery, museum, exhibition, environmental graphics, experiential spaces and specialized lighting, to transportation concepts for both the private and or public sectors.

**IN 498 Independent Study 1.00 - 4.00 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.





# MUSIC

## Model Program

The Music Department recommends that students plan their programs of study around the model program. The curricula presented 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...

- Demonstrate advanced musicianship including fluency in performance practice, composition, improvisation, theory, ear training, rhythm, and keyboard skills.
- Synthesize musicianship with an emerging and personal artistic vision.
- Contextualize music through the lenses of history, culture, politics, and society.
- Communicate effectively about music through writing, speaking, and diverse media.
- Employ knowledge of professional practices, technology, and career options in the field of music.
- Integrate music with other artistic practices and in the community.

## Classical Instrumental

Code	Title	Hours
Music Credits		89
HS Credits		30
College Electives		6
Total Credits for a Bachelor of Music Degree (BoM)		125

Course	Title	Hours
<b>First Year</b>		
<b>Fall</b>		
MU 111	Theory I	2
MU 125	Eartraining I	2
MU 165	Piano I	1
MU 191	Primary Private Instruction	3
MU 260	Music Notation	2
HS 111	Writing and Analysis I	3
HS 121	Integrated Studies: FY Seminar	3
Hours		16
<b>Spring</b>		
MU 112	Theory II	2
MU 126	Eartraining II	2
MU 166	Piano II	1
MU 191	Primary Private Instruction	3
MU 260	Music Notation	2
HS 112	Writing and Analysis II	3

HS 122	Integrated Studies: FY Seminar	3
Hours		16

### Second Year

#### Fall

Select one of the following:		3
MU 211	Classical Theory III	
MU 213	Jazz Theory III	
MU 225	Eartraining III	2
MU 265	Piano III	1
MU 291	Primary Private Instruction	3
MU Ensemble Elective		2
HS Coursework		3
College Elective		3
Hours		17

#### Spring

Select one of the following:		3
MU 212	Classical Theory IV	
MU 214	Jazz Theory IV	
MU 226	Eartraining IV	2
MU 266	Piano IV	1
MU 364	Western Classical Music History	3
MU 291	Primary Private Instruction	3
MU Ensemble Elective		2
HS Coursework		3
Hours		17

### Third Year

#### Fall

MU 230	Technical Production for Musicians	1
MU 367	Jazz History	3
MU 391	Primary Private Instruction	3
MU Upper Level Theory Elective		2
MU Ensemble Elective		2
MU Elective		2
HS Coursework		3
Hours		16

#### Spring

MU 262	World Music Traditions	3
MU 399	Cornerstone Project	3
MU 395	Cornerstone Project Colloquium	1
MU Ensemble Elective		2
MU Elective		2
HS Coursework		3
College Elective		3
Hours		17

### Fourth Year

#### Fall

MU 301	Career Development	2
MU 491	Primary Private Instruction	3
MU Ensemble Elective		2
MU Elective		2
HS Coursework		3
Hours		12

#### Spring

MU Ensemble Elective		2
MU 495	Capstone Project Colloquium	1
MU 499	Capstone Project	3
MU Elective		2
MU History Elective		3
HS Coursework		3
Hours		14

Total Hours		125
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## Classical Piano

Code	Title	Hours
Music Credits		89
HS Credits		30
College Electives		6
Total Credits for a Bachelor of Music Degree (BoM)		125

Course	Title	Hours
<b>First Year</b>		
<b>Fall</b>		
MU 109	Performance Studio	1
MU 111	Theory I	2
MU 125	Eartraining I	2
MU 191	Primary Private Instruction	3
MU Ensemble Elective		2
HS 111	Writing and Analysis I	3
HS 121	Integrated Studies: FY Seminar	3
	Hours	16
<b>Spring</b>		
MU 110	Performance Studio	1
MU 112	Theory II	2
MU 126	Eartraining II	2
MU 191	Primary Private Instruction	3
MU Ensemble Elective		2
HS 112	Writing and Analysis II	3
HS 122	Integrated Studies: FY Seminar	3
	Hours	16

<b>Second Year</b>		
<b>Fall</b>		
MU 209	Performance Studio	1
MU 211	Classical Theory III	3
MU 225	Eartraining III	2
MU 230	Technical Production for Musicians	1
MU 291	Primary Private Instruction	3
MU Ensemble Elective		2
HS Coursework		3
	Hours	15
<b>Spring</b>		
MU 210	Performance Studio	1
MU 212	Classical Theory IV	3
MU 226	Eartraining IV	2
MU 291	Primary Private Instruction	3
MU 364	Western Classical Music History	3
MU Ensemble Elective		2
HS Coursework		3
	Hours	17

<b>Third Year</b>		
<b>Fall</b>		
MU 301	Career Development	2
MU 309	Performance Studio	1
MU 345	Accompanying for Pianists	2
MU 391	Primary Private Instruction	3
MU Elective		2
MU Upper Level Theory Elective		2
HS Coursework		3
College Elective		3
	Hours	18
<b>Spring</b>		
MU 310	Performance Studio	1
MU 399	Cornerstone Project	3

MU 395	Cornerstone Project Colloquium	1
MU Ensemble Elective		2
MU Elective		2
HS Coursework		3
College Elective		3
	Hours	15

<b>Fourth Year</b>		
<b>Fall</b>		
MU 262	World Music Traditions	3
MU 344	Piano Repertoire	2
MU 409	Performance Studio	1
MU 491	Primary Private Instruction	3
MU History Elective		3
HS Coursework		3
	Hours	15
<b>Spring</b>		
MU 367	Jazz History	3
MU 410	Performance Studio	1
MU 495	Capstone Project Colloquium	1
MU 499	Capstone Project	3
MU Ensemble Elective		2
HS Coursework		3
	Hours	13
	Total Hours	125

## Classical Vocal

Code	Title	Hours
Music Credits		89
HS Credits		30
College Electives		6
Total Credits for a Bachelor of Music Degree (BoM)		125

Course	Title	Hours
<b>First Year</b>		
<b>Fall</b>		
MU 107	English Diction	2
MU 111	Theory I	2
MU 125	Eartraining I	2
MU 165	Piano I	1
MU 183	Foundations of Singing	1
MU 191	Primary Private Instruction	3
HS 111	Writing and Analysis I	3
HS 121	Integrated Studies: FY Seminar	3
	Hours	17
<b>Spring</b>		
MU 108	Italian Diction	2
MU 112	Theory II	2
MU 126	Eartraining II	2
MU 166	Piano II	1
MU 191	Primary Private Instruction	3
HS 112	Writing and Analysis II	3
HS 122	Integrated Studies: FY Seminar	3
	Hours	16

<b>Second Year</b>		
<b>Fall</b>		
MU 211	Classical Theory III	3
MU 225	Eartraining III	2
MU 265	Piano III	1
MU 291	Primary Private Instruction	3
MU 307	French Diction	1

MU Vocal Repertoire		2
Foreign Language		3
	Hours	15
<b>Spring</b>		
MU 212	Classical Theory IV	3
MU 226	Eartraining IV	2
MU 266	Piano IV	1
MU 291	Primary Private Instruction	3
MU 308	German Diction	1
MU 321	Opera Scenes Workshop	2
Foreign Language		3
	Hours	15
<b>Third Year</b>		
<b>Fall</b>		
MU 230	Technical Production for Musicians	1
MU 301	Career Development	2
MU 395	Cornerstone Project Colloquium	1
MU 399	Cornerstone Project	3
MU History Elective		3
Foreign Language		3
HS Coursework		3
	Hours	16
<b>Spring</b>		
MU 364	Western Classical Music History	3
MU 391	Primary Private Instruction	3
MU Elective		3
Foreign Language		3
HS Coursework		3
	Hours	15
<b>Fourth Year</b>		
<b>Fall</b>		
MU 262	World Music Traditions	3
MU 332	Composing for Voice	2
MU 375	Chamber Singers	2
MU 491	Primary Private Instruction	3
HS Coursework		3
HS Coursework		3
	Hours	16
<b>Spring</b>		
MU 367	Jazz History	3
MU 495	Capstone Project Colloquium	1
MU 499	Capstone Project	3
MU Elective		2
HS Coursework		3
HS Coursework		3
	Hours	15
	Total Hours	125

## Composer/Performer

Code	Title	Hours
	Music Credits	89
	HS Credits	30
	College Electives	6
	Total Credits for a Bachelor of Music Degree (BoM)	125

Course	Title	Hours
<b>First Year</b>		
<b>Fall</b>		
MU 111	Theory I	2
MU 125	Eartraining I	2

MU 151	Composition Colloquium I	1
MU 165	Piano I	1
MU 191	Primary Private Instruction	3
HS 111	Writing and Analysis I	3
HS 121	Integrated Studies: FY Seminar	3
	Hours	15
<b>Spring</b>		
MU 112	Theory II	2
MU 126	Eartraining II	2
MU 152	Composition Colloquium II	1
MU 166	Piano II	1
MU 191	Primary Private Instruction	3
MU 230	Technical Production for Musicians	1
HS 112	Writing and Analysis II	3
HS 122	Integrated Studies: FY Seminar	3
	Hours	16
<b>Second Year</b>		
<b>Fall</b>		
Select one of the following:		3
MU 211	Classical Theory III	
MU 213	Jazz Theory III	
MU 225	Eartraining III	2
MU 260	Music Notation	2
MU 265	Piano III	1
MU 293	Primary Private Instruction	2
MU 293	Primary Private Instruction	2
HS Coursework		3
College Elective		3
	Hours	18
<b>Spring</b>		
Select one of the following:		3
MU 212	Classical Theory IV	
MU 214	Jazz Theory IV	
MU 226	Eartraining IV	2
MU 266	Piano IV	1
MU 293	Primary Private Instruction	2
MU 293	Primary Private Instruction	2
MU 364	Western Classical Music History	3
MU Ensemble		2
HS Coursework		3
	Hours	18
<b>Third Year</b>		
<b>Fall</b>		
MU 262	World Music Traditions	3
MU 301	Career Development	2
MU 393	Primary Private Instruction	2
MU 393	Primary Private Instruction	2
MU Composition Seminar		2
HS Coursework		3
	Hours	14
<b>Spring</b>		
MU 367	Jazz History	3
MU 393	Primary Private Instruction	2
MU 395	Cornerstone Project Colloquium	1
MU 399	Cornerstone Project	3
MU Ensemble		2
HS Coursework		3
College Elective		3
	Hours	17

**Fourth Year**

<b>Fall</b>		
MU Composition Seminar		2
MU Electives		2
MU Electives		2
MU Upper Level Theory Elective		2
MU 491	Primary Private Instruction	3
HS Coursework		3
	Hours	14

**Spring**

MU Ensemble		2
MU Electives		2
MU History Elective		3
MU 495	Capstone Project Colloquium	1
MU 499	Capstone Project	3
HS Coursework		3
	Hours	14
	Total Hours	126

## Composition

Code	Title	Hours
Music Credits		89
HS Credits		30
College Electives		6
Total Credits for a Bachelor of Music Degree (BoM)		125

Course	Title	Hours
<b>First Year</b>		
<b>Fall</b>		
MU 111	Theory I	2
MU 125	Eartraining I	2
MU 151	Composition Colloquium I	1
MU 165	Piano I	1
MU 191	Primary Private Instruction	3
MU 260	Music Notation	2
HS 111	Writing and Analysis I	3
HS 121	Integrated Studies: FY Seminar	3
	Hours	17

<b>Spring</b>		
MU 112	Theory II	2
MU 126	Eartraining II	2
MU 152	Composition Colloquium II	1
MU 166	Piano II	1
MU 191	Primary Private Instruction	3
HS 112	Writing and Analysis II	3
HS 122	Integrated Studies: FY Seminar	3
	Hours	15

**Second Year**

<b>Fall</b>		
Select one of the following:		3
MU 211	Classical Theory III	
MU 213	Jazz Theory III	
MU 225	Eartraining III	2
MU 227	Fundamentals of Electronic Music	2
MU 251	Composition Colloquium III	1
MU 265	Piano III	1
MU 291	Primary Private Instruction	3
HS Coursework		3
College Elective		3
	Hours	18

**Spring**

Select one of the following:		3
MU 212	Classical Theory IV	
MU 214	Jazz Theory IV	
MU 226	Eartraining IV	2
MU 228	Intro to Digital Audio Workstations	2
MU 252	Composition Colloquium IV	1
MU 266	Piano IV	1
MU 291	Primary Private Instruction	3
HS Coursework		3
	Hours	15

**Third Year**

<b>Fall</b>		
MU 230	Technical Production for Musicians	1
MU 367	Jazz History	3
MU 391	Primary Private Instruction	3
MU History Elective		3
MU Composition Seminar		2
MU Upper Level Theory Elective		2
HS Coursework		3
	Hours	17

**Spring**

MU 262	World Music Traditions	3
MU 395	Cornerstone Project Colloquium	1
MU 399	Cornerstone Project	3
MU Composition Seminar		2
HS Coursework		3
College Elective		3
	Hours	15

**Fourth Year**

<b>Fall</b>		
MU 301	Career Development	2
MU 491	Primary Private Instruction	3
MU Composition Seminar		2
MU Upper Level Theory Elective		2
MU Electives		2
HS Coursework		3
	Hours	14

**Spring**

MU 364	Western Classical Music History	3
MU Composition Seminar		2
MU 495	Capstone Project Colloquium	1
MU 499	Capstone Project	3
MU Electives		2
HS Coursework		3
	Hours	14
	Total Hours	125

## Jazz Instrumental

Code	Title	Hours
Music Credits		89
HS Credits		30
College Electives		6
Total Credits for a Bachelor of Music Degree (BoM)		125

Course	Title	Hours
<b>First Year</b>		
<b>Fall</b>		
MU 111	Theory I	2
MU 125	Eartraining I	2

MU 165	Piano I	1
MU 191	Primary Private Instruction	3
MU 260	Music Notation	2
HS 111	Writing and Analysis I	3
HS 121	Integrated Studies: FY Seminar	3
Hours		16
<b>Spring</b>		
MU 112	Theory II	2
MU 126	Eartraining II	2
MU 166	Piano II	1
MU 191	Primary Private Instruction	3
MU 260	Music Notation	2
HS 112	Writing and Analysis II	3
HS 122	Integrated Studies: FY Seminar	3
Hours		16
<b>Second Year</b>		
<b>Fall</b>		
MU 213	Jazz Theory III	3
MU 225	Eartraining III	2
MU 250		1
MU 265	Piano III	1
MU 291	Primary Private Instruction	3
MU Ensemble Elective		2
HS Coursework		3
Hours		15
<b>Spring</b>		
MU 214	Jazz Theory IV	3
MU 226	Eartraining IV	2
MU 250		1
MU 266	Piano IV	1
MU 291	Primary Private Instruction	3
MU Ensemble Elective		2
HS Coursework		3
College Elective		3
Hours		18
<b>Third Year</b>		
<b>Fall</b>		
MU 230	Technical Production for Musicians	1
MU 367	Jazz History	3
MU 391	Primary Private Instruction	3
MU Upper Level Theory Elective		2
MU Ensemble Elective		2
MU Elective		2
HS Coursework		3
Hours		16
<b>Spring</b>		
MU 364	Western Classical Music History	3
MU Ensemble Elective		2
MU 395	Cornerstone Project Colloquium	1
MU 399	Cornerstone Project	3
MU Elective		2
HS Coursework		3
College Elective		3
Hours		17
<b>Fourth Year</b>		
<b>Fall</b>		
MU 301	Career Development	2
MU 491	Primary Private Instruction	3
MU Ensemble Elective		2
MU History Elective		3

HS Coursework		3
Hours		13
<b>Spring</b>		
MU 262	World Music Traditions	3
MU Ensemble Elective		2
MU 495	Capstone Project Colloquium	1
MU 499	Capstone Project	3
MU Elective		2
HS Coursework		3
Hours		14
Total Hours		125

## Jazz Vocal

Code	Title	Hours
Music Credits		89
HS Credits		30
College Electives		6
Total Credits for a Bachelor of Music Degree (BoM)		125

Course	Title	Hours
<b>First Year</b>		
<b>Fall</b>		
MU 111	Theory I	2
MU 125	Eartraining I	2
MU 165	Piano I	1
MU 183	Foundations of Singing	1
MU 191	Primary Private Instruction	3
MU 241	Vocal Jazz Standards I	2
HS 111	Writing and Analysis I	3
HS 121	Integrated Studies: FY Seminar	3
Hours		17
<b>Spring</b>		
MU 112	Theory II	2
MU 126	Eartraining II	2
MU 166	Piano II	1
MU 191	Primary Private Instruction	3
MU 242	Vocal Jazz Standards II	2
HS 112	Writing and Analysis II	3
HS 122	Integrated Studies: FY Seminar	3
Hours		16
<b>Second Year</b>		
<b>Fall</b>		
MU 213	Jazz Theory III	3
MU 225	Eartraining III	2
MU 265	Piano III	1
MU 291	Primary Private Instruction	3
MU 341	Vocal Jazz Standards III	2
HS Coursework		3
Hours		14
<b>Spring</b>		
MU 214	Jazz Theory IV	3
MU 226	Eartraining IV	2
MU 266	Piano IV	1
MU 291	Primary Private Instruction	3
MU 342	Vocal Jazz Standards IV	2
MU Elective		3
HS Coursework		3
Hours		17

<b>Third Year</b>		
<b>Fall</b>		
MU 367	Jazz History	3
MU 391	Primary Private Instruction	3
MU Upper Level Theory Elective		2
MU Jazz Vocal Ensemble		2
MU Elective		2
HS Coursework		3
College Electives		3
Hours		18
<b>Spring</b>		
MU 364	Western Classical Music History	3
MU 390		1
MU 391	Primary Private Instruction	3
MU Jazz Vocal Ensemble		2
HS Coursework		3
College Electives		3
Hours		15
<b>Fourth Year</b>		
<b>Fall</b>		
MU 230	Technical Production for Musicians	1
MU 250		1
MU 301	Career Development	2
MU 491	Primary Private Instruction	3
MU History Elective		3
MU Ensemble		2
HS Coursework		3
Hours		15
<b>Spring</b>		
MU 250		1
MU 262	World Music Traditions	3
MU Ensemble		2
MU 495	Capstone Project Colloquium	1
MU 499	Capstone Project	3
HS Coursework		3
Hours		13
Total Hours		125

## Music Faculty

### Staff

**James Falzone** *Music Department Chair*

**MM** New England Conservatory

**BM** Northern Illinois University

### Faculty

**Kelly Ash** *Instructor*

**MM** New York University

**BM** Cornish College of the Arts '08

**Tom Baker** *Professor*

**DMA** University of Washington

**MM** Arizona State University

**BA** Boise State University

**Heather Bentley** *Instructor*

**MM** San Francisco Conservatory

**BM** San Francisco Conservatory

**Greg Campbell** *Instructor*

**DMA** University of Washington

**MM** New England Conservatory

**BA** Brigham Young University

**Tim Carey** *Instructor*

**BM** Cornish College of the Arts '06

**Julio Cruz** *Instructor*

**DMA (in progress)** University of Washington

**Performer's Certificate** University of Connecticut

**MM** Lynn University Conservatory of Music

**BM** Manhattan School of Music

**Chuck Deardorf** *Professor*

**BA** The Evergreen State College

**Dana Jackson** *Instructor*

**MM** Northwestern University

**BM** University of Southern California

**Certificate** Colburn Conservatory

**Leanna Keith** *Instructor*

**MM** University of Washington

**BM** University of Nebraska

**Johnaye Kendrick** *Professor*

**MM** Loyola University

**BM** Western Michigan University

**Ha-Yang Kim** *Instructor*

**Karnatic Music Studies** Conservatory van Amsterdam

**BM** New England Conservatory

**Raymond Larsen** *Instructor*

**MM** University of Washington

**BM** University of Washington

**Natalie Lerch** *Professor*

**DMA** Eastman School of Music

**MM** Ohio University

**BM** University of Anchorage

**Michael Jinsoo Lim** *Instructor*

**MM** Indiana University

**BM** Indiana University

**Peter Mack** *Professor*

**DMA** University of Washington

**MM** University of Cincinnati

**David Marriot** *Instructor*

**MM** Manhattan School of Music

**BM** University of Washington

**Julio Cruz** *Instructor*

**DMA (in progress)** University of Washington

**Performer's Certificate** University of Connecticut

**MM**, Lynn University Conservatory of Music

**BM**, Manhattan School of Music

**Michael Nicoella** *Instructor*

**MM** Yale University



**BM** Berklee College of Music

**Kerry O'Brien** *Instructor*

**PhD** Indiana University

**MA** Indiana University

**BM** Northern Illinois University

**Jarrad Powell** *Professor*

**MA** Mills College

**BFA** Cornish College of the Arts '83

**BA** Rocky Mountain College

**Mark Robbins** *Instructor*

**BM** Temple University

**Jovino Santos Neto** *Professor*

**BS** McGill University

**Mark Taylor** *Instructor*

**MM** Manhattan School of Music

**BM** University of Washington

**Tom Varner** *Associate Professor*

**MA** City College of New York

**BM** New England Conservatory of Music

#### **MU 100 Ensemble/Audition 2.00 - 4.00 Credits**

Temporary assignment. Students will audition with the Music Department to determine actual ensemble placement.

#### **MU 107 English Diction 2 Credits**

The first in a four-semester singing diction sequence, this course covers English Diction and the International Phonetic Alphabet. Designed for classical voice majors, this course explores lyric singing and diction, diction for the stage and concert hall thorough singing, voice and breath control, phrasing and rhythm.

#### **MU 108 Italian Diction 2 Credits**

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 1 Credit**

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

#### **MU 110 Performance Studio 1 Credit**

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

#### **MU 111 Theory I 2 Credits**

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 112 Theory II 2 Credits**

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 125 Eartraining I 2 Credits**

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 126 Eartraining II 2 Credits**

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 151 Composition Colloquium I 1 Credit**

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**

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 161 Rhythm I 1 Credit**

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**

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

**MU 165 Piano I 1 Credit**

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

**MU 166 Piano II 1 Credit**

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**

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 183 Foundations of Singing 1 Credit**

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**

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 Private Instruction 3 Credits**

Private Instruction fee applies. 50 minutes of instruction per week. Individual instruction is offered for all instruments, voice, and composition.

**MU 192 Secondary Private Instruction 3 Credits**

Private Instruction fee applies. 50 minutes of instruction per week. Individual instruction is offered for all instruments, voice, and composition.

**MU 193 Primary Private Instruction 2 Credits**

Private Instruction fee applies. 25 minutes of instruction per week. Individual instruction is offered for all instruments, voice, and composition.

**MU 194 Secondary Private Instruction 2 Credits**

Private Instruction fee applies. 30 minutes of instruction per week. Individual instruction is offered for all instruments, voice, and composition.

**MU 209 Performance Studio 1 Credit**

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

**MU 210 Performance Studio 1 Credit**

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**

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**

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 III 3 Credits**

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 IV 3 Credits**

This is the second semester of the year-long 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**

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**

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**

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**

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 230 Technical Production for Musicians 1 Credit**

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 2 Credits**

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 242 Vocal Jazz Standards II 2 Credits**

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 Techniques of Improvisation 2 Credits**

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 251 Composition Colloquium III 1 Credit**

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**

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

**MU 260 Music Notation 2 Credits**

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

**MU 262 World Music Traditions 3 Credits**

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

**MU 265 Piano III 1 Credit**

A yearlong course designed for students who have successfully completed Piano I/II (MU 165/166). At the conclusion of this course Classical music students should be able to play a Bach chorale, a movement from a classical sonata, and a piece in the contemporary idiom 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 266 Piano IV 1 Credit**

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

**MU 273 Chamber Music Ensemble II 2 Credits**

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**

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 277 Percussion Ensemble 2 Credits**

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

**MU 287 Jazz Ensemble II 2 Credits**

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 Private Instruction 3 Credits**

Private Instruction fee applies. 50 minutes of instruction per week. Individual instruction is offered for all instruments, voice, and composition. Private Instruction fees apply.

**MU 292 Secondary Private Instruction 3 Credits**

Private Instruction fee applies. 50 minutes of instruction per week. Individual instruction is offered for all instruments, voice, and composition. Private Instruction fees apply.

**MU 293 Primary Private Instruction 2 Credits**

Private Instruction fee applies. 25 minutes of instruction per week. Individual instruction is offered for all instruments, voice, and composition.

**MU 294 Secondary Private Instruction 2 Credits**

Private Instruction fee applies. 30 minutes of instruction per week. Individual instruction is offered for all instruments, voice, and composition. Private Instruction fees apply.

**MU 297 Group Study 2.00 - 3.00 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 Chair and structured by clearly defined criteria 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.

**MU 301 Career Development 2 Credits**

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**

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 melody with the unsettled emotional undercurrents found in the text.

**MU 308 German Diction 1 Credit**

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 309 Performance Studio 1 Credit**

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 310 Performance Studio 1 Credit**

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 311 Form and Analysis 2 Credits**

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**

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 318 Music Internship 1.00 - 6.00 Credits**

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**

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 332 Composing for Voice 2 Credits**

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 335 Composing for Percussion 2 Credits**

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**

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

**MU 338 Composing for Electronic Media 2 Credits**

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**

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 2 Credits**

A repertoire and performance class that includes learning tunes in-depth with an understanding of changes, arranging tunes, trading fours, and working with a rhythm section.

**MU 342 Vocal Jazz Standards IV 2 Credits**

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**

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**

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**

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

**MU 350 ST: Music History Elective 3 Credits**

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**

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**

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

**MU 358 The Art of Songwriting 2 Credits**

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**

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**

Upper Level Theory Special Topics.

**MU 361 Conducting 2 Credits**

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 364 Western Classical Music History 3 Credits**

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**

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 367 Jazz History 3 Credits**

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 370 Special Topics 2 Credits**

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 373 Chamber Music Ensemble III 2 Credits**

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**

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 378 African Drumming Ensemble 2 Credits**

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 381 Vocal Repertoire I 2 Credits**

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 383 Latin Ensemble 2 Credits**

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**

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**

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**

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 391 Primary Private Instruction 3 Credits**

Private Instruction fee applies. 50 minutes of instruction per week. Individual instruction is offered for all instruments, voice, and composition.

**MU 392 Secondary Private Instruction 3 Credits**

Private Instruction fee applies. 50 minutes of instruction per week. Individual instruction is offered for all instruments, voice, and composition. Private Instruction fees apply.

**MU 393 Primary Private Instruction 2 Credits**

Private Instruction fee applies. 25 minutes of instruction per week. Individual instruction is offered for all instruments, voice, and composition.

**MU 394 Secondary Private Instruction 2 Credits**

Private Instruction fee applies. 30 minutes of instruction per week. Individual instruction is offered for all instruments, voice, and composition. Private Instruction fees apply.

**MU 395 Cornerstone Project Colloquium 1 Credit**

Colloquium taken during the semester of a student's 3rd Year Cornerstone Project. Students offer feedback, critique, and support of cohort projects and work with designated faculty member on topics related to the completion of the Cornerstone Project.

**MU 398 Independent Study 1.00 - 4.00 Credits**

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

**MU 399 Cornerstone Project 3 Credits**

Working with a selected faculty member, students undertake a significant project during their 3rd year. Projects may include a recital, lecture/recital, a substantial research project or composition, or an alternative project approved by the department.

**MU 409 Performance Studio 1 Credit**

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

**MU 410 Performance Studio 1 Credit**

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 418 Music Internship 0 Credits**

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 473 Chamber Music Ensemble IV 2 Credits**

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**

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**

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**

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 491 Primary Private Instruction 3 Credits**

Private Instruction fee applies. 50 minutes of instruction per week. Individual instruction is offered for all instruments, voice, and composition.

**MU 492 Secondary Private Instruction 3 Credits**

Private Instruction fee applies. 50 minutes of instruction per week. Individual instruction is offered for all instruments, voice, and composition. Private Instruction fees apply.

**MU 493 Primary Private Instruction 2 Credits**

Private Instruction fee applies. 25 minutes of instruction per week. Individual instruction is offered for all instruments, voice, and composition.

**MU 494 Secondary Private Instruction 2 Credits**

Private Instruction fee applies. 30 minutes of instruction per week. Individual instruction is offered for all instruments, voice, and composition. Private Instruction fees apply.

**MU 495 Capstone Project Colloquium 1 Credit**

Colloquium taken during the semester of a student's 4th Year Capstone Project. Students offer feedback, critique, and support of cohort projects and work with designated faculty member on topics related to the completion of the Capstone Project

**MU 498 Independent Study 1.00 - 4.00 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.

**MU 499 Capstone Project 3 Credits**

Working with a selected faculty member, students undertake a significant project during their 4th year. Projects may include a recital, lecture/recital, a substantial research project or composition, or an alternative project approved by the department.



# PERFORMANCE PRODUCTION

## Model Program

The Performance Production Department recommends that students plan their programs of study around the following sequence. The curricula presented below follow a generalized model, but each student's program 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:

- Employ a collaborative approach to the performance production process.
- Integrate information from a diversity of sources
- Generate discipline-specific craft and communication.
- Articulate complex ideas verbally, visually and in writing.

Code	Title	Hours
	Performance Production Credits	84
	Humanities & Sciences Credits	30
	College Electives	6
	Total Credits for a BFA in Performance Production	120

Course	Title	Hours
<b>First Year</b>		
<b>Fall</b>		
PP 113	Introduction to Visual Fundamentals	3
PP 12X	Foundation Skills	3
PP 151	Production Lab	2
HS 111	Writing and Analysis I	3
HS 121	Integrated Studies: FY Seminar	3
	Hours	14
<b>Spring</b>		
PP 111	Theater Graphics	3
PP 12X	Foundation Skills	3
PP 151	Production Lab	2
PP 161	Literature of Theater	3
HS 112	Writing and Analysis II	3
HS 122	Integrated Studies: FY Seminar	3
	Hours	17
<b>Second Year</b>		
<b>Fall</b>		
PP 12X	Foundation Skills	3
PP 251	Production Practicum	3
PP 261	Theater History I	3
College Elective		3
HS Coursework		3
	Hours	15
<b>Spring</b>		
PP 214	Introduction to Design Studio	3
PP 251	Production Practicum	3
PP 262	Theater History II	3
PP Elective		3

HS Coursework		3
	Hours	15
<b>Third Year</b>		
<b>Fall</b>		
PP 31X	Intermediate Studio	3
PP 351	Production Practicum	3
PP 361	Modern Theater History & Theory	3
PP Elective		3
HS Coursework		3
	Hours	15
<b>Spring</b>		
PP 31X	Intermediate Studio	3
PP Elective		3
PP 351	Production Practicum	3
PP 384	Portfolio	3
HS Coursework		3
	Hours	15
<b>Fourth Year</b>		
<b>Fall</b>		
PP 41X	Advanced Studio	3
PP 451	Production Practicum	3
PP Elective		3
College Elective		3
HS Coursework		3
	Hours	15
<b>Spring</b>		
PP 41X	Advanced Studio	3
PP 451	Production Practicum	3
PP 481	Internship	1
PP 491	Final Project	1
PP Elective		3
HS Coursework		3
	Hours	14
	Total Hours	120

## Performance Production Faculty Staff

**Denise Martel** *Performance Production Department Chair*  
MFA University of Illinois Urbana-Champaign  
BA St. Michael's College

**Ashley Schalow** *Department Coordinator*  
BA Pacific University

### Faculty

**Erin Bednarz** *Instructor*

**Carl Bronsdon** *Costume Shop Supervisor*  
BFA Cornish College of the Arts '92

**Melanie Burgess** *Assistant Professor*  
MFA University of Washington  
BA Boise State University

**Jessica Christensen** *Instructor*  
*Paint & Props Coordinator*  
BFA Cornish College of the Arts '13

**Tom Fallat** *Instructor*  
BFA Cornish College of the Arts '89  
BA University of Pennsylvania

**Christopher Goodson** *Instructor*  
PhD University of Washington  
MA California State University at Los Angeles  
BFA Cornish College of the Arts '95

**Eric Koch** *Assistant Professor*  
BFA Central Michigan University

**Tristan Roberson** *Instructor*  
BFA Cornish College of the Arts '13

**Carol Roscoe** *Instructor*  
MFA George Washington University  
BA University of Chicago

**Roberta Russell** *Professor*  
MFA University of Washington  
BA University of Northern Iowa  
AA Marshalltown Community College

**Matthew Smucker** *Associate Professor*  
MFA University of Washington  
BA Goshen College

**Bret Torbeck** *Assistant Professor*  
BFA Carnegie-Mellon University

**Katjana Vadeboncoeur-Pierce, SDC,** *Instructor*  
BA University of California, Irvine

## Course Descriptions

### PP 111 Theater Graphics 3 Credits

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

Intro. to Visual Fundamentals uses a wide variety of hands-on practical techniques to encourage students to develop basic vocabulary for the principle elements of design, as well as a method of critical response to design. Required for Intermediate Studio.

### PP 120 Sound Fundamentals 3 Credits

Sound Fundamentals provides a comprehensive study of sound generation, capture, analysis and reproduction, focusing on reinforcement and playback systems for live performance. The course also explores acoustics, wireless audio technology and basic electrical engineering as it relates to audio systems.

### PP 122 Lighting Fundamentals 3 Credits

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

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

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

### PP 126 Backstage Fundamentals 3 Credits

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 127 Design Fundamentals 3 Credits

Design Fundamentals explores the role of the designer for live performance throughout the production process, the challenges of effective communication, and skills of drawing, digital and hand drafting, rendering and others that lead to communication of design ideas. To be taken after PP 111 and PP 113.

### PP 128 Stage Management 3 Credits

The stage manager is the hub of communication for play, opera, musical or dance performance. Stage Management is the foundational class for this discipline. Students learn and practice preparing production documentation, communicating across platforms, industry standards and collaboration. The role of the SM in theater, dance, musicals and large scale industrial events will be covered.

### PP 151 Production Lab 1.00 - 2.00 Credits

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. 3-cr required for PP251 Production Practicum.

**PP 161 Literature of Theater 3 Credits**

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 214 Introduction to Design Studio 3 Credits**

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 221 Drawing for Performance Production 3 Credits**

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**

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 2.00 - 4.00 Credits**

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 PP351 Production Practicum.

**PP 261 Theater History I 3 Credits**

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**

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**

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 Costume Design.

**PP 312 Intermediate Lighting Studio 3 Credits**

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**

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**

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 Intermed Technical Direction Studio 3 Credits**

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**

Stage Management is the analogue to design Studio for aspiring stage managers. The course explores professional practice in management skills, 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 of one other Intermediate Design Studio.

**PP 317 Intermediate Directing Studio 3 Credits**

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 are no course prerequisites to join Studio as a director.

**PP 321 Special Topics in Costumes 3 Credits**

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**

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**

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

**PP 324 Special Topics in Sound 3 Credits**

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: Technical Direction 3 Credits**

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**

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 2.00 - 4.00 Credits**

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**

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**

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 397 Group Study 2.00 - 3.00 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.

**PP 411 Advanced Costume Design 3 Credits**

Advanced Design continues the development of the student as a of 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**

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 413 Advanced Scenery Design 3 Credits**

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 414 Advanced Sound Design 3 Credits**

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 415 Advanced Technical Direction 3 Credits**

Advanced Technical Direction 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. Advanced projects are not realized on stage. Required for Major.

**PP 416 Advanced Stage Management 3 Credits**

Advanced Stage Management 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 2.00 - 4.00 Credits**

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 1.00 - 4.00 Credits**

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 1.00 - 4.00 Credits**

The Final project may fall into a variety of categories, depending on the student's focus and interests. A major design assignment on a Cornish production, a fully documented research project or major creative project outside the usual production schedule are some examples. Final Project is determined in consultation with Department Chair. Required for Major.

**PP 498 Independent Study 1.00 - 4.00 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.



# THEATER

## Model Program

The Theater Department recommends that students plan their programs of study around the sequence of courses identified by the model programs. The curricula presented in these model programs follow generalized structures, but each student's program will be individualized based on placement testing, and transfer credits.

### THEATER PROGRAM LEARNING OUTCOMES

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 grounded in historic and current practices of the art form.
- Generate innovative work that explores multiple perspectives.
- Develop a creative practice that employs intuition, emotional intelligence, and improvisation.
- Comprehend and clearly communicate complex ideas in a variety of media including written and oral formats.
- Collaborate using self-awareness, resilience and ethical practice in all creative relationships.
- Develop and implement advanced professional practice strategies in theater as well as in the world at large.

## Acting

Code	Title	Hours
Theater		88
Humanities & Sciences Credits		30
College Electives		6
<b>Total Credits for a BFA Degree in Theater</b>		<b>124</b>

Course	Title	Hours
<b>First Year</b>		
<b>Fall</b>		
TH 105	Physical/Vocal Technique	3
TH 111	Acting: Improvisation/Collaboration	2
TH 147	Production Lab I	1
TH 171	Text Analysis I	3
HS 111	Writing and Analysis I	3
HS 121	Integrated Studies: FY Seminar	3
	Hours	15
<b>Spring</b>		
TH 106	Physical/Vocal Technique	3
TH 112	Acting: Improvisation & Devising	2
TH 162	Literature of Theater	2
TH 172	Text Analysis II	2
HS 112	Writing and Analysis II	3
HS 122	Integrated Studies: FY Seminar	3
	Hours	15

### Second Year

<b>Fall</b>		
TH 201	Physical Technique III	2
TH 211	Acting Fundamentals I	3
TH 221	Voice & Speech III	2
TH 247	Production Lab II	1
TH 281	Auto Cours:Devising & Collaboration	1

TH 261	Theater History	3
TH 286 or TH 288	Introduction to Playwriting or Introduction to Directing	1
College Electives		3
	Hours	16

<b>Spring</b>		
TH 202	Physical Technique IV	2
TH 212	Acting Fundamentals II	3
TH 222	Voice & Speech IV	2
TH 240	Rehearsal-Performance Project	2
TH 262	Theater History II	3
TH 219	Human Musculoskeletal Anatomy	3
	Hours	15

### Third Year

<b>Fall</b>		
Select one of the following:		
TH 301	Clown	2
TH 305	Physical Technique V	
TH 311	Acting Workshop I	3
TH 321	Advanced Vocal Technique I	2
TH 361	Modern Theater History & Theory	3
TH 371	Acting Classical Texts I	2
HS Coursework		3
	Hours	15

<b>Spring</b>		
Select one of the following:		
TH 302	Clown	2
TH 306	Physical Technique VI	
TH 312	Acting Workshop II	2
TH 322	Advanced Vocal Technique II	2
TH 354	Classical Performance Project	2
TH 372	Acting Classical Texts II	2
HS Coursework		3
College Electives		3
	Hours	16

### Fourth Year

<b>Fall</b>		
TH 401	Stage Combat	2
TH 411	Advanced Acting Workshop	3
TH 422	Voiceover & Commercial Voice Skills	2
TH 451	Audition Techniques	2
TH 471	Senior Seminar	1
TH Elective		3
HS Coursework		3
	Hours	16

<b>Spring</b>		
TH 402	Stage Combat	2
TH 416	Acting & Auditioning for the Camera	2
TH 472 or TH 458	Senior Thesis or Internship	3
TH 478	The Business of Theater	2
TH Elective		1
HS Coursework		6
	Hours	16
	<b>Total Hours</b>	<b>124</b>

## Musical Theater

Code	Title	Hours
Theater		88
Humanities & Sciences Credits		30

College Electives	6
<b>Total Credits for a BFA Degree in Theater</b>	<b>124</b>

Course	Title	Hours
<b>First Year</b>		
<b>Fall</b>		
TH 105	Physical/Vocal Technique	3
TH 111	Acting: Improvisation/Collaboration	2
TH 131	Musical Theater: Song & Dance I	2
TH 171	Text Analysis I	3
HS 111	Writing and Analysis I	3
HS 121	Integrated Studies: FY Seminar	3
Hours		16

<b>Spring</b>		
TH 106	Physical/Vocal Technique	3
TH 112	Acting: Improvisation & Devising	2
TH 132	Musical Theater: Song & Dance II	2
TH 147	Production Lab I	1
TH 172	Text Analysis II	2
HS 112	Writing and Analysis II	3
HS 122	Integrated Studies: FY Seminar	3
Hours		16

**Second Year**

<b>Fall</b>		
TH 211	Acting Fundamentals I	3
TH 221	Voice & Speech III	2
TH 237	Fundamentals of Theater Dance I	2
TH 239	Ensemble Singing and Harmony	1
TH 231	Musical Theater Theory	2
TH 261	Theater History	3
College Electives		3
Hours		16

<b>Spring</b>		
TH 212	Acting Fundamentals II	3
TH 222	Voice & Speech IV	2
TH 238	Fundamentals of Theater Dance II	2
TH 246	Musical Theater Project	2
TH 247	Production Lab II	1
TH 262	Theater History II	3
TH 219	Human Musculoskeletal Anatomy	3
Hours		16

**Third Year**

<b>Fall</b>		
TH 311	Acting Workshop I	3
TH 321	Advanced Vocal Technique I	2
TH 333	Musical Theater Voice Instruction I	1
TH 339	Theater Dance III	2
TH 367	Musical Theater History & Analysis	3
TH 371	Acting Classical Texts I	2
HS Coursework		3
Hours		16

<b>Spring</b>		
TH 312	Acting Workshop II	2
TH 322	Advanced Vocal Technique II	2
TH 334	Musical Theater Voice Instruction	1
TH 340	Theater Dance IV	2
TH 356	Musical Theater Project II	2
TH 338	Musical Theater Audition Workshop	2
HS Coursework		3
Hours		14

**Fourth Year**

<b>Fall</b>		
TH 431	Musical Theater Dance Styles	2
TH 433	Musical Theater Voice Instruction	1
TH 437	Acting in Musical Theater	2
TH 439	Musical Theater Cabaret	2
TH 451	Audition Techniques	2
TH 471	Senior Seminar	1
HS Coursework		3
College Elective		3
Hours		16

<b>Spring</b>		
TH 422 or TH 478	Voiceover & Commercial Voice Skills or The Business of Theater	2
TH 431	Musical Theater Dance Styles	2
TH 434	Musical Theater Vocal Instruction	1
TH 472 or TH 458	Senior Thesis or Internship	3
HS Coursework		6
Hours		14
Total Hours		124

## Original Works

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

Code	Title	Hours
Theater		88
Humanities & Sciences Credits		30
College Electives		6
<b>Total Credits for a BFA Degree in Theater</b>		<b>124</b>

Course	Title	Hours
<b>Third Year</b>		
<b>Fall</b>		
TH 301	Clown	2
TH 311	Acting Workshop I	3
TH 321	Advanced Vocal Technique I	2
TH 361	Modern Theater History & Theory	3
TH 371	Acting Classical Texts I	2
TH 381	Original Works I	2
HS Coursework		3
Hours		17

<b>Spring</b>		
TH 302	Clown	2
TH 312	Acting Workshop II	2
TH 222	Voice & Speech IV	2
TH 352	Generative Theater Project II	2
College Electives		3
TH 386	Original Works Playwriting II	2
TH 388	Original Works Directing II	2
Hours		15

**Fourth Year**

<b>Fall</b>		
TH 401	Stage Combat	2
TH 411	Advanced Acting Workshop	3
TH 451	Audition Techniques	2
TH 471	Senior Seminar	1
Theater Electives		
TH 483 or TH 487	Playwriting: The Full Length Play or Directing Laboratory	2

HS Coursework		6
	Hours	16
<b>Spring</b>		
TH 402	Stage Combat	2
TH 422	Voiceover & Commercial Voice Skills	2
TH 472 or TH 458	Senior Thesis or Internship	3
TH 478	The Business of Theater	2
Theater Electives		
HS Coursework		6
	Hours	15
	Total Hours	63

## Theater Faculty

### Staff

**Richard E.T. White** *Theater Department Chair*  
 BA University of Washington  
 Stage Directors and Choreographers Society

**Samantha Vale** *Department Coordinator*  
 BFA Cornish College of the Arts

**Shawn Belyea** *Theater Department Producer*  
 BA Rogers Williams University  
**Certificate** Commercial Theater Institute

### Faculty

**Geoffrey Alm** *Instructor*  
 BA Evergreen State College  
 Drama Studio London, Fight Director/Fight Master/Certified Teacher,  
 Society of American Fight Directors

**Jeanette Ball** *Instructor*  
**Certified Ballroom Technique Judge** National Dance Council of America

**Amelia Bolyard** *Instructor*  
 Cornish College of the Arts

**Ellen Boyle** *Professor*  
 MFA University of Wisconsin/Milwaukee  
 BFA University of Michigan

**Desdemona Chiang** *Instructor*  
 MFA University of Washington  
 BA University of California, Berkeley  
 Stage Directors and Choreographers Society

**Kathleen Collins** *Professor*  
 MFA University of Washington  
 MA University of Washington  
 BA University at Albany, SUNY

**Andrew Lee Creech** *Instructor*  
 BFA Cornish College of the Arts

**Jeanette d'Armand** *Instructor*  
 BFA NYU Tisch

**Sheila Daniels** *Instructor*  
 Stage Directors and Choreographers Society

**Claudette Evans** *Instructor*  
**Certificate in Musical Theatre Performance** American Musical and  
 Dramatic Academy

**Christopher Goodson** *Instructor*  
 PhD University of Washington  
 MA California State University at Los Angeles  
 BFA Cornish College of the Arts '95

**Richard Gray** *Instructor*  
 University of Oregon  
 Actors Equity Association, American Federation of Musicians

**Tinka Gutrick-Dailey** *Instructor*  
 American Dance Machine

**Sarah Harlett** *Instructor*

BFA Cornish College of the Arts '92

**Tim Hickey** *Instructor*

**Jacob Alfredo Hutchison** *Instructor*  
 PhD University of Washington

**Marc Kenison** *Instructor*  
 MFA University of Washington  
 BFA The Juilliard School

**Amy LaZerte** *Instructor*  
 BFA Cornish College of the Arts

**Claire Marx** *Instructor*  
 BFA Cornish College of the Arts

**Meg McLynn** *Instructor*  
 MFA Columbia University  
 BFA Emerson University

**Kate Myre** *Professor*  
 MFA Brandeis University  
 BA Willamette University

**Aaron Norman** *Instructor*  
 BM Cornish College of the Arts

**Lisa Norman** *Professor*  
 MFA University of Tennessee  
 BA University of Tennessee

**Michael Place** *Instructor*  
 MFA Yale University  
 BFA University of Washington

**A. Rey Pamatmat** *Assistant Professor*  
 MFA Yale University  
 BA NYU Tisch

**Timothy McCuen Piggee** *Professor*  
 MFA National Theatre Conservatory at the Denver Center  
 BFA University of Utah

**Michael Place** *Instructor*  
 MFA Yale University  
 BFA University of Washington

**Candice Pullom** *Instructor*  
 BS George State University

**Carol Roscoe** *Instructor*  
 MFA George Washington University  
 BA University of Chicago

**Jodi Rothfield** *Instructor*  
 BA University of California at Berkeley  
 Casting Society of America

**Robin Lynn Smith** *Professor*  
 MFA New York University  
 BFA Boston University

**Rhonda J. Soikowski** *Interim Assistant Professor*  
 MFA Naropa University  
 BFA Cornish College of the Arts '00



**Jaclyn Stapp** *Instructor*  
**MM** Oklahoma City University  
**BM** Oklahoma City University

**Amy Thone** *Instructor*  
**MFA** National Theatre Conservatory at the Denver Center

**Guillaume C. Tourniare** *Instructor*  
**PhD/ABD** University of Washington  
**MA** Catholic University  
**BA** Boston University

**Katjana Vadeboncoeur** *Instructor*  
**BA** University of California, Irvine  
 Stage Directors and Choreographers Society

## Course Descriptions

### TH 105 Physical/Vocal Technique 3 Credits

A foundational course in the physical and vocal practices that teach self-awareness in order to recognize and release idiosyncratic mental, physical, emotional and vocal habits that restrict and limit the artist - in - training from self-expression. Practices in the class cultivate: integration of body and voice, connection to physical and vocal support, neutrality as a place of freedom and ease, and conditioning to build strength and confidence. Students will develop a personal warmup practice that engages voice, body, and mind to prepare for and support the demands of all of their coursework.

### TH 106 Physical/Vocal Technique 3 Credits

Building on the work of TH105, this course continues to explore and develop a physical and vocal instrument that is free, strong, resilient, dynamic and connected to the impulse for action. Continued strength building in order to embody powerful and epic characters. Body confidence, partner work and coordination are trained through tumbling and juggling techniques. An immersion into a process for physical and vocal transformation culminates in an original, student- generated monologue presentation. A detailed introduction to the International Phonetic Alphabet provides a means for developing ear training, vocal specificity and dialect work.

### TH 111 Acting: Improvisation/Collaboration 2 Credits

Students explore improvisational theater techniques that challenge them to take risks and deepen individual creativity while exploring ensemble acting and collaborating skills. Students also begin the process of defining their personal sense of artistic mission.

### TH 112 Acting: Improvisation & Devising 2 Credits

While deepening the acting and collaboration skills explored Fall semester, students apply those techniques along with the Viewpoints vocabulary to the practice of devising original work. The work centers around creation of character based on ancient Lore from around the world, both through collaboration in a group piece and an individual solo performance.

### TH 113 Acting Fund. for Non-Majors 2 Credits

A beginning acting workshop incorporating an introduction to acting skills and techniques, including scene work and in-class performance projects.

### TH 131 Musical Theater: Song & Dance I 2 Credits

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 132 Musical Theater: Song & Dance II 2 Credits

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 137 Introduction to Tap Dance 1 Credit

Introduction to Tap Dance technique focusing on basic tap vocabulary and rhythm.

### TH 147 Production Lab I 1.00 - 2.00 Credits

An introduction to the practical skills needed for backstage, technical and stage management assignments on departmental productions, including the ethics of collaboration across production disciplines. Includes production assignment as run crew on at least one departmental production.

### TH 162 Literature of Theater 2 Credits

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

### TH 171 Text Analysis I 3 Credits

Students delve into the structure of dramatic text in a major modern play to find clues to embody character, action -and intention. The class explores practical methods of analysis of units of action, objectives, tactics, and given circumstances through research, writing, discussion, and rehearsals and performance of scene work. 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, research, discussion, and on-your-feet scene work.

### TH 172 Text Analysis II 2 Credits

Students delve into the structure of dramatic text in two plays from different genres to find clues to embody character, action and intention. The class explores practical methods of analysis of units of action, objectives, tactics, and given circumstances through research, writing, discussion, and rehearsals and performance of scene work.

### TH 201 Physical Technique III 2 Credits

The class examines the physical life of the performer. Students explore patterns, gestures, and forms through the use of mask, movement analysis, and balance techniques. The class includes a major research/ performance project into animal movement and behavior as a means to develop character. The work will include the dynamics of physical neutrality, point of focus, and psycho-physical connections as they apply to acting concepts covered in TH 211–212.

### TH 202 Physical Technique IV 2 Credits

The class examines the physical life of the performer. Students explore patterns, gestures, and forms through the use of mask, movement analysis, and balance techniques. The work will include the dynamics of physical neutrality, point of focus, and psycho-physical connections as they apply to acting concepts covered in TH 211–212. The class culminates in study and presentation of the 20 Moves sequence from the work of physical theater pioneer Jacques Lecoq.

**TH 211 Acting Fundamentals I 3 Credits**

This course works with the student's instincts, passion and imagination to develop the skills needed to create truthful, dynamic characters in performance. Techniques include text analysis, improv, life studies, and vocal/ physical/ environmental exploration. In prepared scene work, students learn to 1) craft specific actions by exploring human behavior within the world of the play and 2) work with a scene partner on moment-to-moment response. The work guides students to hone observational skills, of self and others. Reflective writing is included to help students to understand their process throughout rehearsals. Some scenes will be videotaped. This class emphasizes ethical, collaborative practice. Fall semester begins with breaking down gender stereotypes through performance and culminates in a scene from classic American drama. There will also be a module on cold reading in auditions.

**TH 212 Acting Fundamentals II 3 Credits**

This course works with the student's instincts, passion and imagination to develop the skills needed to create truthful, dynamic characters in performance. Techniques include text analysis, improv, life studies, and vocal/ physical/ environmental exploration. In prepared scene work, students learn to 1) craft specific actions by exploring human behavior within the world of the play and 2) work with a scene partner on moment-to-moment response. The work guides students to hone observational skills, of self and others. Reflective writing is included to help students to understand their process throughout rehearsals. Some scenes will be videotaped. This class emphasizes ethical, collaborative practice. Spring semester lays groundwork for the junior year by practicing techniques required by heightened comic text. The final Spring scene will apply skills to contemporary American comedy/drama.

**TH 218 Tap Dance II 2 Credits**

This course follows up on TH 137 Introduction to Tap Dance. In this more advanced course, students will learn and practice time steps, explore additional character steps and signature steps, and gain increased strength and confidence as tap dancers and as members of an ensemble. In addition to learning steps and choreography, students will have the opportunity to practice improvising within the form. Through selected readings and viewings, students will develop historical understanding and appreciation of the place of tap dance in the musical theater and film, in America and abroad.

**Prerequisite:** TH 137 or permission of instructor.

**TH 219 Human Musculoskeletal Anatomy 3 Credits**

This course introduces Theater students to the basics of musculoskeletal anatomy and physiology of movement, emphasizing application to theatrical movement and musical theater dance techniques. The course emphasizes injury prevention, providing students with tools for self-care and professional longevity.

**TH 221 Voice & Speech III 2 Credits**

Students earn techniques to develop relaxation, breath support, fuller resonance, dynamic release of sound, phrasing, rhythm, vocal clarity and flexibility as applied to a variety of text, with an emphasis on high-stakes texts. Strong focus is placed on the integration of mindfulness, somatics, and embodied vocal technique. Students will continue the study of phonetics in practical application to dialect.

**TH 222 Voice & Speech IV 2 Credits**

Students earn techniques to develop relaxation, breath support, fuller resonance, dynamic release of sound, phrasing, rhythm, vocal clarity and flexibility as applied to a variety of text, with an emphasis on high-stakes texts. Strong focus is placed on the integration of mindfulness, somatics, and embodied vocal technique. Students will continue the study of phonetics in practical application to dialect.

**TH 231 Musical Theater Theory 2 Credits**

The class will facilitate students' fundamental understanding of music theory and practical approaches to interpreting a musical score. Students learn the basics of score reading, key signatures, time signatures, rhythm, musicianship, phrasing, articulation, dynamics and basic piano proficiency and directly apply these skills through improvisation and performance opportunities.

**TH 232 Musical Theater Theory/Application 2 Credits**

Musical Theater students continue to develop their knowledge of music theory and practical approaches to interpreting a dramatic musical score, including group piano, ear-training, sight-singing, rhythm and harmony.

**TH 233 Private Vocal Instruction 2 Credits**

Private Instruction fee applies. Elective private singing lessons focusing on the techniques of musicianship, breathing, placement and other performance skills necessary for proficiency in the contemporary musical theater.

**TH 234 Private Vocal Instruction 2 Credits**

Private Instruction fee applies. Elective private singing lessons focusing on the techniques of musicianship, breathing, placement and other performance skills necessary for proficiency in the contemporary musical theater.

**TH 235 Private Vocal Instruction 3 Credits**

Elective private singing lessons focusing on the techniques of musicianship, breathing, placement and other performance skills necessary for proficiency in the contemporary musical theater.

**TH 236 Private Vocal Instruction 3 Credits**

Elective 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 2 Credits**

Students develop an embodied knowledge of forms and styles of dance from the American Musical Stage. The course covers 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 238 Fundamentals of Theater Dance II 2 Credits**

Students 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 239 Ensemble Singing and Harmony 1 Credit**

This course allows students to work on ear training, harmony, breath and pitch, ensemble storytelling and group dynamics by singing ensemble works from the musical theater canon.

**TH 240 Rehearsal-Performance Project 2 Credits**

Students rehearse and perform in a production of a modern play intended to engage the skill set they have gained in the first two years at Cornish. Performers receive support and coaching from the Second Year Theater faculty as an integral part of the process.

**TH 242 Ensemble Creation Project 2 Credits**

Students interested in creating new work will devise and perform an original theater piece under the guidance of a professional director/dramaturg. Deviser-performers receive support and coaching from the Second Year Theater faculty as an integral part of the process.

**TH 246 Musical Theater Project 2 Credits**

Musical Theater students rehearse and perform in a production of a one-act musical intended to engage the skill set they have gained in the first two years at Cornish. Performers receive support and coaching from the Second Year Theater faculty as an integral part of the process.

**TH 247 Production Lab II 1.00 - 3.00 Credits**

Second semester of required production support. This can include stage management of departmental productions, dramaturgy or other production assignments by agreement with production team. Credits 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 249 Sophomore Project PLACEHOLDER 2 Credits**

Placeholder section for sophomores who have yet to be placed in TH 240, TH 242 or TH 246.

**TH 261 Theater History 3 Credits**

Students examine the history and theory of theater from its origins to contemporary times. Beginning with historiography (how theatre history is "done") and the theories that affect the interpretation of what appear to be historical facts, students explore ideas about theater history in both aesthetic and cultural terms. Discussions will investigate early performance forms in Egypt, Africa, Pre-Columbian Americas, Classical Athens, Rome, Japan, India and Europe in the Middle Ages. Each semester's culminating project will be a collaborative research presentation.

**TH 262 Theater History II 3 Credits**

Students examine the history and theory of theater from its origins to contemporary times. Beginning with historiography (how theatre history is "done") and the theories that affect the interpretation of what appear to be historical facts, students explore ideas about theater history in both aesthetic and cultural terms. Discussions will investigate global performance traditions from the Renaissance to the 19th Century. Each semester's culminating project will be a collaborative research presentation.

**TH 281 Auto Cours:Devising & Collaboration 1 Credit**

This class is focused on the conditions created by group creative process and the ensemble generation of dramatic work through devised presentations based on themes assigned by the instructors. Rehearsal periods are regularly scheduled during the week. The presentations will be followed by a discussion of the developmental process during the Friday class meeting.

**TH 286 Introduction to Playwriting 1 Credit**

An introduction to the craft of playwriting, through in-class writing exercise and the study of established playtexts.

**TH 288 Introduction to Directing 1 Credit**

Students investigate the craft of directing through in-class exercises, staging and working with performers, and attending Cornish productions.

**TH 297 Group Study 2.00 - 3.00 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 Chair and structured by clearly defined criteria 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 298 Independent Study 1.00 - 4.00 Credits**

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

**TH 301 Clown 2 Credits**

Theater/Original Works students explore the nature and creative possibilities of a personal clown while continuing the physical training. 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.

**TH 302 Clown 2 Credits**

The second semester continues the exploration of creative possibilities of personal clown. 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 in the spring as part of the Original Works O!FEST.

**TH 305 Physical Technique V 2 Credits**

TH 305 explores the theatrical magnitude of the unadorned, vividly present performer. Through a series of physical techniques ranging from Suzuki Method, Ki Testing and Laban, this practice invites performers to explore their most efficient, powerful, quick, resilient, and coordinated selves, while expanding their imaginations and harnessing a palpable sense of readiness, all with the aim of deepening live performance.

**TH 306 Physical Technique VI 2 Credits**

TH 306 continues to investigate the methodology of Tadashi Suzuki, Laban and Ki, incorporating practice in tight-rope, Lucid Body technique, and Shogo Ohta's Slow Tempo. Our work will seek to aid the performer in communicating detailed intention with the entire instrument, allowing for a receptive and dynamic presence on stage. The course culminates in a performance in slow motion hyper-realism.

**TH 311 Acting Workshop I 3 Credits**

Students develop the tools for making deep, specific, personal connections to the essential human dilemmas that drive world theater. The work of the class clarifies 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 students address the following actor essentials: availability, action, reality of doing, personalization and justification, and inhabiting character organically and fully. Course covers work by the Greek dramatists (including adaptations by Luis Alfaro), Jose Rivera, and Shakespeare, among others.

**TH 312 Acting Workshop II 2 Credits**

Students develop the tools for making deep, specific, personal connections to the essential human dilemmas that drive world theater. The work of the class clarifies 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 students address the following actor essentials: availability, action, reality of doing, personalization and justification, and inhabiting character organically and fully. Course covers tests by Ibsen, Chekhov, and Alice Childress, among others.

**TH 321 Advanced Vocal Technique I 2 Credits**

The work of this class facilitates student development of expanded vocal range and power, and deeper understanding of heightened classical. Continuing work with the International Phonetic Alphabet will result in proficiency in several stage dialects. Memorization and performance of poetic text will be components of the class.

**TH 322 Advanced Vocal Technique II 2 Credits**

In the spring semester, students continue to expand vocal range and power, and apply that to heightened text. Exercises and projects continue the exploration of text in a variety of indoor and outdoor venues. Students will also experience working on mic in large stage venues, and apply the IPA to a range of stage dialects. The class also intersects with and provides coaching support for the 3rd year performance capstone projects.

**TH 333 Musical Theater Voice Instruction I 1 Credit**

Private Instruction fee applies. Students receive private singing instruction to develop embodied knowledge of healthy techniques for dramatic interpretation of character and intention through melody, pitch, phrasing and breath. Placement by assessment in the sophomore year.

**TH 334 Musical Theater Voice Instruction 1 Credit**

Private Instruction fee applies. Students receive private singing instruction to develop embodied knowledge of healthy techniques for dramatic interpretation of character and intention through melody, pitch, phrasing and breath. Placement by assessment in the sophomore year.

**TH 335 Private Vocal Instruction 3 Credits**

Private singing lessons focusing on the techniques of musicianship, breathing, placement and other performance skills necessary for proficiency in the contemporary musical theater.

**TH 336 Private Vocal Instruction 3 Credits**

Private singing lessons focusing on the techniques of musicianship, breathing, placement and other performance skills necessary for proficiency in the contemporary musical theater.

**TH 337 Ensemble Singing and Harmony 1 Credit**

This course allows students to work on ear training, harmony, breath and pitch, ensemble storytelling and group dynamics by singing ensemble works from the musical theater canon.

**TH 338 Musical Theater Audition Workshop 2 Credits**

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 Theater Dance III 2 Credits**

A continuation of dance studies specifically for musical theater, including learning examples of American musical theater choreography.

**TH 340 Theater Dance IV 2 Credits**

A continuation of dance studies specifically for musical theater, including learning examples of American musical theater choreography.

**TH 341 Rehearsal/Performance 1 Credit**

Rehearsal and performance in departmental productions under the guidance of faculty and guest directors. Students expand their interpretive skills in a variety of rehearsal and performance situations, ranging from fully produced mainstage productions to process-oriented developmental work.

**TH 342 Rehearsal/Performance 1 Credit**

Rehearsal and performance in departmental productions under the guidance of faculty and guest directors. Students expand their interpretive skills in a variety of rehearsal and performance situations, ranging from fully produced mainstage productions to process-oriented developmental work.

**TH 343 Rehearsal/Performance 2 Credits**

Rehearsal and performance in departmental productions under the guidance of faculty and guest directors. Students expand their interpretive skills in a variety of rehearsal and performance situations, ranging from fully produced mainstage productions to process-oriented developmental work.

**TH 344 Rehearsal/Performance 2 Credits**

Rehearsal and performance in departmental productions under the guidance of faculty and guest directors. Students expand their interpretive skills in a variety of rehearsal and performance situations, ranging from fully produced mainstage productions to process-oriented developmental work.

**TH 346 Rehearsal/Performance 3 Credits**

Rehearsal and performance in departmental productions under the guidance of faculty and guest directors. Students expand their interpretive skills in a variety of rehearsal and performance situations, ranging from fully produced mainstage productions to process-oriented developmental work.

**TH 349 Rehearsal/Performance 2 Credits**

This class provides College Elective credits for students in other departments who participate in Theatre Department productions. For instance if a Music student composes or performs in a Theater Department production, or a Dance student contributes choreography, they may receive College Elective credit for that work.

**TH 350 Rehearsal/Performance 2 Credits**

This class provides College Elective credits for students in other departments who participate in Theatre Department productions. For instance if a Music student composes or performs in a Theater Department production, or a Dance student contributes choreography, they may receive College Elective credit for that work.

**TH 352 Generative Theater Project II 2 Credits**

Third Year Original Works students write, direct and perform in the annual O!FEST, which features a series of 10-minute plays presented in repertory with a program of original clown routines. Material is generated in TH 381-382 Original Works II and TH 301-302 Clown. Designated performance skills faculty will support the students during the process through scheduled tutorials and group coaching activities. TH 352 represents the capstone project of a series of Third Year courses that include TH 301-302, TH 311-312, TH 321-322, and TH 381-382.

**TH 354 Classical Performance Project 2 Credits**

Students will audition for, rehearse and perform a play that features heightened poetic text in the Spring semester of the Third Year. Designated performance skills faculty will support the students during the process through scheduled tutorials and group coaching activities. TH 354 represents the capstone project of a series of Third Year courses that include TH 305-306 II-IV, TH 311-312, TH 321-322 and TH 371.



**TH 356 Musical Theater Project II 2 Credits**

Students will audition for, rehearse and perform a production of a theatrical musical in the Spring semester. Designated performance skills faculty will support the students during the process through scheduled tutorials and group coaching activities. TH 356 represents the capstone project of a series of Third Year courses that include TH311-312, TH 321-322, TH 333-334 and TH 339-340.

**TH 361 Modern Theater History & Theory 3 Credits**

Students explore the historical context of modern dramatic literature through a range of plays and writing about performance, informed by critical theory and using semiotics as an analytical tool. Through multiple and varied critical approaches, students analyze how plays are constructed, what structure might reveal about society, and how society and community reflect the writing. The course includes discussion, reading, formal critical writing, research and oral presentation.

**TH 367 Musical Theater History & Analysis 3 Credits**

This class explores the evolution of modern musical theater. By examining musical theater from multiple contextual perspectives students develop a foundational working knowledge of its elements, forms and genres.

**TH 371 Acting Classical Texts I 2 Credits**

This course emphasizes truthful, specific and moment-to-moment embodiment of classical text, specifically Shakespeare. Students' course work in voice, speech and physical technique are an integral part of the class, helping to get the text into the mouth and body. Analysis of the form and structure of Shakespeare's writing aims to free the imaginative response to the word. Through exercises, improvisations and rehearsals, the class provides the opportunity to explore the extremes of human behavior and craft dynamic characters, while building skills to approach challenging texts with confidence.

**TH 372 Acting Classical Texts II 2 Credits**

This course continues the analysis and technical skills development begun in Fall semester through work on Restoration, late eighteenth century, and other texts. Emphasis is placed on a thorough understanding of the world of the plays while finding a personal, contemporary approach to performance.

**TH 381 Original Works I 2 Credits**

Students investigate the meaning and process of generating original works for the stage through the disciplines of playwriting, directing, solo performance, and ensemble creation. Admission by audition for the Theater/Original Works concentration.

**TH 386 Original Works Playwriting II 2 Credits**

This second semester of a year-long course allows student playwrights to develop new approaches to generating a playscript, and to explore collaboration with other artists in the new play development process. TH 386 culminates in a formal public staged reading of new works generated during the class.

**TH 388 Original Works Directing II 2 Credits**

This second semester of a year-long course explores the role of the director, both as interpretive and generative artist. The primary aim of the course is to provide a fundamental understanding of the role and working methodologies of the director.

**TH 398 Independent Study 1.00 - 4.00 Credits**

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

**TH 401 Stage Combat 2 Credits**

Both an acting and a physical technique course, this class explores character movement in the context of a specific physical form: stage combat (armed and unarmed), including rapier, dagger, and broadsword. Performers develop greater specificity of movement, clarity of physical choices, and balance of one's own energy with that of a partner.

**TH 402 Stage Combat 2 Credits**

Both an acting and a physical technique course, this class explores character movement in the context of a specific physical form: stage combat (armed and unarmed), including rapier, dagger, and broadsword. Performers develop greater 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 411 Advanced Acting Workshop 3 Credits**

Through intensive scene work, students focus on exploration of mystery, ambiguity, and subtext using and synthesizing all techniques taught in the curriculum. Texts include plays by Beckett, Pinter and Fomes.

**TH 416 Acting & Auditioning for the Camera 2 Credits**

This class gives students a practical introduction to the art and craft of performing on camera. Areas covered include self-assessing prospective casting potential, applying text analysis to film scripts, shaping performance for the camera, dramatic and commercial audition techniques and preparation, and development of a promotional reel. This course will also explore the business aspects of pursuing an on-camera acting career.

**TH 417 Solo Performance I 2 Credits**

This class allows students to create a self-generated performance piece while studying the history and development of contemporary solo performance. The class culminates in a public showing of short works at the end of the semester.

**TH 422 Voiceover & Commercial Voice Skills 2 Credits**

This class introduces students to the profession of commercial voiceover work through exercises, field trips, and hours of practical experience with a wide array of material. The course covers self-marketing, unions, analysis, vocal care, contracts, and etiquette. Students learn control and application of voice in this specific medium, while working towards a critical understanding of the requirements of the copy, mastery of the microphone and the clock, and appropriate professional protocol. Particular attention is given to highlighting the student's personal style and sound. The course results in a short demo reel which can be used in self-marketing.

**TH 424 Special Topics in Musical Theater 2 Credits**

Exploration of different aspects of musical theater, including new work development, specialized dance or singing courses, etc. Changes year-to-year.

**TH 431 Musical Theater Dance Styles 2 Credits**

This course continues the study of varying styles and genres of theater dance using foundational choreography from the American musical theater. Students will hone the skills necessary for performing with expressiveness, specificity and dynamism, and develop their partnering capabilities by learning and performing styles of ballroom dance. Focus will be on development of dramatic action, character and stakes through dance.

**TH 432 Musical Theater Dance Styles II 2 Credits**

This course continues the study of styles and genres of theater dance using foundational choreography from the American musical theater. Students will hone the skills necessary for performing with expressiveness, specificity and dynamism, and develop their partnering capabilities by learning and performing styles of ballroom dance. Focus will be on development of dramatic action, character and stakes through dance.

**TH 433 Musical Theater Voice Instruction 1 Credit**

Private Instruction fee applies. Students receive private singing instruction to further develop embodied knowledge of musical theater styles and expanded repertoire, and practice healthy techniques for dramatic interpretation of character and intention through melody, pitch, phrasing and breath. Placement by assessment in the sophomore year.

**TH 434 Musical Theater Vocal Instruction 1 Credit**

Private Instruction fee applies. Students receive private singing instruction to further develop embodied knowledge of musical theater styles and expanded repertoire, and practice healthy techniques for dramatic interpretation of character and intention through melody, pitch, phrasing and breath. Placement by assessment in the sophomore year.

**TH 435 Private Vocal Instruction 3 Credits**

Private singing lessons focusing on the techniques of musicianship, breathing, placement and other performance skills necessary for proficiency in the contemporary musical theater.

**TH 436 Private Vocal Instruction 3 Credits**

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**

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; and active participation in discussions of colleagues' in-class work.

**TH 438 Neo-Burlesque: Theory & Performance 2 Credits**

This elective class explores the theatrical genres of Neo-Burlesque and Cabaret as forms of solo performance and dramatic storytelling. Students study the evolution of the art form, modern examples of Neo-Burlesque, and fair business practices for today's cabaret performer. They develop a character persona and generate a solo piece, along with the necessary performance skills that are unique to the genre of burlesque, including 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 Cabaret 2 Credits**

Students 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**

Students expand their interpretive skills in a variety of rehearsal and performance situations, ranging from fully produced mainstage productions to process-oriented developmental work.

**TH 442 Rehearsal/Performance 1 Credit**

Rehearsal and performance in departmental productions under the guidance of faculty and guest directors. Students expand their interpretive skills in a variety of rehearsal and performance situations, ranging from fully produced mainstage productions to process-oriented developmental work.

**TH 443 Rehearsal/Performance 2 Credits**

Rehearsal and performance in departmental productions under the guidance of faculty and guest directors. Students expand their interpretive skills in a variety of rehearsal and performance situations, ranging from fully produced mainstage productions to process-oriented developmental work.

**TH 444 Rehearsal/Performance 2 Credits**

Rehearsal and performance in departmental productions under the guidance of faculty and guest directors. Students expand their interpretive skills in a variety of rehearsal and performance situations, ranging from fully produced mainstage productions to process-oriented developmental work.

**TH 451 Audition Techniques 2 Credits**

Students will acquire practical techniques to select, prepare, and perform spoken audition pieces, musical and dance auditions, and commercial auditions. Students will develop effective skills for cold reading and professional etiquette, as well as professional resumes, headshots and recorded digital auditions.

**TH 453 Musical Theater Audition II 2 Credits**

Students will acquire practical techniques to select, prepare and perform audition pieces, musical and dance auditions, and commercial auditions. The course covers cold readings, resumes, headshots and professional etiquette. Guest choreographers will be brought in to run dance auditions.

**TH 457 Internship 1.00 - 6.00 Credits**

Students participate in a project with a professional theater company. This can include rehearsal and performance, assistant directing, literary management or arts administration. Theater faculty members are assigned as advisors. By audition or arrangement with the partner organization, and permission of Theater Department faculty.

**TH 458 Internship 1.00 - 6.00 Credits**

Students participate in a project with a professional theater company. This can include rehearsal and performance, assistant directing, literary management or arts administration. Theater faculty members are assigned as advisors. By audition or arrangement with the partner organization, and permission of Theater Department faculty.

**TH 462 ST: Theater History, Lit and Theory 3 Credits**

A rotating class covering a variety of topics in Theater History, Dramatic Literature and Dramatic Theory.

**TH 465 Teaching Assistantship 2 Credits**

Students work in class as a teaching assistant alongside a Cornish Theater instructor. The course provides an opportunity for students to acquire the means and methods to translate what they have learned about performing to teaching, through hands-on experience working alongside faculty in first and second year classes.

**Prerequisite:** Obtain permission from supervising faculty member before contacting department chair.



**TH 466 Teaching Assistantship 2 Credits**

Students work in class as a teaching assistant alongside a Cornish Theater instructor. The course provides an opportunity for students to acquire the means and methods to translate what they have learned about performing to teaching, through hands-on experience working alongside faculty in first and second year classes.

**Prerequisite:** Obtain permission from supervising faculty member before contacting department chair.

**TH 471 Senior Seminar 1 Credit**

Senior Seminar will cover a range of topics including preparations for Senior Thesis Project or Internship, 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**

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**

The course facilitates awareness and implementation of the practical considerations and effective business practices useful in building a career in the theater. Students create a sensible and actionable business plan, as well as develop the habits and skills necessary to pursue work, initiate and maintain creative relationships, market one's skills, and establish a sustainable career.

**TH 483 Playwriting: The Full Length Play 2 Credits**

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**

Continue to explore diverse playwriting techniques and write one or more original scripts.

**TH 487 Directing Laboratory 2 Credits**

Students apply the vocabulary and analytical skills essential to the work of the director, with particular focus on staging and working with actors.

**TH 497 Group Study 2.00 - 3.00 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.

**TH 498 Independent Study 1.00 - 4.00 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.



# VISUAL ARTS FOUNDATIONS PROGRAM

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## Visual Arts

The structure of the Art, Design, Film, and Interior Architecture programs removes barriers between these specialized areas by giving students a shared studio experience across all disciplines. In this first year Foundations Program, students work across print, sculpture, moving image, drawing, photography, animation, painting, sound, performance, writing, and digital tools. Students have access to a consistent studio base as well as a range of resource lab facilities that support these diverse processes and expanded practices.

## Program Description

The Foundations Program will introduce the student to contemporary ideas and issues within the disciplines of art, design, film and interior architecture.

Full-time student-centered studio spaces and open access to equipment and resources facilitate the student with an opportunity to develop their work to their full potential.

As students work across drawing, painting, film, digital tools, printmaking, sculpture, photography, etc., they simultaneously engage with broader intellectual subjects, informed by the humanities and sciences and critical and contextual studies. In doing so, they develop an informed cultural and social perspective that supports their studio practice.

All students entering the Foundations Program are required to have a laptop with the appropriate software. Please refer to the Cornish website for the most current systems requirements.

Learning Outcomes for the Shared Foundations courses:

- Explore a variety of disciplinary approaches appropriate to Design, Art, Film and Interior Architecture.
- Engage and describe historical and theoretical contexts of visual practice (C+CS) and relate studio work to the humanities and sciences (HS) through integrated course work where appropriate.
- Display conceptual rigor and researched making, strengthen cultural literacy and world citizenship, recognize the reality of varied and diverse hierarchies of value.
- Grow skills and competence in verbal communication of intent, reflection, and analysis, both written and spoken.
- Display the ability to use basic tools and follow fundamental practices including, but not limited to: drawing, three-dimensional building, photography, design software, typographic skills, color theory, and moving image.
- Participate in learning various critique strategies for responding to design work, and give and receive valuable and constructive feedback in response to work created by self and others.

## Unit Descriptions

### **FN 123 Interdisciplinary Studio I 6 Credits**

FN123-124 is taught by Studio faculty who work collaboratively across disciplines representing the broad domains of Art, Design, Film and Interior Architecture. Students work within a studio cohort, and each project will draw on the instructors' disciplinary expertise in relationship to conceptual themes. Students will be immersed in a dynamic experience, whereby existing assumptions about discipline, media, and methodology will be investigated, guiding the development of their studio practice through a diverse range of options and ideas. Learning outcomes include applied skills (practical and technical), cognitive skills (problem solving and critical analysis), communication skills, digital literacy, agency and collaboration.

### **FN 124 Interdisciplinary Studio II 6 Credits**

FN123-124 is taught by Studio faculty who work collaboratively across disciplines representing the broad domains of Art, Design, Film and Interior Architecture. Students work within a studio cohort, and each project will draw on the instructors' disciplinary expertise in relationship to conceptual themes. Students will be immersed in a dynamic experience, whereby existing assumptions about discipline, media, and methodology will be investigated, guiding the development of their studio practice through a diverse range of options and ideas. Learning outcomes include applied skills (practical and technical), cognitive skills (problem solving and critical analysis), communication skills, digital literacy, agency and collaboration.

### **FN 133 Critical & Contextual Studies I 3 Credits**

FN133-134 are taught through a 15-week semester. Drawing on their disciplinary expertise in relationship to the module themes, Critical and Contextual studies faculty introduce students to the knowledge, concepts, and related discourses that contextually inform artistic practice as well as the production and analysis of visual culture. Students are supported in the process of knowledge acquisition and creation through research, lectures and writing.

### **FN 134 Critical & Contextual Studies II 3 Credits**

FN133-134 are taught through a 15-week semester. Drawing on their disciplinary expertise in relationship to the module themes, Critical and Contextual studies faculty introduce students to the knowledge, concepts, and related discourses that contextually inform artistic practice as well as the production and analysis of visual culture. Students are supported in the process of knowledge acquisition and creation through research, lectures and writing.

## Foundations

**Gala Bent** *Director of Foundation Program*

**MFA** University at Buffalo, SUNY

**BFA** Ball State University

**Susan Boye** *Professor*

**MFA** Washington State University

**BA** Washington State University

**Erin Elyse Burns** *Assistant Professor*

**MFA** University of Washington

**BFA** University of Nevada

**Gayle Clemans** *Associate Professor*

**PhD** University of Washington

**MA** University of Washington

**Craig Downing** *Instructor*

**MS** University of North Texas

**BA** University of Texas at Austin

**Lane Eagles** *Instructor*

**PhD Candidate** University of Washington

**MA** University of Washington

**Elissa Favero** *Instructor*

**MA** University of Washington

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# COURSES A-Z

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## A

- Art (AR) (p. 94)

## D

- Dance (DA) (p. 98)
- Design (DE) (p. 102)

## F

- Film (FM) (p. 106)
- Foundations (FN) (p. 109)

## H

- Humanities & Sciences (HS) (p. 109)

## I

- InterArts (IA) (p. 111)
- Interior Architecture (IN) (p. 112)

## M

- Music (MU) (p. 115)

## P

- Performance Production (PP) (p. 122)

## T

- Theater (TH) (p. 125)

## Art (AR)

### AR 111 SE: Drawing 3 Credits

Foundations Media Labs are 15-week studio courses that introduce students to the basic visual language of a specific media or genre, focusing on skill building and an investigation of the formal elements and principles, in combination with appropriate concepts and theories. Students develop work specific to the materials and lab chosen. The course consists of lecture, discussion, practical demos, studio practice and research. Ongoing formative review takes place in group/individual tutorials, work in progress reviews, seminars, and critiques. A span of subjects is offered— six in the Fall, six in the Spring.

### AR 112 SE: Drawing 3 Credits

Foundations Media Labs are 15-week studio courses that introduce students to the basic visual language of a specific media or genre, focusing on skill building and an investigation of the formal elements and principles, in combination with appropriate concepts and theories. Students develop work specific to the materials and lab chosen. The course consists of lecture, discussion, practical demos, studio practice and research. Ongoing formative review takes place in group/individual tutorials, work in progress reviews, seminars, and critiques. A span of subjects is offered— six in the Fall, six in the Spring.

### AR 121 SE: Paint 3 Credits

Foundations Media Labs are 15-week studio courses that introduce students to the basic visual language of a specific media or genre, focusing on skill building and an investigation of the formal elements and principles, in combination with appropriate concepts and theories. Students develop work specific to the materials and lab chosen. The course consists of lecture, discussion, practical demos, studio practice and research. Ongoing formative review takes place in group/individual tutorials, work in progress reviews, seminars, and critiques. A span of subjects is offered— six in the Fall, six in the Spring.

### AR 122 SE: Paint 3 Credits

Foundations Media Labs are 15-week studio courses that introduce students to the basic visual language of a specific media or genre, focusing on skill building and an investigation of the formal elements and principles, in combination with appropriate concepts and theories. Students develop work specific to the materials and lab chosen. The course consists of lecture, discussion, practical demos, studio practice and research. Ongoing formative review takes place in group/individual tutorials, work in progress reviews, seminars, and critiques. A span of subjects is offered— six in the Fall, six in the Spring.

### AR 132 SE: Sculpture 3 Credits

Foundations Media Labs are 15-week studio courses that introduce students to the basic visual language of a specific media or genre, focusing on skill building and an investigation of the formal elements and principles, in combination with appropriate concepts and theories. Students develop work specific to the materials and lab chosen. The course consists of lecture, discussion, practical demos, studio practice and research. Ongoing formative review takes place in group/individual tutorials, work in progress reviews, seminars, and critiques. A span of subjects is offered— six in the Fall, six in the Spring.

### AR 171 SE: Photography 3 Credits

Foundations Media Labs are 15-week studio courses that introduce students to the basic visual language of a specific media or genre, focusing on skill building and an investigation of the formal elements and principles, in combination with appropriate concepts and theories. Students develop work specific to the materials and lab chosen. The course consists of lecture, discussion, practical demos, studio practice and research. Ongoing formative review takes place in group/individual tutorials, work in progress reviews, seminars, and critiques. A span of subjects is offered— six in the Fall, six in the Spring.

### AR 172 SE: Photography 3 Credits

Foundations Media Labs are 15-week studio courses that introduce students to the basic visual language of a specific media or genre, focusing on skill building and an investigation of the formal elements and principles, in combination with appropriate concepts and theories. Students develop work specific to the materials and lab chosen. The course consists of lecture, discussion, practical demos, studio practice and research. Ongoing formative review takes place in group/individual tutorials, work in progress reviews, seminars, and critiques. A span of subjects is offered— six in the Fall, six in the Spring.



**AR 221 Paint: Individual Project 3 Credits**

This 15 week class is a place to develop and refine skills and techniques in support of personal project work. Much of the work in Media Lab is separate, but connected to, your personal practice. Throughout the semester, students are responsible for their own content, but are expected to leverage assigned exercises in support of an individual project. Junior projects must be agreed upon in conversation with faculty to determine how class time can best support individual student practice. Class time and homework will focus largely on observational painting, project development strategies, and independent work. The class format consists of lecture, discussion, practical demos, studio practice and research.

**AR 223 Integrative Studio I 3 Credits**

What are the concerns that drive your creative practice? This hybrid studio explores the larger concepts that surround studio practice and encourages students to make connections across disciplines. It provides you with a learning community that offers concentrated faculty mentoring, peer formative review, and interdisciplinary strategies that support the development of your individual practice as artists and scholars. In this 15 week class you will move through a sequence of modules, each one exploring themes from Contemporary Art Practices that is loosely shared across your visual arts, humanities & science, and critical & contextual studies classes. An exchange of thinking through making, and making through thinking, provides a dynamic platform from which to develop contextually informed work and a situated practice. Week 14 is a CrossCut Week in the Art Department, when we host cross year group critiques, presentations, exhibitions and special events. This course supports work in all visual arts media.

**AR 224 Integrative Studio II 3 Credits**

What are the concerns that drive your creative practice? This hybrid studio explores the larger concepts that surround studio practice and encourages students to make connections across disciplines. It provides you with a learning community that offers concentrated faculty mentoring, peer formative review, and interdisciplinary strategies that support the development of your individual practice as artists and scholars. In this 15 week class you will move through a sequence of three modules, each one exploring a theme that is shared across your visual arts, humanities & science, and critical & contextual studies classes. The exchange of thinking through making, and making through thinking, provides a dynamic platform from which to develop contextually informed work and a situated practice. Week 10 is a CrossCut Week in the Art Department, when we host cross year group critiques, presentations, exhibitions and special events. This course supports work in all visual arts media.

**AR 225 ST: Media Lab I 3 Credits**

This 15 week course will investigate numerous techniques and strategies for students interested in contemporary approaches to sculpture. We will explore various processes including wood fabrication, metalworking, assemblage, mold making, and installation. Prompts for each project will guide students through their exploration of narrative, utility, symbiosis, and mimesis. This course is structured around demonstrations of technique, the unconstrained making of objects & images, relevant readings / discussions, as well as individual & group critiques.

**AR 226 ST: Media Lab II 3 Credits**

Media Lab II is a 15 week studio unit that introduces students to the basic visual language of a specific media or genre, focusing on skill building and an investigation of the formal elements and principles, in combination with appropriate concepts and theories. Students will develop work specific to the media focus. The course consists of lecture, discussion, practical demos, studio practice and research. Ongoing formative review takes place in group/individual tutorials, work in progress reviews, seminars, and critiques. Ongoing formative review takes place in group/individual tutorials, work in progress reviews, seminars, and critiques.

**AR 231 Sculpture: Digi vs. Trad 3 Credits**

This hands-on course will explore how non-object based art forms (film, literature, music, etc.) can function as a point of departure for exploring sculptural concepts and forms within the context of contemporary art. Students will begin to generate their own prompts for creating work based on their research and with the guidance of the instructor. We will expand our understanding of fabrication techniques through demonstrations of traditional and digital methods of production in wood, metal, and plastic, including 3D printing, laser cutting, Arduino, as well as working with found and nontraditional materials. This course will be structured around relevant readings, discussions, student proposals, as well as individual & group critiques.

**AR 233 Critical + Contextual: Global Art 3 Credits**

AR233 is a 15-week co-curricular course taught through a sequence that is loosely integrated with the content of 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 in developing the ability to research and understand art practices within a contemporary and historical cultural context. This unit will also enable students to develop verbal, written, and presentation skills.

**AR 234 Critical & Contextual: Contemp Art 3 Credits**

AR234 is a 15-week course that traces Contemporary Art History, defined here as Post-World War II to the present. Students will engage in interpreting art, art movements, and exhibitions and will relate prevalent histories, theories, and practices to their own creative interests. Students will develop their skills in analysis, research, and communication and will apply those skills in their participation in lectures, seminars, museum/gallery visits, writing projects, and presentations.

**AR 251 Print: Explore Process 3 Credits**

Building on basic printmaking techniques including etching and aquatint on copper plate, lithography on aluminum plate, and drypoint on illustration board, students are offered the option to work with processes such as vitreography, silkscreen, and sugar lift. Following week 10, students will generate an edition working with the process of their choosing, as well as creating a separate edition for a print exchange. The class format consists of lecture, discussion, practical demos, studio practice and research. Ongoing formative review takes place in group/individual tutorials, work in progress reviews, and critiques.

**AR 271 Photo: Something + Nothing 3 Credits**

Much of our understanding of the world, from geography to online shopping, instruction manuals to 20th century history, is understood through photographic images. There is no single art medium more prevalent in contemporary mass culture. We are awash in photographs, constant consumers of images. This is a 15-week course that builds upon previous experience in photography, challenging students to refine their existing skills in both analog and digital photography. Juniors are expected to develop self-directed projects that continue their practice, while experimenting with interdisciplinary approaches to photography, exploring concepts & theories related to the medium, learning new techniques in large format printing, printing on alternative substrates, and utilizing photography-based installation.

**AR 321 Paint: Individual Project 3 Credits**

This 15-week class is a place to develop and refine skills and techniques in support of personal project work. Much of the work in Media Lab is separate, but connected to, your personal practice. Throughout the semester, students are responsible for their own content, but are expected to leverage assigned exercises in support of an individual project. Junior projects must be agreed upon in conversation with faculty to determine how class time can best support individual student practice. Class time and homework will focus largely on observational painting, project development strategies, and independent work. The class format consists of lecture, discussion, practical demos, studio practice and research.

**AR 323 Inquiry + Practice I 3 Credits**

This 15-week course focuses on the development of a students' creative practice within a community of artists. This course will direct your practice towards a selection and presentation of work for the Platforms of Exchange, the Junior-Senior group exhibitions, the theme of which will be decided by you and your peers. Other aspects of the course are focused on identifying and developing a personal practice through your research in Media Labs and other venues. Students will develop analytical, reflective, and expansive forms of writing to inform and stretch their studio practice. Class time will consist of lectures, seminars, presentations, studio work, creating a digital portfolio of your work and faculty-guided studio visits. This course supports work in all visual arts media.

**AR 324 Inquiry + Practice II 3 Credits**

AR324 is a 15-week course that continues the development of a students' emergent creative practice within a community of artists. This course consists of lecture, discussion, professional practice, hybrid studio, studio practice and research. Art faculty work collaboratively to support each student in developing an ongoing program of self-directed work through written proposals and visual presentations, that 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 325 ST: Media Lab II 3 Credits**

Media Lab II is a 15 week studio course that introduces students to the basic visual language of a specific media or genre, focusing on skill building and an investigation of the formal elements and principles, in combination with appropriate concepts and theories. Students will develop work specific to the media focus. The course consists of lecture, discussion, practical demos, studio practice and research. Ongoing formative review takes place in group/individual tutorials, work in progress reviews, seminars, and critiques.

**AR 326 ST: Media Lab II 3 Credits**

Media Lab II is a 15 week studio course that further develops the students exploration of of a specific media or genre, focusing on more advanced skill building in combination with an investigation of the formal elements and principles, in combination with appropriate concepts and theories. Students will develop work specific to the media focus. The course consists of lecture, discussion, practical demos, studio practice and research. Ongoing formative review takes place in group/individual tutorials, work in progress reviews, seminars, and critiques.

**AR 331 Sculpture: Digi vs. Trad 3 Credits**

This hands-on course will explore how non-object based art forms (film, literature, music, etc.) can function as a point of departure for exploring sculptural concepts and forms within the context of contemporary art. Students will begin to generate their own prompts for creating work based on their research and with the guidance of the instructor. We will expand our understanding of fabrication techniques through demonstrations of traditional and digital methods of production in wood, metal, and plastic, including 3D printing, laser cutting, Arduino, as well as working with found and nontraditional materials. This course will be structured around relevant readings, discussions, student proposals, as well as individual & group critiques.

**AR 334 C+CS: Theory + Practice 3 Credits**

AR334 is a 15-week course that explores what a theory is, what "Theory" means, and which particular theories are prevalent in contemporary art practice (and why). Students will identify how theory opens up opportunities for critical thinking and creativity and will engage with theories that are applicable to their own practices. Students will augment their knowledge of contemporary, global, and historical art practices and will explore those contexts in relation to their own practices. Skill-building in research, analysis, contextualization, and communication will prepare students for the written thesis the following semester.

**AR 351 Print: Explore Process 3 Credits**

Building on basic printmaking techniques including etching and aquatint on copper plate, lithography on aluminum plate, and drypoint on illustration board, students are offered the option to work with processes such as vitreography, silkscreen, and sugar lift. Following week 10, students will generate an edition working with the process of their choosing, as well as creating a separate edition for a print exchange. The class format consists of lecture, discussion, practical demos, studio practice and research. Ongoing formative review takes place in group/individual tutorials, work in progress reviews, and critiques.

**AR 371 Photo: Something + Nothing 3 Credits**

Much of our understanding of the world, from geography to online shopping, instruction manuals to 20th century history, is understood through photographic images. There is no single art medium more prevalent in contemporary mass culture. We are awash in photographs, constant consumers of images. This is a 15-week course that builds upon previous experience in photography, challenging students to refine their existing skills in both analog and digital photography. Juniors are expected to develop self-directed projects that continue their practice, while experimenting with interdisciplinary approaches to photography, exploring concepts & theories related to the medium, learning new techniques in large format printing, printing on alternative substrates, and utilizing photography-based installation.

**AR 398 Independent Study 1.00 - 4.00 Credits**

Focuses on a special project of the student's choice and design that is unavailable within the regular curriculum. Junior standing and permission from Department Chair required. Credits vary between 1 and 4.

**AR 413 Works in Progress 3 Credits**

Critique sessions have been described as resting points along a continuum - a place to take pause, absorb thoughtful critical feedback, and possibly re-evaluate direction, but most certainly to reconsider goals and objectives, as you refocus, reboot and refresh for continued development within your personal practice. In this 15-week course students will install current works in progress for class review. There is no one correct way for evaluating art, yet several contemporary strategies/methodologies seem to overlap and connect. Drawing on these overlapping strategies "critique", in the context of this class, will give preference to process over product. This Senior Critique Intensive is peer led, taught by Art Faculty, and seeks outside Professional input. Every class will include a Visiting Critic, Curator, Gallerists, Writer, or Artist. Many on-going professional relationships are established during class discussions and the VIP Studio Visits following student presentations.

**AR 414 Curatorial & Installation Practices 3 Credits**

This 15-week course examines ideas and methods of contemporary curatorial and exhibition practices. From conceptualizing ideas for compelling exhibitions, selecting artists, and conducting studio visits; to editing, exploring reception theory, exhibition design, documentation and curatorial writing, students will gain experience about contemporary exhibition standards. In considering the exhibition as a container for the intersections of storytelling, history, philosophy, culture, community-building, and politics, we will read and discuss a broad array of authors, study curatorial styles from institutional to DIY and learn some practical exhibition-making skills such as labeling conventions, wall text and how to install and light a show. The course consists of lecture, discussion, technical demonstrations, on-site visits, personal research, and curatorial project work. Your final project will be a fully developed exhibition proposal for 5 artists of your choosing presented to the class.

**AR 418 Internship 1.00 - 3.00 Credits**

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 support to arts organizations, museums 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 in-class TA's for Art Department faculty. Department Authorization Required.

**AR 419 BFA Thesis Exhibition 3 Credits**

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 artists 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 421 Paint 2D Studio 3 Credits**

This is a 15-week class that supports independent studio research and practice. Through studio practice, artist's visits, group discussions, critiques and field trips, you'll integrate materials, skills and techniques to develop a personal and coherent body of work at an advanced level. Bi-weekly prompts are self-assigned in collaboration with faculty, aimed to challenge your working methods and range. You are expected to find creative ways to leverage each prompt to expand your toolbox and further explore your themes. Class time will be spent working in your studio. Additionally, each week will alternate between group critiques and meetings with professional artists. Meetings will consist of visits to artists' studios or exhibitions, with opportunities to speak directly with them about their work and practice. Readings are assigned as determined by your interests and influences. In a group cohort, you will refine a contextual understanding of the ideas and issues that inform your practice. Ongoing formative review takes place in both individual tutorials and work-in-progress reviews.

**AR 423 Research Studio I 3 Credits**

This is a 15-week course that focuses on initiating the launch of a students' emergent creative practice within a community of artists. This course consists of lecture, seminar, studio visits, studio work, exhibition and critique. Art faculty work collaboratively to support each student in developing a program of self-directed work through written proposals and visual presentations, including: identifying content/context, working methodologies, and expanding technical skills + documentation. Ongoing formative review takes place in both group and individual sessions. This course will be defined by methods of short and long-term approaches to studio work. Students will build their practice towards a selection and presentation of work for the Platforms of Exchange group exhibition. Your individual studio practice will be supported in a seminar format, reinforcing connections between your writing, personal research, and project work. Summative Reviews occur during CrossCut Critiques in Week 14.

**AR 424 Research Studio II 3 Credits**

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

**AR 425 Advanced Directed Media I 3 Credits**

Advanced Directed Media I is a 15 week course that supports independent studio research and practice. Working directly with faculty mentors, student integrate materials, skills and techniques to develop an individual and coherent body of work at an advanced level. Students will additionally formulate a contextual understanding of the relevant ideas and issues that inform their practice, and in relation to the discipline. The course consists of individual meetings with faculty. Ongoing formative review takes place in individual tutorials and work in progress reviews.

**AR 426 Advanced Directed Studies II 3 Credits**

Advanced Directed Studies II is a 15 week course that supports independent studio research and practice. Working directly with faculty mentors, students integrate materials, skills and techniques learned in previous units to develop an individual and coherent body of work at an advanced level. Students will additionally formulate a contextual understanding of the relevant ideas and issues that inform their practice, and in relation to the discipline. The course consists of individual meetings with faculty. Ongoing formative review takes place in individual tutorials and work in progress reviews.

**AR 431 SE: Sculpture 3 Credits**

This class will focus on self-guided work and conceptual explorations within the discourse of sculpture and digital media in the expanding field. Object making, installation, performance, digital works, and social practice will be explored through individual student research and practice. The course is designed for the self-directed advanced sculpture/digital-media art student. In-class work time for students pursuing digital directions consists of reviewing all aspects of image and sound acquisition, non-linear editing and post-production, encoding, transcoding and exporting. Advanced technical demonstrations of material fabrication, documentation strategies, and exhibition planning, will support the specialized needs of 3D students. The course is supplemented with relevant lectures, readings, and individual/group critique. All students will propose and execute individual projects with the support of the instructors. Emphasis is placed on the development of a personal artistic vision and the creation of a cohesive body of work contributing to the senior exhibition thesis.

**AR 433 Critical + Contextual: Thesis 3 Credits**

This is a 15-week course 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 work as a team to produce an immersive research and writing experience. Students will work with both informal and formal art-related genres, share research methods and challenges, and provide peer feedback on written drafts and presentations.

**AR 451 SE: Print 3 Credits**

Building on basic printmaking techniques including etching and aquatint on copper plate, lithography on aluminum plate, and drypoint on illustration board, students are offered the option to work with processes such as vitreography, silkscreen, and sugar lift. Following week 10, students will generate an edition working with the process of their choosing, as well as creating a separate edition for a print exchange. The class format consists of lecture, discussion, practical demos, studio practice and research. Ongoing formative review takes place in group/individual tutorials, work in progress reviews, and critiques.

**AR 471 Advanced Photo Projects 3 Credits**

This 15 week class is designed to support the evolution of students' personal practice as they continue to develop the ideas and media/techniques that will inform their work for the BFA thesis exhibition and beyond. Students will be expected to deepen their work + research, and to further refine image-making skills, while paying particular attention to questions of presentation format, and the relation to content and audience. Class time will be devoted to one-on-one tutorials, group demonstrations, lab time, on-going formative critique, and final summative review. Assignments, and readings, will be based upon students' interests and individual projects.

**AR 498 Independent Study 1.00 - 4.00 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.

## Dance (DA)

**DA 101 Ballet 2 Credits**

Intensive studio training in ballet technique. All ballet courses focus on anatomically sound technique with respect for individual's 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 102 Ballet 2 Credits**

Intensive studio training in ballet technique. All ballet courses focus on anatomically sound technique with respect for individual's 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 111 Contemporary Techniques 3 Credits**

Intensive studio training in Modern and/or Contemporary dance techniques. All Modern/Contemporary courses focus on anatomically sound technique with respect for individual's physical facility. Courses emphasize sound alignment, deep muscular core support, efficient movement mechanics, and use of weight, as well as movement quality and expressive phrasing. Class assignment is based on previous experience and progress.

**DA 112 Contemporary Techniques 3 Credits**

Intensive studio training in Modern and/or Contemporary dance techniques. All Modern/Contemporary courses focus on anatomically sound technique with respect for individual's physical facility. Courses emphasize sound alignment, deep muscular core support, efficient movement mechanics, and use of weight, as well as movement quality and expressive phrasing. Class assignment is based on previous experience and progress.

**DA 115 Movement Foundations 1 Credit**

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 course focuses on dynamic stabilization and mobility as technical and artistic goals.

**DA 131 Lighting Design for Dance 2 Credits**

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 1 Credit**

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 140 Pilates Mat 1 Credit**

In the Pilates Mat course, students will learn the fundamentals and proper technique of Pilates mat, focusing on body connections, breathing, alignment and awareness. They will learn to identify their own weaknesses and imbalances and work with them to restore healthier movement patterns. Students will study the movement philosophies of Joseph Pilates and the correct execution of those principles when applied to a variety of exercises and movements in a set Mat program, increase their core strength using both classic Pilates and Pilates-based exercises, increase their understanding of correct structural alignment for enhanced function, increase range of motion and flexibility in the body, specifically in the spine, legs, shoulders. This class is suitable for newcomers to Pilates, and for those who want to refine their knowledge, understanding and ability. Students will perform physical research through peer and instructor feedback as well as self-reflection and assessment. This is a studio course, and successful completion requires regular attendance and active participation in physical class exercises and in-class discussions. Students will be assessed on their participation, their execution of the required physical material, and their overall improvement in physical aspects of the course.

**DA 150 Creative Foundations 1 Credit**

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**

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 2 Credits**

Intensive studio training in ballet technique. All ballet courses focus on anatomically sound technique with respect for individual's 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 202 Ballet 2 Credits**

Intensive studio training in ballet technique. All ballet courses focus on anatomically sound technique with respect for individual's 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**

Western theatrical dance will be the launching point in an exploration of the many philosophies, events, people and issues that have influenced and shaped a range of dance cultures. Through multiple lenses (body, privilege, power, identity, race, class, gender, technology) we will examine and question the histories of European and North American ballet, modern, and post-modern dance techniques. Students will also have opportunities to investigate aspects of World Dance. Class format includes reading, writing, lecture, observation, research, discussion, and presentation. Note: This course can satisfy H&S elective requirements for non-major students.

**DA 206 Dance History 3 Credits**

Western theatrical dance will be the launching point in an exploration of the many philosophies, events, people and issues that have influenced and shaped a range of dance cultures. Through multiple lenses (body, privilege, power, identity, race, class, gender, technology) we will examine and question the histories of European and North American ballet, modern, and post-modern dance techniques. Students will also have opportunities to investigate aspects of World Dance. Class format includes reading, writing, lecture, observation, research, discussion, and presentation. Note: This course can satisfy H&S elective requirements for non-major students.

**DA 207 Pointe Technique 1 Credit**

Intermediate pointe work with emphasis on stability through correct alignment, strength, control, and accuracy. Minimum of two years prior training en pointe required.

**DA 208 Pointe Technique 1 Credit**

Intermediate pointe work with emphasis on stability through correct alignment, strength, control and accuracy. Minimum two years prior training en pointe required.

**DA 211 Contemporary Techniques 3 Credits**

Intensive studio training in Modern and/or Contemporary dance techniques. All Modern/Contemporary courses focus on anatomically sound technique with respect for individual's physical facility. Courses emphasize sound alignment, deep muscular core support, efficient movement mechanics, and use of weight, as well as movement quality and expressive phrasing. Class assignment is based on previous experience and progress.

**DA 212 Contemporary Techniques 3 Credits**

Intensive studio training in Modern and/or Contemporary dance techniques. All Modern/Contemporary courses focus on anatomically sound technique with respect for individual's physical facility. Courses emphasize sound alignment, deep muscular core support, efficient movement mechanics, and use of weight, as well as movement quality and expressive phrasing. Class assignment is based on previous experience and progress.

**DA 219 Human Musculoskeletal Anatomy 3 Credits**

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**

Strategies for performance enhancement and injury prevention that provide students with tools for self-care and professional longevity.

**DA 221 Repertory 1 Credit**

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 227 Special Techniques 1 Credit**

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 230 Introduction to Screendance 2 Credits**

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 240 Music Fundamentals 2 Credits**

Foundational studies in music for dancers. Students develop understanding of key concepts in music such as pitch, harmony, melody, rhythm and meter while expanding the terminology with which they can communicate with musicians for the purposes of collaboration on creative projects and in teaching. Additional consideration of the context in which music is created and its relationship to culture.

**DA 251 Compositional Practices 2 2 Credits**

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

**DA 252 Movement Analysis 2 Credits**

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

**DA 253 Contact Improvisation 2 Credits**

This course develops the fundamental physical and perceptual skills of contact improvisation: falling, rolling, giving and taking weight, moving efficiently in and out of the floor and communicating through touch. The course will provide warm-ups designed to facilitate supple, responsive bodies, exercises to refine technical skills, and opportunities to integrate learning in open duet dancing.

**DA 254 Improvisation Techniques 1 Credit**

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

**DA 298 Independent Study 1.00 - 4.00 Credits**

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

**DA 301 Ballet 2 Credits**

Intensive studio training in ballet technique. All ballet courses focus on anatomically sound technique with respect for individual's 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 302 Ballet 2 Credits**

Intensive studio training in ballet technique. All ballet courses focus on anatomically sound technique with respect for individual's 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 305 Modern Partnering 1 Credit**

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

**DA 306 Ballet Partnering Technique 1 Credit**

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

**DA 307 Pointe Technique 1 Credit**

Advanced pointe work with emphasis on strength, speed, and control.

**DA 308 Pointe Technique 1 Credit**

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

**DA 309 Jumps & Turns 1 Credit**

Drawing from ballet's tradition of demanding differing technical feats from male and female dancers, this course explores the development of strength and stability in turning and jumping. Students encounter ballet vocabulary and repertoire most usually performed by dancers who identify as male, and investigate how they incorporate that aesthetic into their own technique.

**DA 311 Contemporary Techniques 3 Credits**

Intensive studio training in Modern and/or Contemporary dance techniques. All Modern/Contemporary courses focus on anatomically sound technique with respect for individual's physical facility. Courses emphasize sound alignment, deep muscular core support, efficient movement mechanics, and use of weight, as well as movement quality and expressive phrasing. Class assignment is based on previous experience and progress.

**DA 312 Contemporary Techniques 3 Credits**

Intensive studio training in Modern and/or Contemporary dance techniques. All Modern/Contemporary courses focus on anatomically sound technique with respect for individual's physical facility. Courses emphasize sound alignment, deep muscular core support, efficient movement mechanics, and use of weight, as well as movement quality and expressive phrasing. Class assignment is based on previous experience and progress.

**DA 315 Somatic Movement Education 1 Credit**

This course interrogates the field of somatic movement education as applied to dance. Students will explore a brief history of this field and the common principles shared by all forms of somatic movement education. These concepts include but are not limited to: sensation-driven learning; specificity of initiation, follow through, and resolution of movement; focus on qualitative differences and subtle refinements. Concepts will be applied through exploration and experience of at least one specific somatic technique, such as Alexander Technique, the Feldenkrais Method®, Laban/Bartenieff Fundamentals, Body Mind Centering.



**DA 330 Digital Dance Directed Studies 3 Credits**

Students develop independent projects in screendance or other multimedia environments, receiving guidance and feedback on composition from peers and the course instructor. The course addresses elements of dance composition for film including, but not limited to, line of focus, spatial composition, and framing. Fulfills Advanced Studies requirement. Offered alternating years.

**DA 335 Writing About Dance 3 Credits**

This course will focus on developing the skills needed for writing about dance in multiple genres including essays, subjective self-observations, objective analytical observations, and artistic statements. Students will spend time during and outside of class generating drafts targeted to specific audiences and for various purposes. Fulfills Advanced Studies requirement. Offered alternating years.

**DA 340 Advanced Pilates Mat 1 Credit**

The Advanced Mat Course will provide the skills necessary for achieving a deeper engagement in the body and understanding of Pilates Mat exercises. Advancing the previous mat course, this course progresses to more advanced material and sequences, providing further options and challenges on the mat for highly conditioned students. Students will learn to focus exercises for different results, and be able to create a unique program for themselves to maintain maximum muscular balance and health. This class will challenge the practitioners' deepest core muscles, coordination, and endurance, as well as their understanding of the Pilates Principles of movement. Students will perform physical research through peer and instructor feedback as well as self-reflection and assessment. This is a studio course, and successful completion requires regular attendance and active participation in physical class exercises and in-class discussions. Students will be assessed on their participation, their execution of the required physical material, and their overall improvement in physical aspects of the course.

**DA 351 Compositional Practices 3 2 Credits**

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**

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. Fulfills Advanced Dance Studies requirement. Offered alternating years.

**DA 354 Advanced Improvisation 3 Credits**

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. Fulfills Advanced Dance Studies requirement. Offered alternating years.

**DA 361 Cornish Dance Theater 1.00 - 2.00 Credits**

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. Students may be cast in either one or two sections of this course and will receive credit accordingly.

**DA 362 Cornish Dance Theater 1.00 - 2.00 Credits**

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. Students may be cast in either one or two sections of this course and will receive credit accordingly.

**DA 380 Dance Teaching Practicum 1 Credit**

Dance teaching practicum provides Dance Majors with an opportunity to learn the fundamentals of dance teaching for children through observation, reflection, and participation in ballet classes for young people offered through Cornish Preparatory Dance Program. Acting as a teaching assistant to an experienced Prep Dance faculty member, students will develop practical skills in ballet pedagogy for young learners. At the same time they will begin to develop a conceptual framework for those skills through online learning activities.

**DA 391 New Moves: Performance 1 Credit**

Participation as a performer in annual New Moves student choreography concert.

**DA 393 New Moves: Choreography 1 Credit**

Participation as a choreographer in annual New Moves student choreography concert, advised by faculty and adjudicated by a professional from the Seattle dance community.

**Prerequisite:** DA 131 Lighting Design for Dance

**DA 394 Rehearsal/Performance Sr Project 1.00 - 2.00 Credits**

Participation in Dance BFA Concerts as a performer.

**DA 401 Ballet 2 Credits**

Intensive studio training in ballet technique. All ballet courses focus on anatomically sound technique with respect for individual's 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 402 Ballet 2 Credits**

Intensive studio training in ballet technique. 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 Contemporary Techniques 3 Credits**

Intensive studio training in Modern and/or Contemporary dance techniques. All Modern/Contemporary courses focus on anatomically sound technique with respect for individual's physical facility. Courses emphasize sound alignment, deep muscular core support, efficient movement mechanics, and use of weight, as well as movement quality and expressive phrasing. Class assignment is based on previous experience and progress.

**DA 412 Contemporary Techniques 3 Credits**

Intensive studio training in Modern and/or Contemporary dance techniques. All Modern/Contemporary courses focus on anatomically sound technique with respect for individual's physical facility. Courses emphasize sound alignment, deep muscular core support, efficient movement mechanics, and use of weight, as well as movement quality and expressive phrasing. Class assignment is based on previous experience and progress.

**DA 435 Dance Professional Practices 2 Credits**

Graduating seniors prepare for professional careers by researching career options and defining personal and artistic goals. Students learn to perform administrative tasks expected of dance professionals such as concert production, fundraising, production of resumes, and grant proposals.

**DA 436 Dance Professional Practices 2 Credits**

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**

Advanced independent work in choreography, performance, screendance, production, teaching, or other areas related to dance. Students undertaking work in performance are required to be enrolled in at least 3 credits of dance technique.

**DA 469 Dance Internship 1.00 - 3.00 Credits**

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**

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**

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. Fulfills Advanced Dance Studies requirement. Offered alternating years.

## Design (DE)

**DE 107 SE: Animation 3 Credits**

Foundations Media Labs are 15-week studio courses that introduce students to the basic visual language of a specific media or genre, focusing on skill building and an investigation of the formal elements and principles, in combination with appropriate concepts and theories. Students develop work specific to the materials and lab chosen. The course consists of lecture, discussion, practical demos, studio practice and research. Ongoing formative review takes place in group/individual tutorials, work in progress reviews, seminars, and critiques. A span of subjects is offered— six in the Fall, six in the Spring.

**DE 109 SE: Illustration 3 Credits**

Foundations Media Labs are 15-week studio courses that introduce students to the basic visual language of a specific media or genre, focusing on skill building and an investigation of the formal elements and principles, in combination with appropriate concepts and theories. Students develop work specific to the materials and lab chosen. The course consists of lecture, discussion, practical demos, studio practice and research. Ongoing formative review takes place in group/individual tutorials, work in progress reviews, seminars, and critiques. A span of subjects is offered— six in the Fall, six in the Spring.

**DE 112 Intro to Illustration & Animation 3 Credits**

This studio elective introduces you to the tools and workflows to make traditional and digital illustrations come alive with animation! Today's media ecosystems offer tremendous opportunities, blending both static and motion screen experiences through new technologies such as augmented reality. Students will learn the basics to create illustrations and animations that can be experienced through cutting-edge AR technologies.

**DE 114 Introduction to Printmaking 3 Credits**

This studio elective will cover the process, technique and history of the printmaking medium of lithography. Through a series of assignments, we will work with both black, white and color prints. Students will start with an experimental aluminum plate on which they try a variety of drawing materials while learning the basic processes of lithography. They will learn to work as a team when proofing and printing an edition. Monotype using the lithographic press will also be introduced. We will end the course with a two-color print where concerns specific to color printing will be covered.

**DE 221 Drawing + Color 3 Credits**

Drawing + Color is a project-based studio where students practice drawing as thinking and color as conveyer of meaning. With a focus on drawing as a tool for communicating ideas, students will explore ways of mark making that are relevant for designers, animators and illustrators. The principles of color theory are explored in context of messaging to an audience for a variety of specific purposes.

**DE 223 Systems 3 Credits**

DE 223 is a directed 15 week unit taught through three 5 week modules representing the major ecosystems areas of practice: UX design, Narrative Systems, Type and Illustration. Each 5 week module culminates in a project outcome that incorporates the specific workflows relevant to the module specific domain and unit theme. Students rotate through each ecosystem in order to establish a complete toolbox supporting innovative 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 app development are developed throughout the 15 week unit. Humanities & Sciences and Critical and Contextual Studies are integrated into the module themes. A process book documenting process and final project outcomes demonstrate subject knowledge.

**DE 224 Meta-Systems 3 Credits**

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, Typography and Illustration. These 5 week modules further develop the workflows and concepts introduced in DE 223. Each 5-week module culminates in a project outcome that incorporates appropriate concepts and skills relevant to a specific design ecosystem and unit theme. Students rotate through each module every 5 weeks in order to practice all three domains of design. Advanced digital skills relevant to image creation and processing, time based media, page layout and app development are developed through the 15 week unit. Humanities & 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 3 Credits**

DE 225 Digital Lab is a studio based course introducing students to current software for designers working in Tablet, Motion and Print media. Through in-class demonstrations, lectures, professional guests and projects students will learn the best practices in design production. Students rotate through three 5-week projects that coincide and support their core studio class DE 223.

**DE 226 Digital Lab 3 Credits**

Digital Lab is an advanced directed 15-week unit taught through three 5-week modules that continues the mastery of current digital tools of practice in UX Design, Narrative Systems and Type and Image. Each 5-week module culminates in a project outcome that demonstrates advanced concepts and skills relevant to the specific digital ecosystem. Students rotate through each module every 5 weeks in order to practice the digital tools relevant to all three areas of research in design.

**DE 233 The Western Design Canon 3 Credits**

DE233 establishes a critical and contextual underpinning for the work students are making in Studio. The class presents the contemporary "canon" of design history, focuses on the ways designers have constructed their pasts, and reviews how they endeavor to create their present identities while creating the role of design in the future. Students develop their understanding of historical and critical viewpoints through participation in lectures, seminars, made work, and visiting lecturers and workshop facilitators.

**DE 234 The Western Design Canon II 3 Credits**

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

**DE 298 Independent Study 1.00 - 4.00 Credits**

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

**DE 303 SE: Book Arts 3 Credits**

Students will learn a variety of hand bookbinding styles, with a strong emphasis placed on understanding materials, tools, and hand craft skills related to the creation of books in a variety of formats. Traditional and historic styles will be explored and expanded with modern technology, materials, and fabrication techniques. In addition, a variety of analog printing techniques, including letterpress, monoprint, and screen printing will be integrated into the class. Particular emphasis will be given to printing visual content that can be compiled into a book format. Current digital design technology will also be utilized; projects will be both individual and collaborative in nature.

**DE 304 SE: Poster Design 3 Credits**

We will explore the rich history of poster design and work in various mediums to create eye-catching, audience-engaging and conceptually intriguing work. Photocopied DIY flyers, screen printed gig posters and letterpress broadsides, among many other formats will be considered. This course will make you think strategically about communicating with an audience, and will refine your skills in typography, composition and hierarchy. You will be able to bring your own interests and skills to tailor the projects to fit your portfolio.

**DE 305 SE: Immersive Games 3 Credits**

Studio Electives are specialized topics relevant to designers. Through student surveys, topics are chosen that reflect student interests within current design practices. The Studio Electives are taught by industry professionals presenting current best practices. Students can choose which studio elective they wish to study each semester. Topics may include but are not limited to illustration, animation, VR, gaming, object design, app development, printmaking, book arts, graphic novels and many more.

**DE 306 SE: Immersive World Design 3 Credits**

In Immersive World Design students will develop concept drawings, character designs and environment renderings as the first stage in creating immersive world experiences. Students will learn how to create 3D models as well as animations incorporated into an interactive environment. The game engine Unreal will be used as the interactive platform that can be experienced through VR, on screen and the web. The focus is on the concerting and workflow of designing worlds and objects from sketch to final virtual walkthrough and engagement. Students will have the opportunity to participate in TRIPOD, the interdisciplinary digital humanities and design project.

**DE 307 SE: Animation 3 Credits**

Students will learn how to rig characters in After Effects with DUIK Bassel for use in a motion design context. The class will over walk cycles, facial rigs, acting through an animated character, and storytelling through JR Canest's 10 Principles of Motion Design.

**DE 308 SE: Product and Packaging 3 Credits**

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

**DE 309 SE: Illustration 3 Credits**

In today's diverse consumer market, illustration exists through many forms of expression breaking with traditional roles of the illustrator. The role and definition of the practice of illustration has expanded to new hybrids of creative activity. This course is focused on commercial illustration in advertising industry. Through a variety of projects, students will explore the translation, conceptualization, production and distribution of their visual ideas. A series of projects are designed to develop both story telling aspect of skill (communication) and also problem solving (concept) skill using illustration.

**DE 310 SE: Type and Motion 3 Credits**

This course will utilize After Effects to survey and play with various forms of experimental and traditional animation. From novices to know-it-alls, animators to filmmakers and those who are simply motion-curious, students will be introduced to stop-motion, cel, and video-based animation, just to name a few. With a focus on typography, you will then apply your newfound knowledge to animate poetry, music, film titles or whatever else begs to travel across a digital landscape—and of course, don't forget the special FX.

**DE 319 Professional Practices of Design 3 Credits**

Professional Practices is a co-taught seminar for juniors that 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 skills and knowledge and best practices of the design industry. This course orients the student in the world of design through studio visits, lectures and presentations by industry professionals. Outcomes include resume, website, social media marketing strategies, and investigations into opportunities based on personal career ambitions.

**DE 323 Immersive Studio 3 Credits**

DE 323 is a theme based and self directed studio course. Students Immerse themselves by choosing an area of focus to problem solve a given theme. Junior-level students are taught in a cohort-based studio as well as break out studios creating individual and collaborative projects. Students work with 3 core faculty representing the ecosystems of User Experience, Narrative Systems and Type and Illustration. Adjunct instructors provide 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. Exercises, lectures, industry partnerships, readings and final projects demonstrate learning outcomes. A process book documents student process.

**DE 324 Collaborative Studio 3 Credits**

DE 324 is taught through a 15-week semester of two modules including an industry partnership project and a self-authored project. Students work with leading industry partners in real world problem solving that reflect one or more of the major areas of practice: User Experience, Narrative Systems, Type and Illustration. Junior-level students are taught in cohort-based studios as well as break out teaching spaces and on-site visits creating individual and collaborative projects. Critical + Contextual studies are concurrent to studio practice and provide further context to projects. Exercises, readings, lectures, demonstrations, site visits, and final projects demonstrate learning outcomes.

**DE 325 Studio Electives 3 Credits**

Studio Electives are specialized topics relevant to designers. Through student surveys, topics are chosen that reflect student interests within current design practices. The Studio Electives are taught by industry professionals presenting current best practices. Students can choose which studio elective they wish to study each semester. Topics may include but are not limited to illustration, animation, VR, gaming, object design, app development, printmaking, book arts, graphic novels and many more.

**DE 326 Studio Electives 3 Credits**

Studio Electives are specialized topics relevant to designers. Through student surveys, topics are chosen that reflect student interests within current design practices. The Studio Electives are taught by industry professionals presenting current best practices. Students can choose which studio elective they wish to study each semester. Topics may include but are not limited to illustration, animation, VR, gaming, object design, app development, printmaking, book arts, graphic novels and many more.

**DE 333 Parallel Views:Narratives of Design 3 Credits**

Students' understanding of historical & critical studies develop as they participate in lectures, seminars, and talks with visitors. C&CS supports students in developing their abilities in research and their 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 significant research process supported by lectures, seminars and writing.

**DE 334 Parallel Views:Narratives of Design 3 Credits**

DE 334 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 398 Independent Study 1.00 - 4.00 Credits**

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

**DE 403 SE: Book Arts 3 Credits**

Students will learn a variety of hand bookbinding styles, with a strong emphasis placed on understanding materials, tools, and hand craft skills related to the creation of books in a variety of formats. Traditional and historic styles will be explored and expanded with modern technology, materials, and fabrication techniques. In addition, a variety of analog printing techniques, including letterpress, monoprint, and screen printing will be integrated into the class. Particular emphasis will be given to printing visual content that can be compiled into a book format. Current digital design technology will also be utilized; projects will be both individual and collaborative in nature.

**DE 404 SE: Poster Design 3 Credits**

We will explore the rich history of poster design and work in various mediums to create eye-catching, audience-engaging and conceptually intriguing work. Photocopied DIY flyers, screen printed gig posters and letterpress broadsides, among many other formats will be considered. This course will make you think strategically about communicating with an audience, and will refine your skills in typography, composition and hierarchy. You will be able to bring your own interests and skills to tailor the projects to fit your portfolio.

**DE 405 SE: Immersive Games 3 Credits**

Studio Electives are specialized topics relevant to designers. Through student surveys, topics are chosen that reflect student interests within current design practices. The Studio Electives are taught by industry professionals presenting current best practices. Students can choose which studio elective they wish to study each semester. Topics may include but are not limited to illustration, animation, VR, gaming, object design, app development, printmaking, book arts, graphic novels and many more.



**DE 406 SE: Immersive World Design 3 Credits**

In Immersive World Design students will develop concept drawings, character designs and environment renderings as the first stage in creating immersive world experiences. Students will learn how to create 3D models as well as animations incorporated into an interactive environment. The game engine Unreal will be used as the interactive platform that can be experienced through VR, on screen and the web. The focus is on the concerting and workflow of designing worlds and objects from sketch to final virtual walkthrough and engagement. Students will have the opportunity to participate in TRIPOD, the interdisciplinary digital humanities and design project.

**DE 407 SE: Animation 3 Credits**

Students will learn how to rig characters in After Effects with DUIK Bassel for use in a motion design context. The class will cover walk cycles, facial rigs, acting through an animated character, and storytelling through JR Canest's 10 Principles of Motion Design.

**DE 408 SE: Product and Packaging 3 Credits**

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

**DE 409 SE: Illustration 3 Credits**

In today's diverse consumer market, illustration exists through many forms of expression breaking with traditional roles of the illustrator. The role and definition of the practice of illustration has expanded to new hybrids of creative activity. This course is focused on commercial illustration in advertising industry. Through a variety of projects, students will explore the translation, conceptualization, production and distribution of their visual ideas. A series of projects are designed to develop both story telling aspect of skill (communication) and also problem solving (concept) skill using illustration.

**DE 410 SE: Type and Motion 3 Credits**

This course will utilize After Effects to survey and play with various forms of experimental and traditional animation. From novices to know-it-alls, animators to filmmakers and those who are simply motion-curious, students will be introduced to stop-motion, cel, and video-based animation, just to name a few. With a focus on typography, you will then apply your newfound knowledge to animate poetry, music, film titles or whatever else begs to travel across a digital landscape—and of course, don't forget the special FX.

**DE 418 Design Internship 1.00 - 6.00 Credits**

Design Internships are opportunities to work with leading industry partnerships in the greater Seattle area and beyond. Students work with some of the best design studios and corporate partnerships in real work environments to gain professional experience. Industry partnerships include Amazon, Microsoft, Digital Kitchen, MoPop, Modern Dog, Mint, to name a few. Arrange with Department Chair. Department authorization required.

**DE 421 Transition Design 3 Credits**

Transition Design explores the complex transitions occurring within environmental, economic and social ecosystems. Lectures, hands-on projects, and guest presenters will chart the landscape of the complex systems designers find themselves enmeshed. This research-based seminar provides a comprehensive context giving depth to the BFA Capstone project as well as supporting the transition from student to professional designer.

**DE 422 Design Activism 3 Credits**

Designers can work as corporate innovators, but they also work as skilled citizens, using their knowledge as social activists. Design can address domestic and global issues like political policy, environment, health, poverty, economic empowerment, and basic services. Activist design challenges are complex, systemic and human. Designers who work as activists strive to represent the needs of the underserved, underrepresented, and disadvantaged. This class delineates those challenges, addressing all aspects of design in large-scale and small-scale social problem-solving. The course assignments spotlight a variety of clients in the private, political and social sectors. Speakers include humanitarian aid specialists and social activists. Readings address the fundamentals of social change, propaganda, and ethics of persuasion.

**DE 423 Design Research 3 Credits**

DE 423 explores a long term and self authored project through research, ideation, development and iteration design process. Senior level students work in a cohort-based studio while developing their year long BFA project. As students develop their self-defined projects, they are mentored by core faculty and industry professionals representing the many areas of current design. Students engage with design professionals through professional panels and mentors. Formal presentations and a process book documents process and final outcomes that demonstrate agency.

**DE 424 BFA Capstone Project 3 Credits**

DE 424 BFA Capstone Project is dedicated to the successful completion of a self-authored BFA capstone project that expresses the unique interests and talents of each student. As students develop their self-defined projects, they are mentored by core faculty and outside professionals. Studio electives run concurrently and are taught by professionals specializing in a variety of design disciplines to lend technical assistance to the successful project completion. The semester culminates in the BFA Capstone exhibition featuring self-authored projects. A special industry night opening offers the opportunity for the seniors to meet professional designers and future employers.

**DE 425 Studio Electives 3 Credits**

Studio Electives are specialized topics relevant to designers. Through student surveys, topics are chosen that reflect student interests within current design practices. The Studio Electives are taught by industry professionals presenting current best practices. Students can choose which studio elective they wish to study each semester. Topics may include but are not limited to illustration, animation, VR, gaming, object design, app development, printmaking, book arts, graphic novels and many more.

**DE 426 Studio Electives 3 Credits**

Studio Electives are specialized topics relevant to designers. Through student surveys, topics are chosen that reflect student interests within current design practices. The Studio Electives are taught by industry professionals presenting current best practices. Students can choose which studio elective they wish to study each semester. Topics may include but are not limited to illustration, animation, VR, gaming, object design, app development, printmaking, book arts, graphic novels and many more.

**DE 444 BFA Exhibition Seminar 3 Credits**

BFA Exhibition Seminar introduces the students to the logistics of planning, preparing and installing an exhibition of their senior BFA capstone project. Students will learn about way-finding, exhibition graphics, installation considerations, marketing and public engagement. Lectures, guest speakers, and presentations will teach best practices in exhibition design. Additionally, students will review different exhibitions around the city through field trips.

**DE 497 Group Study 1.00 - 3.00 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.

**DE 498 Independent Study 1.00 - 4.00 Credits**

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

## Film (FM)

**FM 111 SE: Film 3 Credits**

Foundations Media Labs are 15-week studio courses that introduce students to the basic visual language of a specific media or genre, focusing on skill building and an investigation of the formal elements and principles, in combination with appropriate concepts and theories. Students develop work specific to the materials and lab chosen. The course consists of lecture, discussion, practical demos, studio practice and research. Ongoing formative review takes place in group/individual tutorials, work in progress reviews, seminars, and critiques. A span of subjects is offered— six in the Fall, six in the Spring.

**FM 121 SE: Intro to Video Art 3 Credits**

The Video Art Media Lab is an introductory first-year course in video art and new media, both distinct and influential art forms in the contemporary art world. You will learn the basics of DSLR video and sound acquisition, and build skills in non-linear image and sound editing through in-class exercises, assignments, and the completion of several projects. Supplementing practical knowledge and technique, you will study the conceptual, cultural, and historical dimensions of experimental single and multi-channel video art and installation from 1969 to the present and explore how the moving images creates meaning and shapes experience in contemporary art.

**FM 220 Essential Tools for Filmmakers 2 Credits**

This fundamentals course introduces students to the basic tools of filmmaking and gives them hands-on time each week to practice using them. Students will learn to operate cameras manually, set lights up for interviews and dramatic scenes, record sound, and edit films using non-linear editing software. They will also be introduced to ideas that govern each: the way the frame informs aspects of story; the way lenses can offer insights into character; the way wild recording shapes spaces; the way light points to internal landscapes. In addition to the practice, students will read texts that inform them about the mechanics and technical aspects of their tools.

**FM 221 Introduction to Fiction Filmmaking 3 Credits**

This course introduces students to storytelling and style in film and provides them with practical opportunities to develop their narrative voices in several films. Over the semester students will learn the rules of the 'continuity' system as well as the value of discovering alternatives to it. Classes include conceptual and practical training in framing and composition, manual use of the camera, lighting, sound recording, editing, working with actors, and ideation. Students will explore shots first, how they are cut together, and from that foundation will begin to explore other elements of style in film. They will make work individually and then together; by the end of the semester each will have a basic understanding of the rules of cinema and will have discovered some of the aesthetic power that comes from sometimes breaking them.

**FM 223 Intro to Non-Fiction Filmmaking 3 Credits**

This course introduces students to the fundamentals of visual storytelling in non-fiction or documentary film and provides them with practical opportunities to develop their voices in the form. Students will be introduced to, and be given opportunities to make work in, several kinds of non-fiction film, including cinema verité, the personal essay, the montage film, the interview-focused film, and the performative film. This course will coordinate with FM 221 on developing introductory skills in lighting, sound recording, manual use of the camera, editing, interviewing subjects, ideation, and writing. Students will complete skill-building exercise each week while making several short films over the course of the semester.

**FM 224 Narrative Film Production 3 Credits**

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. Students will learn more deeply how to break down scripts for image and psychological impact, how to scout locations (and use sets), how to direct actors for the screen, how to work in creative teams, make shot lists, and edit and deliver final films. Some scripts developed in Writing the Screen Story may be produced in this course.

**FM 225 Introduction to Experimental Film 3 Credits**

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 see the movies, new again by making motion pictures outside of the constraints of narrative. We begin with the elements of cinema, with image and sound, and with the assumption that the self is still a mystery worth investigating. Over the semester students will make films from smartphones, from still images, from dreams and unconsciously developed material, and they will produce many short films that accept another of Bresson's precepts: "What is for the eye must not duplicate what is for the ear."

**FM 226 Writing for the Screen 3 Credits**

This class introduces students to writing stories for the screen and gives them opportunities to write their own. Students will learn screenplay formatting as they study the structures of classic screenplays, and films made from those screenplays. Over the course of the semester they will write several scripts that demonstrate their growing understanding of classic Aristotelian ideas of the three-act structure, character development, dialogue, and alternative narrative forms. Assignments will include adaptation from fiction, genre writing and original narrative.



**FM 227 Introduction to Narrative Film 4 Credits**

This course serves as an introduction to the art of film narrative and includes instruction on, and theories about, fiction and non-fiction. Students will learn to make narrative films of both kinds and will learn some of the ways the two forms can come together to make new innovative wholes. To do this they will learn how to analyze scripts for production and to understand the flow of production into post-production. The course further engages students in research for non-fiction subjects and in examining some exemplary recent films that blend fact and fiction, always with a focus on truths that are revealed in time.

**FM 233 Film Language 3 Credits**

This is a film history seminar on 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. 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 which is one of the keys to furnishing the imaginations of the next generation of filmmakers.

**FM 234 World Cinema Since 1960 3 Credits**

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 important filmmakers, among them Jean-Luc Godard, Michelangelo Antonioni, Yasujiro Ozu, Akira Kurosawa, Chantal Akerman, Federico Fellini, Roman Polanski, Ingmar Bergman, and 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 261 Creative Collaboration in the Narra 3 Credits**

This course focuses on collaborative film production, with students learning the different creative roles in producing a completed film. Students will form small production teams for each module and learn more deeply how to analyze scripts for story, how to make short films in creative teams, and precisely what the contribution of key members in film production is. Several short films will be made, with students changing among roles. At faculty discretion, scripts written in another course may be in consideration for which films to be produced. Note: students will be expected to have a basic understanding of the filmmaking process.)

**FM 319 Professional Practices 3 Credits**

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, 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 322 Writing for the Screen II 3 Credits**

Students will develop two or three scripts from original ideas and from adaptations of short fiction, plays, or newspaper or magazine stories of real-life events. Our guides for developing plot and character will be texts such as Aristotle's Poetics and Joseph Campbell's The Hero With a Thousand Faces, and we will spend the semester delving more deeply into the aspects of these foundational texts that help with film storytelling. Student work will be read and examined in class table reads through the semester.

**FM 323 Intermediate Narrative Filmmaking I 3 Credits**

A studio course that advances the filmmaker's craft from FM 221 and FM 223. Students will further develop their skills in visual storytelling by conceiving and producing two or three films, studying recent scripts for film and television and employing lessons from these in developing story ideas, writing scenes and acts, and in casting, directing, and cinematography. Understanding story is a skill critical to growing as a filmmaker, whether in fiction or non-fiction, and this course takes you further into thinking visually via work on framing, mise-en-scene, lighting for story, and working with your cast and/or narrators to achieve the strongest emotional effects.

**FM 324 Intermediate Narrative Filmmaking 2 3 Credits**

This studio course continues from FM 323. In tandem with FM 322 Writing for the Screen 2 students will further explore making stories for the screen, focusing on directing performance and the stylistic partnership between style and story. Over the semester students will make one or two films and participate as crew on at least one other film.

**FM 325 Studio Elective 3 Credits**

Studio Electives are offered to junior and senior students in the visual arts departments and programs; Art, Design, Film and Interior Architecture. Film topics include Sound Design to Explorations of Space to Light and Cinematography.

**FM 326 ST: Studio Elective 3 Credits**

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 with different facets of a subject being taken up in each.

**FM 333 Major Topics & National Cinema 3 Credits**

This course will rotate from year to year, focusing on one of eight topics or national cinemas. Subjects will include: Surrealist Film From Bunuel to Leos Carax; French Cinema examines the second most productive cinema in the world, from the Lumière Brothers to the filmmakers of the 'cinema du look'; Asian Cinema will examine the related yet different traditions of Japan and China, focusing on the period of sentimental dramas of the 1940s 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 looks at 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**

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, Caesar, Miller's Crossing).

**FM 335 Film Forms 3 Credits**

Comedy, noir, the Western, Science Fiction, Horror, the Musical: these and other popular forms in cinema tend to rely on conventions to tell stories and are intended for popular audiences, yet the major works in any category represent some of the best films ever made. In each course, students will be given the opportunity to dive into the specifics of the film language the form uses, how it innovates within the formulas, and how it plugs surprising depths in film and in the culture. Along the way, students will learn about the conventions, iconography, social backgrounds, characters, and even actors that are most typical of the form.

**FM 343 Comedy Writing for the Screen 3 Credits**

This course focuses on writing comedy scripts for television, film, and online platforms. Students will learn to develop ideas from concepts to completed scripts, writing short comedy pieces and one or two longer ones. Students will learn the five-part story structure, standard development of character for the screen, and other tools that include working with dialogue and story structure. The class will study early film comedy but will reserve more time to analyze and understand the work of more recent masters of big and small screen. Throughout, student work will be read and discussed at table reads.

**FM 348 Directing Actors for the Screen 3 Credits**

In this course students will learn how to communicate with actors, evaluate performance from the point of view of the narrative arc, and direct using actors' natural strengths. Students will study different historical methods, styles and systems of acting and directing (Stanislawski, Adler, Mamet, Weston), exploring forms such as melodrama, naturalism and comedy. Time will be spent analyzing text and performance in contemporary films, and students will workshop scenes with actors, shaping them for greatest emotional resonance.

**FM 351 Working with Light 3 Credits**

In this course students will study cinematic uses of light and apply what they have learned in short films that each demonstrate an aspect of how light shapes drama. Students will learn to light for what is at stake dramatically in scenes, and, in addition, they will learn to combine this with new understanding of composition, color, and movement. The class will study important figures such as Billy Bitzer, Gregg Toland, and James Wong Howe; new Hollywood masters such as Gordon Willis and Haskell Wexler; and European vanguards such as Nestor Almendros, Mario Bava, and Robby Muller. Applying their knowledge, students will work with prime lenses, various lighting methods, and stabilization equipment in determining when and where to exercise their understanding.

**FM 352 Sound Design in Film 3 Credits**

This course covers key aspects of sound in film, including music, Foley arts, and mixing sound over multiple tracks. This is not a course in composition but in working with layers of recorded sound to breath emotion and a sense of felt experience into film images. Students will first study the early days of sound in film up through the contemporary innovations and theories of experts such as Michel Chion and Walter Murch. Students will set their own original sound beds and sound tracks to scenes that will be provided. Time will be spent, moreover, on developing the ear and instinct for sound as well as understanding the tools and concepts behind the mysterious alchemy of sound and image in film.

**FM 361 Complex Narrative 3 Credits**

What does it take to write a complex character or complex scene? Advancing on the work of introductory courses like FM 226 (Writing for the Screen), this course gives students tools to develop characters with contradiction, unsurfaced emotions, secrets, and blind spots, and to place them in scenes together that reveal, or further obscure, these aspects of their inner lives. Students will write two to three medium-sized scripts that explore making scenes and stories that read and feel complex and that seek a balance between action and dialogue.

**FM 423 Senior Thesis I 6 Credits**

Students will take what they have learned in their sophomore and junior years and concentrate in this final year on developing their voices and their themes, and on finishing films professionally with titles, credits, more textured storytelling, and more complete sound design. Students choosing to work with narrative film (non-fiction film, the personal essay, fiction) will learn to create complex stories with subtexts. Students choosing to focus on experimental films will concentrate on enriched combinations of image and sound. All students will learn about producers' work, including line production (financing), and how to make work with layered soundtracks. Students will develop material, writing scripts and treatments, and demonstrating research, and present their BFA proposal.

**FM 424 Senior Thesis 3 Credits**

Students will take what they have learned in their sophomore and junior years and concentrate in this course on the fullest expression of their emerging vision as filmmakers. Students may choose to work with any form of narrative or experimental film, with the goal of making a completed work of twenty to thirty minutes, following approval from the department. Each student will also contribute to at least two other Senior capstone film projects.

**FM 425 ST: Studio Elective 3 Credits**

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

**FM 426 ST: Studio Elective 3 Credits**

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**FM 431 Surrealist Cinema 3 Credits**

Surrealism may be the most enduring movement of the last century, and the one with the longest reach into the present. Pioneered by the poet Guillaume Apollinaire and the writer Andre Breton, the movement originally included painters, novelists, poets, and in film, the mordant collage wit of Luis Bunuel. This class will explore the cinema of surrealism from its earliest expression to mid-century work and more recent work. Each film creates dark, lush, worlds intent on realizing what the poet Arthur Rimbaud called on poetry to do: make of art a derangement of the senses.

**FM 442 Based on a True Story 3 Credits**

Films are so often based on stories first published in newspapers or magazines that rendering the stories cinematically real is an art unto itself. In this course students will learn to adapt scripts from stories that first appeared in newspapers or were first broadcast on radio programs (This American Life, for example), or on television documentaries (CNN, HBO, among others). They will learn to research the material and turn real characters and stories into scripts that make visual sense of the original and that reach beyond the events and people, finding deeper truths in a hybrid of fact and invention.

**FM 451 Non-Linear Stories 3 Credits**

Our brains, researchers say, are hardwired for forms of linear narrative, the kind whereby the first scene causes the second, and so on up to the final act. In the middle part of the 20th Century, however, filmmakers began to explore the power of the non-linear form. 'Citizen Kane' and 'Rashomon' inspired the French New Wave filmmakers to play with loosened story structures, including making sequences out of time, sidebar scenes and essayistic digressions. Following this model, filmmakers in the past three decades have explored non-linear forms more aggressively, and in this class students will examine their work and styles (filmmakers may include Akira Kurosawa, Jean-Luc Godard, Terrence Malick, David Lynch, Quentin Tarantin, and Won Kar-wai) to understand the aesthetic power of the non-linear, and to write two or three medium-length scripts of their own.

**FM 455 Self-Portrait 3 Credits**

Painting and photography have traditions of self-portraiture, and writing has the memoir whose stories of a month or a life form self-portraits. Film has a handful of semi-autobiographical films and essays – the work of Ross McElwee (Time Indefinite, Sherman's March) counts, as do one or two Chantal Akerman films (No Home Movie), and Jean-Luc Godard has been making essay films from the beginning (JLG/JLG and 2 or 3 Things I Know About Her are two good ones). Other films might be read autobiographically (Abbas Kiarostami's Close-Up), but the idea of the self-portrait hardly exists in film. This course, working with the other media as examples, gives students the opportunity to make two self-portraits: a short, relatively straight profile of themselves as artists, and, thinking of the filmmakers listed and of the photographer Lee Friedlander, of painters from Rembrandt to Warhol, and writers from Joan Didion to James McBride, students will devise film self-portraits of their own.

## Foundations (FN)

**FN 123 Interdisciplinary Studio I 6 Credits**

FN123-124 is taught by Studio faculty who work collaboratively across disciplines representing the broad domains of Art, Design, Film and Interior Architecture. Students work within a studio cohort, and each project will draw on the instructors' disciplinary expertise in relationship to conceptual themes. Students will be immersed in a dynamic experience, whereby existing assumptions about discipline, media, and methodology will be investigated, guiding the development of their studio practice through a diverse range of options and ideas. Learning outcomes include applied skills (practical and technical), cognitive skills (problem solving and critical analysis), communication skills, digital literacy, agency and collaboration.

**FN 124 Interdisciplinary Studio II 6 Credits**

FN123-124 is taught by Studio faculty who work collaboratively across disciplines representing the broad domains of Art, Design, Film and Interior Architecture. Students work within a studio cohort, and each project will draw on the instructors' disciplinary expertise in relationship to conceptual themes. Students will be immersed in a dynamic experience, whereby existing assumptions about discipline, media, and methodology will be investigated, guiding the development of their studio practice through a diverse range of options and ideas. Learning outcomes include applied skills (practical and technical), cognitive skills (problem solving and critical analysis), communication skills, digital literacy, agency and collaboration.

**FN 133 Critical & Contextual Studies I 3 Credits**

FN133-134 are taught through a 15-week semester. Drawing on their disciplinary expertise in relationship to the module themes, Critical and Contextual studies faculty introduce students to the knowledge, concepts, and related discourses that contextually inform artistic practice as well as the production and analysis of visual culture. Students are supported in the process of knowledge acquisition and creation through research, lectures and writing.

**FN 134 Critical & Contextual Studies II 3 Credits**

FN133-134 are taught through a 15-week semester. Drawing on their disciplinary expertise in relationship to the module themes, Critical and Contextual studies faculty introduce students to the knowledge, concepts, and related discourses that contextually inform artistic practice as well as the production and analysis of visual culture. Students are supported in the process of knowledge acquisition and creation through research, lectures and writing.

## Humanities & Sciences (HS)

**HS 111 Writing and Analysis I 3 Credits**

This course provides instruction and practice in effective communication and a foundation in college-level academic writing. The course will emphasize the significance of audience and purpose, genre and context, syntax and grammar, as well as the study of various forms of writing, to achieve effective communication. The course is writing intensive and includes revision. HS 111 meets 3 credits of the College Writing Requirement and provides a foundation for future study by assisting students with the development of college-level skills, particularly in reading, writing, research, critical thinking, and communication.

**HS 112 Writing and Analysis II 3 Credits**

The second in a sequence with HS 111. This course provides instruction and practice in effective communication and a foundation in college-level academic writing and research. The course emphasizes the significance of audience and purpose, genre and context, syntax and grammar, as well as the study of various forms of writing, to achieve effective communication. The course is writing intensive and includes revision. HS 112 meets 3 credits of the College Writing Requirement and creates a foundation for future study by assisting students with the development of college-level skills, particularly in reading, writing, research, critical thinking, and communication.

**HS 121 Integrated Studies: FY Seminar 3 Credits**

Integrated Studies Seminars are a part of the First-Year Program for performing arts students, fulfilling 6 credits of their general education requirements for the BFA/BMUS degrees (3 credit hours/term). These seminars provides entering students with an introduction to college learning through exploration in the humanities, social sciences, or sciences. In addition, Integrated Studies Seminars promote an understanding of the nature and value of liberal arts learning by providing opportunities to engage with problems and issues from multiple perspectives. Integrated Studies Seminars are taken in conjunction with HS 111/112 IS: Writing and Analysis, which fulfills the College writing Requirement (3 credits/term for a total of 6 credits). This full-year 12 credit-hour program helps prepare students for the remainder of their college program and life after graduation.

**HS 122 Integrated Studies: FY Seminar 3 Credits**

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**HS 201 Writing Center Theory and Pedagogy 3 Credits**

Designed for those hired as Peer Consultants in the Writing Center, students will learn about, analyze and apply multiple theories of one-to-one writing consultation. Topics investigated include: theories of writing acquisition; collaborative and peer-to-peer learning; the language learning process and how to support multilingual writers; using digital technologies in writing consultation; and the role of writing centers in social justice work around race, class, gender, sexuality, and ability. Students may expect learning experiences ranging from reading and writing to hands-on experimentation with consulting practices and project-based learning. Students will also pursue a self-directed project, with options including action research, developing workshops and curriculum for the center, or 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 educators. Meeting times to be determined with instructor. Enrollment by permission of HS Department Chair.

**HS 204 Writing Short Fiction 3 Credits**

In this course, the fundamentals of fiction writing - character, plot, theme, point of view, voice, and imagery - are explored in a workshop format. Includes writing assignments, lectures, group discussion of each participant's work, and readings of modern and contemporary short-story writers. NOTE: This course does not satisfy the College Writing Requirement

**HS 208 Intro to Digital Humanities 3 Credits**

What does the digital age, when we can write and publish with the click of a mouse, mean for how we think about authorship and publishing? What does it mean for how we compose and publish visual and multi-media art, fiction, non-fiction, and poetry? We'll read, explore and analyze digital literature, blogs, and online arts journals to consider how digital composing, editing, and publishing differs from our print-centric models and how it may impact the process, business, and cultural role of the artist. Readings will include essays on course themes, digital literature, and selected online publications. Students will work independently and in groups to compose, edit, and publish their own digital works, applying the analysis and observations they've made during the semester to a polished online work in a medium of their choice. Students should be prepared for a sizable reading and writing load and opportunities to learn new software.

**HS 218 Biological Sciences & Environment 3 Credits**

An introduction to environmental science, this course examines the biological systems of the Earth and their impact on the biosphere. Topics include the study of general principles of ecology, natural selection and evolution, genetics, animal behavior, and/or ecosystem structure and function.

**HS 219 Env. Science: Special Topics 3 Credits**

Alternating by year with HS 217 and HS 218, this sequence consists of two one-semester courses on special topics.

**HS 235 Anthropology: Special Topics 3 Credits**

Special Topics in Anthropology address specific areas or issues within this field. Content and reading list vary with instructor.

**HS 248 Literature: Special Topics 3 Credits**

Special Topics in Literature courses offer a focused exploration of significant issues in literature, such as author, time period, place, culture, difference, and linguistics. Literature Special Topics courses have included: Literature of the South, Imagining Africa, American Myths, Light and Darkness-Heart and Soul in the New Millennium, William Faulkner, Magical Realism, and Literature of the Harlem Renaissance.

**HS 250 Performance Art: History & Theory 3 Credits**

This course is based on lectures and readings in the history and theory of performance art. The objective of the course is to acquaint the student with the historical record of production and theory so he/she will be informed of the fundamental principles that both produce and evaluate performance art. An additional goal is that students will be conversant in contemporary issues and intellectual foundations currently developing in performance art theory. During the last three weeks of the course, students will present brief performances. Content and reading list vary by term.

**HS 260 Humanities: Special Topics 3 Credits**

Special Topics in the Humanities courses provide an opportunity to focus on specific time periods, themes, problems, or disciplines within the humanities. Recent humanities special topics at the 200 and 300 level have included Contemporary Art: The End Game?, Certainty, the Art of Living, Natural Law and Human Nature, Creative Writing: The Short Story, Stoicism, Ethics and Values, Revisioning Feminism in the Visual Arts, and the Literature, Theater and Film of the Pacific and New Zealand



**HS 270 Sciences: Special Topics 3 Credits**

Special Topics in the Sciences Humanities courses investigate specific problems, themes, or disciplines within the sciences. Recent science special topics at the 200 and 300 level have included Evolution by Nature, Stuffing Animals: The Art and Science of Taxidermy, Math in Society, Cartography: The Art and Science of Mapping, Wildlife in Film, Human Evolution and Biological Anthropology, and Illustrating Science.

**HS 280 Social Science: Special Topics 3 Credits**

Special Topics in Social Science address ideas and themes not covered in Introduction to Social Science. Recent social science special topics at the 200 and 300 level have included Unpacking the Political, Global Health Geography, Ancient Landscapes, The Anthropology of Death, Temple, Tomb and Archive, Human Evolution and Biological Anthropology, and the Natural and Cultural History of the Pacific Northwest.

**HS 285 Political Science: Special Topics 3 Credits**

Special topics in Political Science address specific areas or issues within this field. Recent special topics in political science have included Unpacking the Political

**HS 295 Multi-Disciplinary: Special Topics 3 Credits**

Multidisciplinary Special Topics courses engage two or more disciplines to understand phenomena such as global issues or historical events.

**HS 298 Independent Study 1.00 - 4.00 Credits**

Focuses on a special project of the student's choice and design that is unavailable within the regular curriculum. Second-Year standing and permission from HS Department Chair required.

**HS 360 Humanities: Special Topics 3 Credits**

Upper-level Special Topics in the Humanities courses provide an opportunity to focus on specific time periods, themes, problems, or disciplines within the humanities. Recent humanities special topics at the 200 and 300 level have included Contemporary Art: The End Game?, Certainty, the Art of Living, Natural Law and Human Nature, Creative Writing: The Short Story, Stoicism, Ethics and Values, Revisioning Feminism in the Visual Arts, and the Literature, Theater and Film of the Pacific and New Zealand.

**HS 370 Sciences: Special Topics 3 Credits**

Upper-level Special Topics in the Sciences Humanities courses investigate specific problems, themes, or disciplines within the sciences. Recent science special topics at the 200 and 300 level have included Evolution by Nature, Stuffing Animals: The Art and Science of Taxidermy, Math in Society, Cartography: The Art and Science of Mapping, Wildlife in Film, Human Evolution and Biological Anthropology, and Illustrating Science.

**HS 380 Social Sciences: Special Topics 3 Credits**

Upper-Level Special Topics in the Social Sciences. Classes are likely to draw from fields such as sociology, anthropology, psychology, political science or a number of interdisciplinary subjects. Recent social science special topics at the 200 and 300 level have included Unpacking the Political, Global Health Geography, Ancient Landscapes, The Anthropology of Death, Temple, Tomb and Archive, Human Evolution and Biological Anthropology, and the Natural and Cultural History of the Pacific Northwest.

**HS 381 Research Writing 3 Credits**

Students in Research Writing will plan and implement a semester-long individual project with the purpose of understanding the communities and identities we inhabit. By situating a research question in the context of a community of people, students will be able to blend google, database, and library research with fieldwork: interviews, observations, and collecting and analyzing written and visual documents. The semester-long process will involve the writing of a proposal, summary and synthesis of both colloquial and scholarly perspectives, analysis of documents collected from communities, and descriptions of interviews and observations. As a final product, students will write a multi-draft paper presenting their discoveries. Students should expect to be challenged to investigate multiple perspectives (including their own), hone their skills at synthesizing various types of sources, and revise their writings to fit their chosen audience and purpose.

**HS 382 Writing: Special Topics 3 Credits**

Upper-level Special Topics in Writing courses provide an opportunity to focus on specific issues within the field.

**HS 498 Independent Study 1.00 - 4.00 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 HS Department Chair. Credits vary between 1 and 4.

## InterArts (IA)

**IA 115 Stage Makeup 1 Credit**

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**

The class provides centering, breathing, and relaxation techniques.

**IA 201 ST: Artist/Citizen 3 Credits**

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**IA 207 Tai Chi Chuan 2 Credits**

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 ST: Entrepreneur/Leader 3 Credits**

NULL

**IA 221 ST: Creative Practitioner 3 Credits**

NULL

**IA 231 ST: Critical Maker 3 Credits**

NULL

**IA 241 ST: Humanist 3 Credits**

NULL

**IA 251 ST: Innovator 3 Credits**

NULL

**IA 264 Special Topics in Film History 3 Credits**

Each course in this recurrent series relates a classical mode of narrative – comedy, tragedy, epic, genre-at-large – to the art of politics and cinema. Goals include the study and practice of core cinematic techniques. Activities include weekly viewings; short readings in theory, history, and philosophy; and a combination of creative and analytical assignments.

**IA 266 Film History II: Comedy/Tragedy 3 Credits**

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 375 Global Arts Encounters I 1 Credit**

Travel to London, New York, and other cities. Each trip will feature visits to museums, theaters, and other cultural institutions and locations. Travel happens outside of the regular academic calendar. Lab fee covers program cost, airfare, and lodging.

**IA 389 Design Special Topic IA 2.00 - 3.00 Credits**

Interdisciplinary Art is one of the most exciting forms of artistic expression today. This course focuses on active collaboration with other artists, the use of various mediums of artistic expression, in-class workshops and improvisation, and the process of creating art. Students will be introduced to different artistic disciplines and can be expected to share their own ideas and skills with others in a collaborative manner. The course culminates in the creation of a special interdisciplinary arts performance at the end of the semester. Recommended for all students.

**IA 398 Theater Special Topic 2.00 - 3.00 Credits**

Interdisciplinary Art is one of the most exciting forms of artistic expression today. This course focuses on active collaboration with other artists, the use of various mediums of artistic expression, in-class workshops and improvisation, and the process of creating art. Students will be introduced to different artistic disciplines and can be expected to share their own ideas and skills with others in a collaborative manner. The course culminates in the creation of a special interdisciplinary arts performance at the end of the semester. Recommended for all students.

## Interior Architecture (IN)

**IN 131 SE: Sculpture 3 Credits**

Foundations Media Labs are 15-week studio courses that introduce students to the basic visual language of a specific media or genre, focusing on skill building and an investigation of the formal elements and principles, in combination with appropriate concepts and theories. Students develop work specific to the materials and lab chosen. The course consists of lecture, discussion, practical demos, studio practice and research. Ongoing formative review takes place in group/individual tutorials, work in progress reviews, seminars, and critiques. A span of subjects is offered— six in the Fall, six in the Spring.

**IN 211 Emergent Materials & Processes 3 Credits**

This unit provides three modules: Module 1 - Introduction to New Materials and Technologies of IA Practices; Module 2 - Temporal Materials & Furnishings in Space & Light; Module 3 – In-depth View of the Economy Materials, Processes and Human Activities. Each module introduces the language of the built-environment and interiors. Students explore the dual nature of materials in space as both functional and expressive. Design modules evolve from the introduction of new materials to their sequential ordering of installation for the built-environment and its objects. During the 15-week course, students will observe and create 2D and 3D design projects using a wide range of mediums and construction methods. Projects will help students understand issues of sustainability in relation to choices of materials, and energy technology. Students will also learn about safety regulations, and designing for well-being and innovative practices.

**IN 223 Introduction: Interior Architecture 3 Credits**

This unit provides three modules: Module 1 - Introduction to IA Practices; Module 2 - Temporal Space & Light; Module 3 - Introduction to Forms and 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. In these Design modules, students transition from an expressive exploration of abstract elements to designing with increasing sophistication of form, function and composition. During the 15 week course, students will observe and create projects comprised of evidence based 2D and 3D design in a variety of mediums including film and photography. Projects are designed to help students understand environmental spaces, materials and objects while they also gain knowledge of basic social and psychological meaning of well-being, esthetics and innovative practices.

**IN 224 Human Centered Design 3 Credits**

This unit provides three modules: Module 1 - Introduction to Human Centered Design Practices; Module 2 - Energy and Light; Module 3 - Living Systems and Technology. Each module identifies the major procedures of research programming and space planning for the built environment and its occupancy type. Each module sequentially prepares students to exercise rapid designing, field observations and interviewing skills that ultimately develop a viable and 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 and biomimicry methods and applications in the field of interior architecture.

**IN 225 IA Communications 3 Credits**

This interdisciplinary studio will explore rapid decision-making process and concept drawing techniques for conveying an idea accurately in scale and describing relevant information. The course will emphasize how to express information, spatial systems, and objects for their intended use for construction and presentation conventions. Students learn techniques in a variety of mediums, including model-making, computer-aided drafting, multi-view drawings for object and interior production drawings. Students apply the knowledge acquired to communicate, excite & persuade their audience about their designs in formal presentations with guest designers, architects, artists, and developers.

**IN 226 Fabrication 3 Credits**

This studio introduces students to shop practices, fabrication methods, tools, and equipment in a context of design, object design, and interior architecture. 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 and their composites, technical writing and drawing, and hands-on methods for assembly. Students learn within evidence-based projects about products that focus on environmental impact, economy of materials, installation protocols, construction and product up-cycling. This course includes field trips, guest speakers and visits with manufacturers with a range of fabrication studio expertise and prototyping.



**IN 233 Critical & Contextual Studies I 3 Credits**

This is a 15-week unit taught parallel to the sequence of rotational studio modules. Critical & Contextual Studies faculty will draw on discipline perspectives in relationship to the Unit Theme. Students' understanding of historical and 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 234 Critical & Contextual Studies II 3 Credits**

This 15-week unit taught parallel to the sequence of rotational studio modules. Critical & Contextual Studies faculty will draw on discipline perspectives in relationship to the Unit Theme. Students' understanding of historical and 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 298 Independent Study 1.00 - 4.00 Credits**

Focuses on a special project of the student's choice and design that is unavailable within the regular curriculum. Prerequisites: sophomore standing and permission from department chair.

**IN 323 Community Practice 3 Credits**

This unit provides three modules: Module 1 - Introductions to Public Spaces and IA Practices; Module 2 - Community Outreach and Accessibility; Module 3 - Community Design and Impact. Students will design 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 variety of organizations. Students will be sensitive to the project's economic and growth constraints within each module. Students will develop full scope projects for a range of sites. Projects may include non-profit, educational, scientific, spiritual and well-being organizations. Emphasizes understanding design as an analytical process that extends from programmatic analysis to a formal development of design ideas. Students will design small-scale buildings with a variety of programming complexities including custom materials and furnishings. Students will study local, regional and global non-profit trends as advocates for citizenship and social responsibility awareness.

**IN 324 Integrated Building Systems 3 Credits**

This unit provides two modules: Module 1 - Five week Project; Module 2 - Ten week Project. Students explore and design medium-scale buildings with varying degrees of contextual complexity. This studio emphasizes the understanding of design as an analytical process that extends from programmatic analysis to the formal development of interior architectural spaces. Students will design a commercial space with specific employee and occupant organizational systems. Integrated creative thinking will be used to analyze project programming and develop multiple design solutions. Assignments in the fabrication shop emphasize the understanding and expressive use of prototyping materials and fixtures in conjunction with specialized interiors and aesthetic branding considerations. Emphasis will be on the design process, including creative tools for interior development note keeping, spatial and corporate branding, designs and prototypes sketching, and 2D and 3D documentation.

**IN 325 Environmental Design 3 Credits**

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. Projects applied to cultural contexts 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 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 Living Systems Design 3 Credits**

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 and 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 observation skills, research, and practice in both the interior and exterior environments (natural or built environment). The criterion of projects, lectures, and field trips with naturalists, landscape architects, scientists, artists, and community leaders are to broaden our community in the Northwest while embracing the current rural and urban topics of the globe. Students will explore human behavior, physical environments, habitats and will design new concepts for exchange and engagement in public spaces with nature. Projects will encourage experimentation with a variety of media and 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 and hubs, displays, objects, interiors or public art areas.

**IN 327 Object Design 3 Credits**

In this interdisciplinary studio course students will explore concepts surrounding the form, function, placement and social impact of objects within the built environment and learn about the history and evolution of object design. Students gain an understanding of entrepreneurial opportunities by designing objects and learn about materials and 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 and collaborative brainstorming, artistry and innovation, hands-on experimentation, materiality, and 2D/3D mockups. Guest designers and production manufacturers will provide techniques, conferencing and participate as a panelist at critiques. Students create projects for the Interior Architecture open-house at the end of the semester.

**IN 328 Responsive Object Design 3 Credits**

In this interdisciplinary studio course students will explore concepts surrounding the form, function, placement and social impact of objects within the built environment and learn about the history and evolution of object design. Students gain an understanding of entrepreneurial opportunities by making objects and learning about materials and fabrication systems through a series of research projects that relate to responsive upcycling, economical, and eco-effective product solutions. Projects may propose fashion, textiles, furnishings, and smart technologies as a way to improve the human condition locally and globally. Emphasis is on individual and collaborative brainstorming, artistry and innovation, hands-on experimentation, materiality, and 2D and 3D mock-ups. Guest designers and product manufacturers will demonstrate techniques, give feedback and participate as panelists at critiques

**IN 333 History of Interior Architecture 3 Credits**

History of Architecture, Interiors, and Objects in the Nineteenth & Twentieth century to the present and reflect societal changes and directions. This unit explores the global design history of style, production, materials, and use of objects and interior architecture. Lecture format, field trips with selected areas of research. Students explore, research and compare interiors and objects in varying degrees of contextual complexity. Lectures emphasize the understanding of interior architecture design as an analytical process that extends from programmatic analysis to the formal development of interior architectural spaces and objects in a variety of media such as art, film, theatre, and other practices.

**IN 334 Comparative Interiors & Objects 3 Credits**

This unit provides three modules: Module 1 - Overview and Global & Cultural IA Enterprises, Module 2 – Comparative Globalization, Technologies and Industrialization for Interiors and Objects Module 3 – Comparative Universal Design, Scale and Work Styles of Furnishings and Objects. Students explore, research and compare Interiors and Objects in varying degrees of contextual complexity. Lectures emphasize the understanding of interior design and architecture as an analytical process that extends from programmatic analysis to the formal development of interior architectural spaces and objects in a variety of media such as art, film, theatre, and other practices. Comparative creative thinking and research will be used to analyze space and objects to develop further an individual's creative play for multiple design solutions relating to current events and topics.

**IN 342 ST: IA Emergent Topics 3 Credits**

This unit provides three modules: Module 1 - Introductions to Solving Emergent Spaces, Interiors, Furnishings, and Objects as relates to Current Events and Needs of IA Practices; Module 2 – Comparative Design Research Outreach and Accessibility; Module 3 – Emergent Design Solutions that impacts developed for small-scale buildings and/or objects with varying degrees of contextual complexity. This Unit is a comprehensive exploration of problem identification that includes research, programming, preliminary space planning and design development for a non-profit organization. Students will be sensitive to the projects economic and growth constraints within each module. Students develop full scope projects ranging from non-profits, educational, scientific, spiritual sites, and well-being agencies. Emphasizes understanding design as an analytical process extends from programmatic analysis to formal development of design ideas. Projects design small-scale buildings with a variety of programming complexities. Students experience local, regional and global non-profit trends as advocates for citizenship and social responsibility awareness.

**IN 411 Immersive IA Communications 3 Credits**

This unit provides three modules: Students explore and design medium-scale buildings with varying degrees of contextual complexity in digital and analog modeling. This advanced studio emphasizes the understanding of design as an analytical process that extends from programmatic analysis to the formal development of interior architectural spaces in a variety of software, VR, and prototyping. Each module will design a space with specific employee/occupant organizational systems. Integrated creative thinking will be used to analyze project programming and develop multiple design solutions. Assignments in the fabrication shop emphasize the understanding and significant use of prototyping materials and fixtures for 2D and 3D models. Emphasis will be on the design process including creative tools for interior development and product showcasing. Students develop skills for implementing their upcoming BFA capstone project.

**IN 418 Interior Architecture Internship 1.00 - 6.00 Credits**

Design Internship. Arrange with Department Chair. Department authorization required.

**IN 419 IA Entrepreneurship 3 Credits**

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 3 Credits**

This final unit is a 15-week semester-long interior architecture that prepares for the spring semester capstone project which requires a formal proposal submitted for approval by the department before its earliest stage of production. This project is to develop complex design skills, which includes client profiling, space planning, furniture schemes to complex construction concepts. Students will share research and work collaboratively in refinement and implementation among faculty, professionals, and mentors. By mid-semester, students begin to idealize a final capstone project proposal for departmental approval. At the end of the semester, this complex system project and capstone proposal will be on view at the department's winter open house.

**IN 424 Complex Systems II - Capstone 3 Credits**

This final Unit is a 15-week semester-long Interior Architecture capstone project that requires a formal proposal submitted for approval by the department before its earliest stage of production. This project is self-defined and self-managed alongside the guidelines of the faculty. Students will share research and work collaboratively in refinement & execution among faculty & professional mentors. This capstone project defines the notion of design, process, material and technical exploration, expression & experimentation that best expresses the student's ability as an artist, citizen, and innovator. At the end of this unit, the project will reflect an advanced level of research investigation and formal visual interpretation reviewed by faculty, guest panelists, professional mentors & peers. The capstone project and student-designer participation is a departmental requirement for exhibition and public viewing at Cornish's BFA Exhibition and Industry Night.

**IN 425 Environmental Design 3 Credits**

Students observe and experiment within the interior and exterior environments to meet advance systems of aesthetic criteria, practical needs or a specific physical-psychological experience within built, natural or human environments for functional and artistic expression. Historical research within art and architectural history and experimental art and architecture for the 21st century. Project schemes gain references to cultural environments as well as climatic environments. The course explores advance environmental terminology along with human factor conditions through a series of lectures, field observations, and studio exercises. Field trips will examine human behavior, physical environments, habitats and design new concepts for social and aesthetic spaces. Projects executed 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 426 Living Systems Design 3 Credits**

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 and 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, and practice in both the interior and exterior environments (natural or built environment). The criterion of projects, lectures and field trips with naturalists, landscape architects, scientists, artists, and community leaders is to broaden our community in the Northwest while embracing the current rural and urban topics of the globe. Students will explore human behavior, physical environments, habitats and will design new concepts for exchange and engagement in public spaces with nature. Projects will encourage experimentation with a variety of media and 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 and hubs, displays, objects, interiors or public art areas.

**IN 427 Object Design 3 Credits**

This interdisciplinary advance studio course will explore historical to present logical relationships within society around objects of design and their form, function; including placement and 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 advance brainstorming, artistry and innovation, hands-on experimentation, materiality, and 2D/3D mockups. Guest designers & product manufacturers will provide advanced techniques, conferencing and participate as the panelist at critiques. Students create projects for the Interior Architecture open house show at the end of each semester.

**IN 428 Responsive Object Design 3 Credits**

This interdisciplinary studio course will explore historical to present logical relationships within society around objects of design & their form, function; including placement and impact within the built environment. Students gain advance entrepreneurial opportunities for making responsive objects, materials & fabrication systems through a series of research projects that relate to responsive up-cycling, economical, and environmental effective solutions. Emphasis is on individual and collaborative brainstorming, artistry and innovation drawings and advanced digital & hand modeling, hands-on experimentation, advanced materiality and craft by 2D/3D mockups. Guest designers and production manufacturers will provide demo techniques, conferencing and participate as the panelists at critiques.

**IN 442 Int. Arch. Adv. Emergent Topic 3 Credits**

This unit is a full advance studio that explores problem identification that includes research, programming, preliminary space planning and design development. In each module, students develop complete scope project or projects ranging from corporate, educational, scientific, healthcare agencies or institutional. Emphasizes on understanding design as an analytical process extends from programmatic analysis to formal development of design ideas. Students experience local, regional and global trends as advocates for citizenship and social responsibility awareness. Projects will vary and include topics by semester such as designing a gallery, museum, exhibition, environmental graphics, experiential spaces and specialized lighting, to transportation concepts for both the private and or public sectors.

**IN 498 Independent Study 1.00 - 4.00 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.

## Music (MU)

**MU 100 Ensemble/Audition 2.00 - 4.00 Credits**

Temporary assignment. Students will audition with the Music Department to determine actual ensemble placement.

**MU 107 English Diction 2 Credits**

The first in a four-semester singing diction sequence, this course covers English Diction and the International Phonetic alphabet. Designed for classical voice majors, this course explores lyric singing and diction, diction for the stage and concert hall thorough singing, voice and breath control, phrasing and rhythm.

**MU 108 Italian Diction 2 Credits**

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 1 Credit**

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

**MU 110 Performance Studio 1 Credit**

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

**MU 111 Theory I 2 Credits**

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 112 Theory II 2 Credits**

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 125 Eartraining I 2 Credits**

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 126 Eartraining II 2 Credits**

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 151 Composition Colloquium I 1 Credit**

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**

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 161 Rhythm I 1 Credit**

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**

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

**MU 165 Piano I 1 Credit**

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

**MU 166 Piano II 1 Credit**

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**

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 183 Foundations of Singing 1 Credit**

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**

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 Private Instruction 3 Credits**

Private Instruction fee applies. 50 minutes of instruction per week. Individual instruction is offered for all instruments, voice, and composition.

**MU 192 Secondary Private Instruction 3 Credits**

Private Instruction fee applies. 50 minutes of instruction per week. Individual instruction is offered for all instruments, voice, and composition.

**MU 193 Primary Private Instruction 2 Credits**

Private Instruction fee applies. 25 minutes of instruction per week. Individual instruction is offered for all instruments, voice, and composition.

**MU 194 Secondary Private Instruction 2 Credits**

Private Instruction fee applies. 30 minutes of instruction per week. Individual instruction is offered for all instruments, voice, and composition.

**MU 209 Performance Studio 1 Credit**

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

**MU 210 Performance Studio 1 Credit**

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**

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**

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 III 3 Credits**

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 IV 3 Credits**

This is the second semester of the year-long 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**

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**

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**

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**

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 230 Technical Production for Musicians 1 Credit**

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 2 Credits**

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 242 Vocal Jazz Standards II 2 Credits**

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 Techniques of Improvisation 2 Credits**

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 251 Composition Colloquium III 1 Credit**

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**

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

**MU 260 Music Notation 2 Credits**

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

**MU 262 World Music Traditions 3 Credits**

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

**MU 265 Piano III 1 Credit**

A yearlong course designed for students who have successfully completed Piano I/II (MU 165/166). At the conclusion of this course Classical music students should be able to play a Bach chorale, a movement from a classical sonata, and a piece in the contemporary idiom 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 266 Piano IV 1 Credit**

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

**MU 273 Chamber Music Ensemble II 2 Credits**

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**

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 277 Percussion Ensemble 2 Credits**

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



**MU 287 Jazz Ensemble II 2 Credits**

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 Private Instruction 3 Credits**

Private Instruction fee applies. 50 minutes of instruction per week. Individual instruction is offered for all instruments, voice, and composition. Private Instruction fees apply.

**MU 292 Secondary Private Instruction 3 Credits**

Private Instruction fee applies. 50 minutes of instruction per week. Individual instruction is offered for all instruments, voice, and composition. Private Instruction fees apply.

**MU 293 Primary Private Instruction 2 Credits**

Private Instruction fee applies. 25 minutes of instruction per week. Individual instruction is offered for all instruments, voice, and composition.

**MU 294 Secondary Private Instruction 2 Credits**

Private Instruction fee applies. 30 minutes of instruction per week. Individual instruction is offered for all instruments, voice, and composition. Private Instruction fees apply.

**MU 297 Group Study 2.00 - 3.00 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 Chair and structured by clearly defined criteria 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.

**MU 301 Career Development 2 Credits**

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**

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 melody with the unsettled emotional undercurrents found in the text.

**MU 308 German Diction 1 Credit**

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 309 Performance Studio 1 Credit**

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 310 Performance Studio 1 Credit**

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 311 Form and Analysis 2 Credits**

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**

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 318 Music Internship 1.00 - 6.00 Credits**

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**

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 332 Composing for Voice 2 Credits**

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 335 Composing for Percussion 2 Credits**

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**

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

**MU 338 Composing for Electronic Media 2 Credits**

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**

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 2 Credits**

A repertoire and performance class that includes learning tunes in-depth with an understanding of changes, arranging tunes, trading fours, and working with a rhythm section.

**MU 342 Vocal Jazz Standards IV 2 Credits**

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**

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**

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**

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

**MU 350 ST: Music History Elective 3 Credits**

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**

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**

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

**MU 358 The Art of Songwriting 2 Credits**

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**

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**

Upper Level Theory Special Topics.

**MU 361 Conducting 2 Credits**

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 364 Western Classical Music History 3 Credits**

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**

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 367 Jazz History 3 Credits**

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 370 Special Topics 2 Credits**

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 373 Chamber Music Ensemble III 2 Credits**

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**

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 378 African Drumming Ensemble 2 Credits**

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 381 Vocal Repertoire I 2 Credits**

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 383 Latin Ensemble 2 Credits**

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**

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**

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**

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 391 Primary Private Instruction 3 Credits**

Private Instruction fee applies. 50 minutes of instruction per week. Individual instruction is offered for all instruments, voice, and composition.

**MU 392 Secondary Private Instruction 3 Credits**

Private Instruction fee applies. 50 minutes of instruction per week. Individual instruction is offered for all instruments, voice, and composition. Private Instruction fees apply.

**MU 393 Primary Private Instruction 2 Credits**

Private Instruction fee applies. 25 minutes of instruction per week. Individual instruction is offered for all instruments, voice, and composition.

**MU 394 Secondary Private Instruction 2 Credits**

Private Instruction fee applies. 30 minutes of instruction per week. Individual instruction is offered for all instruments, voice, and composition. Private Instruction fees apply.

**MU 395 Cornerstone Project Colloquium 1 Credit**

Colloquium taken during the semester of a student's 3rd Year Cornerstone Project. Students offer feedback, critique, and support of cohort projects and work with designated faculty member on topics related to the completion of the Cornerstone Project.

**MU 398 Independent Study 1.00 - 4.00 Credits**

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

**MU 399 Cornerstone Project 3 Credits**

Working with a selected faculty member, students undertake a significant project during their 3rd year. Projects may include a recital, lecture/recital, a substantial research project or composition, or an alternative project approved by the department.

**MU 409 Performance Studio 1 Credit**

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

**MU 410 Performance Studio 1 Credit**

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 418 Music Internship 0 Credits**

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 473 Chamber Music Ensemble IV 2 Credits**

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**

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**

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**

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 491 Primary Private Instruction 3 Credits**

Private Instruction fee applies. 50 minutes of instruction per week. Individual instruction is offered for all instruments, voice, and composition.

**MU 492 Secondary Private Instruction 3 Credits**

Private Instruction fee applies. 50 minutes of instruction per week. Individual instruction is offered for all instruments, voice, and composition. Private Instruction fees apply.

**MU 493 Primary Private Instruction 2 Credits**

Private Instruction fee applies. 25 minutes of instruction per week. Individual instruction is offered for all instruments, voice, and composition.

**MU 494 Secondary Private Instruction 2 Credits**

Private Instruction fee applies. 30 minutes of instruction per week. Individual instruction is offered for all instruments, voice, and composition. Private Instruction fees apply.

**MU 495 Capstone Project Colloquium 1 Credit**

Colloquium taken during the semester of a student's 4th Year Capstone Project. Students offer feedback, critique, and support of cohort projects and work with designated faculty member on topics related to the completion of the Capstone Project

**MU 498 Independent Study 1.00 - 4.00 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.

**MU 499 Capstone Project 3 Credits**

Working with a selected faculty member, students undertake a significant project during their 4th year. Projects may include a recital, lecture/recital, a substantial research project or composition, or an alternative project approved by the department.

## Performance Production (PP)

**PP 111 Theater Graphics 3 Credits**

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**

Intro. to Visual Fundamentals uses a wide variety of hands-on practical techniques to encourage students to develop basic vocabulary for the principle elements of design, as well as a method of critical response to design. Required for Intermediate Studio.

**PP 120 Sound Fundamentals 3 Credits**

Sound Fundamentals provides a comprehensive study of sound generation, capture, analysis and reproduction, focusing on reinforcement and playback systems for live performance. The course also explores acoustics, wireless audio technology and basic electrical engineering as it relates to audio systems.

**PP 122 Lighting Fundamentals 3 Credits**

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**

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**

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

**PP 126 Backstage Fundamentals 3 Credits**

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 127 Design Fundamentals 3 Credits**

Design Fundamentals explores the role of the designer for live performance throughout the production process, the challenges of effective communication, and skills of drawing, digital and hand drafting, rendering and others that lead to communication of design ideas. To be taken after PP 111 and PP 113.

**PP 128 Stage Management 3 Credits**

The stage manager is the hub of communication for play, opera, musical or dance performance. Stage Management is the foundational class for this discipline. Students learn and practice preparing production documentation, communicating across platforms, industry standards and collaboration. The role of the SM in theater, dance, musicals and large scale industrial events will be covered.

**PP 151 Production Lab 1.00 - 2.00 Credits**

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. 3-cr required for PP251 Production Practicum.

**PP 161 Literature of Theater 3 Credits**

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 214 Introduction to Design Studio 3 Credits**

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 221 Drawing for Performance Production 3 Credits**

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**

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 2.00 - 4.00 Credits**

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 PP351 Production Practicum.

**PP 261 Theater History I 3 Credits**

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**

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**

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 Costume Design.

**PP 312 Intermediate Lighting Studio 3 Credits**

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**

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**

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 Intermed Technical Direction Studio 3 Credits**

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**

Stage Management is the analogue to design Studio for aspiring stage managers. The course explores professional practice in management skills, 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 of one other Intermediate Design Studio.

**PP 317 Intermediate Directing Studio 3 Credits**

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 are no course prerequisites to join Studio as a director.

**PP 321 Special Topics in Costumes 3 Credits**

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**

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**

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

**PP 324 Special Topics in Sound 3 Credits**

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: Technical Direction 3 Credits**

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**

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 2.00 - 4.00 Credits**

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**

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**

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 397 Group Study 2.00 - 3.00 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.

**PP 411 Advanced Costume Design 3 Credits**

Advanced Design continues the development of the student as a of 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**

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 413 Advanced Scenery Design 3 Credits**

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 414 Advanced Sound Design 3 Credits**

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 415 Advanced Technical Direction 3 Credits**

Advanced Technical Direction 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. Advanced projects are not realized on stage. Required for Major.

**PP 416 Advanced Stage Management 3 Credits**

Advanced Stage Management 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 2.00 - 4.00 Credits**

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 1.00 - 4.00 Credits**

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 1.00 - 4.00 Credits**

The Final project may fall into a variety of categories, depending on the student's focus and interests. A major design assignment on a Cornish production, a fully documented research project or major creative project outside the usual production schedule are some examples. Final Project is determined in consultation with Department Chair. Required for Major.

**PP 498 Independent Study 1.00 - 4.00 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.

## Theater (TH)

**TH 105 Physical/Vocal Technique 3 Credits**

A foundational course in the physical and vocal practices that teach self-awareness in order to recognize and release idiosyncratic mental, physical, emotional and vocal habits that restrict and limit the artist - in - training from self-expression. Practices in the class cultivate: integration of body and voice, connection to physical and vocal support, neutrality as a place of freedom and ease, and conditioning to build strength and confidence. Students will develop a personal warmup practice that engages voice, body, and mind to prepare for and support the demands of all of their coursework.

**TH 106 Physical/Vocal Technique 3 Credits**

Building on the work of TH105, this course continues to explore and develop a physical and vocal instrument that is free, strong, resilient, dynamic and connected to the impulse for action. Continued strength building in order to embody powerful and epic characters. Body confidence, partner work and coordination are trained through tumbling and juggling techniques. An immersion into a process for physical and vocal transformation culminates in an original, student-generated monologue presentation. A detailed introduction to the International Phonetic Alphabet provides a means for developing ear training, vocal specificity and dialect work.

**TH 111 Acting: Improvisation/Collaboration 2 Credits**

Students explore improvisational theater techniques that challenge them to take risks and deepen individual creativity while exploring ensemble acting and collaborating skills. Students also begin the process of defining their personal sense of artistic mission.

**TH 112 Acting: Improvisation & Devising 2 Credits**

While deepening the acting and collaboration skills explored Fall semester, students apply those techniques along with the Viewpoints vocabulary to the practice of devising original work. The work centers around creation of character based on ancient Lore from around the world, both through collaboration in a group piece and an individual solo performance.

**TH 113 Acting Fund. for Non-Majors 2 Credits**

A beginning acting workshop incorporating an introduction to acting skills and techniques, including scene work and in-class performance projects.

**TH 131 Musical Theater: Song & Dance I 2 Credits**

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 132 Musical Theater: Song & Dance II 2 Credits**

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 137 Introduction to Tap Dance 1 Credit**

Introduction to Tap Dance technique focusing on basic tap vocabulary and rhythm.

**TH 147 Production Lab I 1.00 - 2.00 Credits**

An introduction to the practical skills needed for backstage, technical and stage management assignments on departmental productions, including the ethics of collaboration across production disciplines. Includes production assignment as run crew on at least one departmental production.

**TH 162 Literature of Theater 2 Credits**

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

**TH 171 Text Analysis I 3 Credits**

Students delve into the structure of dramatic text in a major modern play to find clues to embody character, action -and intention. The class explores practical methods of analysis of units of action, objectives, tactics, and given circumstances through research, writing, discussion, and rehearsals and performance of scene work. 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, research, discussion, and on-your-feet scene work.

**TH 172 Text Analysis II 2 Credits**

Students delve into the structure of dramatic text in two plays from different genres to find clues to embody character, action and intention. The class explores practical methods of analysis of units of action, objectives, tactics, and given circumstances through research, writing, discussion, and rehearsals and performance of scene work.

**TH 201 Physical Technique III 2 Credits**

The class examines the physical life of the performer. Students explore patterns, gestures, and forms through the use of mask, movement analysis, and balance techniques. The class includes a major research/performance project into animal movement and behavior as a means to develop character. The work will include the dynamics of physical neutrality, point of focus, and psycho-physical connections as they apply to acting concepts covered in TH 211–212.

**TH 202 Physical Technique IV 2 Credits**

The class examines the physical life of the performer. Students explore patterns, gestures, and forms through the use of mask, movement analysis, and balance techniques. The work will include the dynamics of physical neutrality, point of focus, and psycho-physical connections as they apply to acting concepts covered in TH 211–212. The class culminates in study and presentation of the 20 Moves sequence from the work of physical theater pioneer Jacques Lecoq.

**TH 211 Acting Fundamentals I 3 Credits**

This course works with the student's instincts, passion and imagination to develop the skills needed to create truthful, dynamic characters in performance. Techniques include text analysis, improv, life studies, and vocal/ physical/ environmental exploration. In prepared scene work, students learn to 1) craft specific actions by exploring human behavior within the world of the play and 2) work with a scene partner on moment-to-moment response. The work guides students to hone observational skills, of self and others. Reflective writing is included to help students to understand their process throughout rehearsals. Some scenes will be videotaped. This class emphasizes ethical, collaborative practice. Fall semester begins with breaking down gender stereotypes through performance and culminates in a scene from classic American drama. There will also be a module on cold reading in auditions.

**TH 212 Acting Fundamentals II 3 Credits**

This course works with the student's instincts, passion and imagination to develop the skills needed to create truthful, dynamic characters in performance. Techniques include text analysis, improv, life studies, and vocal/ physical/ environmental exploration. In prepared scene work, students learn to 1) craft specific actions by exploring human behavior within the world of the play and 2) work with a scene partner on moment-to-moment response. The work guides students to hone observational skills, of self and others. Reflective writing is included to help students to understand their process throughout rehearsals. Some scenes will be videotaped. This class emphasizes ethical, collaborative practice. Spring semester lays groundwork for the junior year by practicing techniques required by heightened comic text. The final Spring scene will apply skills to contemporary American comedy/drama.

**TH 218 Tap Dance II 2 Credits**

This course follows up on TH 137 Introduction to Tap Dance. In this more advanced course, students will learn and practice time steps, explore additional character steps and signature steps, and gain increased strength and confidence as tap dancers and as members of an ensemble. In addition to learning steps and choreography, students will have the opportunity to practice improvising within the form. Through selected readings and viewings, students will develop historical understanding and appreciation of the place of tap dance in the musical theater and film, in America and abroad.

**Prerequisite:** TH 137 or permission of instructor.

**TH 219 Human Musculoskeletal Anatomy 3 Credits**

This course introduces Theater students to the basics of musculoskeletal anatomy and physiology of movement, emphasizing application to theatrical movement and musical theater dance techniques. The course emphasizes injury prevention, providing students with tools for self-care and professional longevity.

**TH 221 Voice & Speech III 2 Credits**

Students learn techniques to develop relaxation, breath support, fuller resonance, dynamic release of sound, phrasing, rhythm, vocal clarity and flexibility as applied to a variety of text, with an emphasis on high-stakes texts. Strong focus is placed on the integration of mindfulness, somatics, and embodied vocal technique. Students will continue the study of phonetics in practical application to dialect.

**TH 222 Voice & Speech IV 2 Credits**

Students learn techniques to develop relaxation, breath support, fuller resonance, dynamic release of sound, phrasing, rhythm, vocal clarity and flexibility as applied to a variety of text, with an emphasis on high-stakes texts. Strong focus is placed on the integration of mindfulness, somatics, and embodied vocal technique. Students will continue the study of phonetics in practical application to dialect.

**TH 231 Musical Theater Theory 2 Credits**

The class will facilitate students' fundamental understanding of music theory and practical approaches to interpreting a musical score. Students learn the basics of score reading, key signatures, time signatures, rhythm, musicianship, phrasing, articulation, dynamics and basic piano proficiency and directly apply these skills through improvisation and performance opportunities.

**TH 232 Musical Theater Theory/Application 2 Credits**

Musical Theater students continue to develop their knowledge of music theory and practical approaches to interpreting a dramatic musical score, including group piano, ear-training, sight-singing, rhythm and harmony.

**TH 233 Private Vocal Instruction 2 Credits**

Private Instruction fee applies. Elective private singing lessons focusing on the techniques of musicianship, breathing, placement and other performance skills necessary for proficiency in the contemporary musical theater.

**TH 234 Private Vocal Instruction 2 Credits**

Private Instruction fee applies. Elective private singing lessons focusing on the techniques of musicianship, breathing, placement and other performance skills necessary for proficiency in the contemporary musical theater.

**TH 235 Private Vocal Instruction 3 Credits**

Elective private singing lessons focusing on the techniques of musicianship, breathing, placement and other performance skills necessary for proficiency in the contemporary musical theater.

**TH 236 Private Vocal Instruction 3 Credits**

Elective 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 2 Credits**

Students develop an embodied knowledge of forms and styles of dance from the American Musical Stage. The course covers 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 238 Fundamentals of Theater Dance II 2 Credits**

Students 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 239 Ensemble Singing and Harmony 1 Credit**

This course allows students to work on ear training, harmony, breath and pitch, ensemble storytelling and group dynamics by singing ensemble works from the musical theater canon.

**TH 240 Rehearsal-Performance Project 2 Credits**

Students rehearse and perform in a production of a modern play intended to engage the skill set they have gained in the first two years at Cornish. Performers receive support and coaching from the Second Year Theater faculty as an integral part of the process.

**TH 242 Ensemble Creation Project 2 Credits**

Students interested in creating new work will devise and perform an original theater piece under the guidance of a professional director/dramaturg. Deviser-performers receive support and coaching from the Second Year Theater faculty as an integral part of the process.

**TH 246 Musical Theater Project 2 Credits**

Musical Theater students rehearse and perform in a production of a one-act musical intended to engage the skill set they have gained in the first two years at Cornish. Performers receive support and coaching from the Second Year Theater faculty as an integral part of the process.

**TH 247 Production Lab II 1.00 - 3.00 Credits**

Second semester of required production support. This can include stage management of departmental productions, dramaturgy or other production assignments by agreement with production team. Credits 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 249 Sophomore Project PLACEHOLDER 2 Credits**

Placeholder section for sophomores who have yet to be placed in TH 240, TH 242 or TH 246.

**TH 261 Theater History 3 Credits**

Students examine the history and theory of theater from its origins to contemporary times. Beginning with historiography (how theatre history is "done") and the theories that affect the interpretation of what appear to be historical facts, students explore ideas about theater history in both aesthetic and cultural terms. Discussions will investigate early performance forms in Egypt, Africa, Pre-Columbian Americas, Classical Athens, Rome, Japan, India and Europe in the Middle Ages. Each semester's culminating project will be a collaborative research presentation.

**TH 262 Theater History II 3 Credits**

Students examine the history and theory of theater from its origins to contemporary times. Beginning with historiography (how theatre history is "done") and the theories that affect the interpretation of what appear to be historical facts, students explore ideas about theater history in both aesthetic and cultural terms. Discussions will investigate global performance traditions from the Renaissance to the 19th Century. Each semester's culminating project will be a collaborative research presentation.

**TH 281 Auto Cours:Devising & Collaboration 1 Credit**

This class is focused on the conditions created by group creative process and the ensemble generation of dramatic work through devised presentations based on themes assigned by the instructors. Rehearsal periods are regularly scheduled during the week. The presentations will be followed by a discussion of the developmental process during the Friday class meeting.

**TH 286 Introduction to Playwriting 1 Credit**

An introduction to the craft of playwriting, through in-class writing exercise and the study of established playwrights.

**TH 288 Introduction to Directing 1 Credit**

Students investigate the craft of directing through in-class exercises, staging and working with performers, and attending Cornish productions.

**TH 297 Group Study 2.00 - 3.00 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 Chair and structured by clearly defined criteria 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 298 Independent Study 1.00 - 4.00 Credits**

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

**TH 301 Clown 2 Credits**

Theater/Original Works students explore the nature and creative possibilities of a personal clown while continuing the physical training. 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.

**TH 302 Clown 2 Credits**

The second semester continues the exploration of creative possibilities of personal clown. 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 in the spring as part of the Original Works O!FEST.

**TH 305 Physical Technique V 2 Credits**

TH 305 explores the theatrical magnitude of the unadorned, vividly present performer. Through a series of physical techniques ranging from Suzuki Method, Ki Testing and Laban, this practice invites performers to explore their most efficient, powerful, quick, resilient, and coordinated selves, while expanding their imaginations and harnessing a palpable sense of readiness, all with the aim of deepening live performance.

**TH 306 Physical Technique VI 2 Credits**

TH 306 continues to investigate the methodology of Tadashi Suzuki, Laban and Ki, incorporating practice in tight-rope, Lucid Body technique, and Shogo Ohta's Slow Tempo. Our work will seek to aid the performer in communicating detailed intention with the entire instrument, allowing for a receptive and dynamic presence on stage. The course culminates in a performance in slow motion hyper-realism.



**TH 311 Acting Workshop I 3 Credits**

Students develop the tools for making deep, specific, personal connections to the essential human dilemmas that drive world theater. The work of the class clarifies 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 students address the following actor essentials: availability, action, reality of doing, personalization and justification, and inhabiting character organically and fully. Course covers work by the Greek dramatists (including adaptations by Luis Alfaro), Jose Rivera, and Shakespeare, among others.

**TH 312 Acting Workshop II 2 Credits**

Students develop the tools for making deep, specific, personal connections to the essential human dilemmas that drive world theater. The work of the class clarifies 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 students address the following actor essentials: availability, action, reality of doing, personalization and justification, and inhabiting character organically and fully. Course covers tests by Ibsen, Chekhov, and Alice Childress, among others.

**TH 321 Advanced Vocal Technique I 2 Credits**

The work of this class facilitates student development of expanded vocal range and power, and deeper understanding of heightened classical. Continuing work with the International Phonetic Alphabet will result in proficiency in several stage dialects. Memorization and performance of poetic text will be components of the class.

**TH 322 Advanced Vocal Technique II 2 Credits**

In the spring semester, students continue to expand vocal range and power, and apply that to heightened text. Exercises and projects continue the exploration of text in a variety of indoor and outdoor venues. Students will also experience working on mic in large stage venues, and apply the IPA to a range of stage dialects. The class also intersects with and provides coaching support for the 3rd year performance capstone projects.

**TH 333 Musical Theater Voice Instruction I 1 Credit**

Private Instruction fee applies. Students receive private singing instruction to develop embodied knowledge of healthy techniques for dramatic interpretation of character and intention through melody, pitch, phrasing and breath. Placement by assessment in the sophomore year.

**TH 334 Musical Theater Voice Instruction 1 Credit**

Private Instruction fee applies. Students receive private singing instruction to develop embodied knowledge of healthy techniques for dramatic interpretation of character and intention through melody, pitch, phrasing and breath. Placement by assessment in the sophomore year.

**TH 335 Private Vocal Instruction 3 Credits**

Private singing lessons focusing on the techniques of musicianship, breathing, placement and other performance skills necessary for proficiency in the contemporary musical theater.

**TH 336 Private Vocal Instruction 3 Credits**

Private singing lessons focusing on the techniques of musicianship, breathing, placement and other performance skills necessary for proficiency in the contemporary musical theater.

**TH 337 Ensemble Singing and Harmony 1 Credit**

This course allows students to work on ear training, harmony, breath and pitch, ensemble storytelling and group dynamics by singing ensemble works from the musical theater canon.

**TH 338 Musical Theater Audition Workshop 2 Credits**

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 Theater Dance III 2 Credits**

A continuation of dance studies specifically for musical theater, including learning examples of American musical theater choreography.

**TH 340 Theater Dance IV 2 Credits**

A continuation of dance studies specifically for musical theater, including learning examples of American musical theater choreography.

**TH 341 Rehearsal/Performance 1 Credit**

Rehearsal and performance in departmental productions under the guidance of faculty and guest directors. Students expand their interpretive skills in a variety of rehearsal and performance situations, ranging from fully produced mainstage productions to process-oriented developmental work.

**TH 342 Rehearsal/Performance 1 Credit**

Rehearsal and performance in departmental productions under the guidance of faculty and guest directors. Students expand their interpretive skills in a variety of rehearsal and performance situations, ranging from fully produced mainstage productions to process-oriented developmental work.

**TH 343 Rehearsal/Performance 2 Credits**

Rehearsal and performance in departmental productions under the guidance of faculty and guest directors. Students expand their interpretive skills in a variety of rehearsal and performance situations, ranging from fully produced mainstage productions to process-oriented developmental work.

**TH 344 Rehearsal/Performance 2 Credits**

Rehearsal and performance in departmental productions under the guidance of faculty and guest directors. Students expand their interpretive skills in a variety of rehearsal and performance situations, ranging from fully produced mainstage productions to process-oriented developmental work.

**TH 346 Rehearsal/Performance 3 Credits**

Rehearsal and performance in departmental productions under the guidance of faculty and guest directors. Students expand their interpretive skills in a variety of rehearsal and performance situations, ranging from fully produced mainstage productions to process-oriented developmental work.

**TH 349 Rehearsal/Performance 2 Credits**

This class provides College Elective credits for students in other departments who participate in Theatre Department productions. For instance if a Music student composes or performs in a Theater Department production, or a Dance student contributes choreography, they may receive College Elective credit for that work.

**TH 350 Rehearsal/Performance 2 Credits**

This class provides College Elective credits for students in other departments who participate in Theatre Department productions. For instance if a Music student composes or performs in a Theater Department production, or a Dance student contributes choreography, they may receive College Elective credit for that work.



**TH 352 Generative Theater Project II 2 Credits**

Third Year Original Works students write, direct and perform in the annual O!FEST, which features a series of 10-minute plays presented in repertory with a program of original clown routines. Material is generated in TH 381-382 Original Works II and TH 301-302 Clown. Designated performance skills faculty will support the students during the process through scheduled tutorials and group coaching activities. TH 352 represents the capstone project of a series of Third Year courses that include TH 301-302, TH 311-312, TH 321-322, and TH 381-382.

**TH 354 Classical Performance Project 2 Credits**

Students will audition for, rehearse and perform a play that features heightened poetic text in the Spring semester of the Third Year. Designated performance skills faculty will support the students during the process through scheduled tutorials and group coaching activities. TH 354 represents the capstone project of a series of Third Year courses that include TH 305-306 II-IV, TH 311-312, TH 321-322 and TH 371.

**TH 356 Musical Theater Project II 2 Credits**

Students will audition for, rehearse and perform a production of a theatrical musical in the Spring semester. Designated performance skills faculty will support the students during the process through scheduled tutorials and group coaching activities. TH 356 represents the capstone project of a series of Third Year courses that include TH311-312, TH 321-322, TH 333-334 and TH 339-340.

**TH 361 Modern Theater History & Theory 3 Credits**

Students explore the historical context of modern dramatic literature through a range of plays and writing about performance, informed by critical theory and using semiotics as an analytical tool. Through multiple and varied critical approaches, students analyze how plays are constructed, what structure might reveal about society, and how society and community reflect the writing. The course includes discussion, reading, formal critical writing, research and oral presentation.

**TH 367 Musical Theater History & Analysis 3 Credits**

This class explores the evolution of modern musical theater. By examining musical theater from multiple contextual perspectives students develop a foundational working knowledge of its elements, forms and genres.

**TH 371 Acting Classical Texts I 2 Credits**

This course emphasizes truthful, specific and moment-to-moment embodiment of classical text, specifically Shakespeare. Students' course work in voice, speech and physical technique are an integral part of the class, helping to get the text into the mouth and body. Analysis of the form and structure of Shakespeare's writing aims to free the imaginative response to the word. Through exercises, improvisations and rehearsals, the class provides the opportunity to explore the extremes of human behavior and craft dynamic characters, while building skills to approach challenging texts with confidence.

**TH 372 Acting Classical Texts II 2 Credits**

This course continues the analysis and technical skills development begun in Fall semester through work on Restoration, late eighteenth century, and other texts. Emphasis is placed on a thorough understanding of the world of the plays while finding a personal, contemporary approach to performance.

**TH 381 Original Works I 2 Credits**

Students investigate the meaning and process of generating original works for the stage through the disciplines of playwriting, directing, solo performance, and ensemble creation. Admission by audition for the Theater/Original Works concentration.

**TH 386 Original Works Playwriting II 2 Credits**

This second semester of a year-long course allows student playwrights to develop new approaches to generating a playscript, and to explore collaboration with other artists in the new play development process. TH 386 culminates in a formal public staged reading of new works generated during the class.

**TH 388 Original Works Directing II 2 Credits**

This second semester of a year-long course explores the role of the director, both as interpretive and generative artist. The primary aim of the course is to provide a fundamental understanding of the role and working methodologies of the director.

**TH 398 Independent Study 1.00 - 4.00 Credits**

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

**TH 401 Stage Combat 2 Credits**

Both an acting and a physical technique course, this class explores character movement in the context of a specific physical form: stage combat (armed and unarmed), including rapier, dagger, and broadsword. Performers develop greater specificity of movement, clarity of physical choices, and balance of one's own energy with that of a partner.

**TH 402 Stage Combat 2 Credits**

Both an acting and a physical technique course, this class explores character movement in the context of a specific physical form: stage combat (armed and unarmed), including rapier, dagger, and broadsword. Performers develop greater 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 411 Advanced Acting Workshop 3 Credits**

Through intensive scene work, students focus on exploration of mystery, ambiguity, and subtext using and synthesizing all techniques taught in the curriculum. Texts include plays by Beckett, Pinter and Fornes.

**TH 416 Acting & Auditioning for the Camera 2 Credits**

This class gives students a practical introduction to the art and craft of performing on camera. Areas covered include self-assessing prospective casting potential, applying text analysis to film scripts, shaping performance for the camera, dramatic and commercial audition techniques and preparation, and development of a promotional reel. This course will also explore the business aspects of pursuing an on-camera acting career.

**TH 417 Solo Performance I 2 Credits**

This class allows students to create a self-generated performance piece while studying the history and development of contemporary solo performance. The class culminates in a public showing of short works at the end of the semester.

**TH 422 Voiceover & Commercial Voice Skills 2 Credits**

This class introduces students to the profession of commercial voiceover work through exercises, field trips, and hours of practical experience with a wide array of material. The course covers self-marketing, unions, analysis, vocal care, contracts, and etiquette. Students learn control and application of voice in this specific medium, while working towards a critical understanding of the requirements of the copy, mastery of the microphone and the clock, and appropriate professional protocol. Particular attention is given to highlighting the student's personal style and sound. The course results in a short demo reel which can be used in self-marketing.

**TH 424 Special Topics in Musical Theater 2 Credits**

Exploration of different aspects of musical theater, including new work development, specialized dance or singing courses, etc. Changes year-to-year.

**TH 431 Musical Theater Dance Styles 2 Credits**

This course continues the study of varying styles and genres of theater dance using foundational choreography from the American musical theater. Students will hone the skills necessary for performing with expressiveness, specificity and dynamism, and develop their partnering capabilities by learning and performing styles of ballroom dance. Focus will be on development of dramatic action, character and stakes through dance.

**TH 432 Musical Theater Dance Styles II 2 Credits**

This course continues the study of styles and genres of theater dance using foundational choreography from the American musical theater. Students will hone the skills necessary for performing with expressiveness, specificity and dynamism, and develop their partnering capabilities by learning and performing styles of ballroom dance. Focus will be on development of dramatic action, character and stakes through dance.

**TH 433 Musical Theater Voice Instruction 1 Credit**

Private Instruction fee applies. Students receive private singing instruction to further develop embodied knowledge of musical theater styles and expanded repertoire, and practice healthy techniques for dramatic interpretation of character and intention through melody, pitch, phrasing and breath. Placement by assessment in the sophomore year.

**TH 434 Musical Theater Vocal Instruction 1 Credit**

Private Instruction fee applies. Students receive private singing instruction to further develop embodied knowledge of musical theater styles and expanded repertoire, and practice healthy techniques for dramatic interpretation of character and intention through melody, pitch, phrasing and breath. Placement by assessment in the sophomore year.

**TH 435 Private Vocal Instruction 3 Credits**

Private singing lessons focusing on the techniques of musicianship, breathing, placement and other performance skills necessary for proficiency in the contemporary musical theater.

**TH 436 Private Vocal Instruction 3 Credits**

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**

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; and active participation in discussions of colleagues' in-class work.

**TH 438 Neo-Burlesque: Theory & Performance 2 Credits**

This elective class explores the theatrical genres of Neo-Burlesque and Cabaret as forms of solo performance and dramatic storytelling. Students study the evolution of the art form, modern examples of Neo-Burlesque, and fair business practices for today's cabaret performer. They develop a character persona and generate a solo piece, along with the necessary performance skills that are unique to the genre of burlesque, including 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 Cabaret 2 Credits**

Students 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**

Students expand their interpretive skills in a variety of rehearsal and performance situations, ranging from fully produced mainstage productions to process-oriented developmental work.

**TH 442 Rehearsal/Performance 1 Credit**

Rehearsal and performance in departmental productions under the guidance of faculty and guest directors. Students expand their interpretive skills in a variety of rehearsal and performance situations, ranging from fully produced mainstage productions to process-oriented developmental work.

**TH 443 Rehearsal/Performance 2 Credits**

Rehearsal and performance in departmental productions under the guidance of faculty and guest directors. Students expand their interpretive skills in a variety of rehearsal and performance situations, ranging from fully produced mainstage productions to process-oriented developmental work.

**TH 444 Rehearsal/Performance 2 Credits**

Rehearsal and performance in departmental productions under the guidance of faculty and guest directors. Students expand their interpretive skills in a variety of rehearsal and performance situations, ranging from fully produced mainstage productions to process-oriented developmental work.

**TH 451 Audition Techniques 2 Credits**

Students will acquire practical techniques to select, prepare, and perform spoken audition pieces, musical and dance auditions, and commercial auditions. Students will develop effective skills for cold reading and professional etiquette, as well as professional resumes, headshots and recorded digital auditions.

**TH 453 Musical Theater Audition II 2 Credits**

Students will acquire practical techniques to select, prepare and perform audition pieces, musical and dance auditions, and commercial auditions. The course covers cold readings, resumes, headshots and professional etiquette. Guest choreographers will be brought in to run dance auditions.

**TH 457 Internship 1.00 - 6.00 Credits**

Students participate in a project with a professional theater company. This can include rehearsal and performance, assistant directing, literary management or arts administration. Theater faculty members are assigned as advisors. By audition or arrangement with the partner organization, and permission of Theater Department faculty.

**TH 458 Internship 1.00 - 6.00 Credits**

Students participate in a project with a professional theater company. This can include rehearsal and performance, assistant directing, literary management or arts administration. Theater faculty members are assigned as advisors. By audition or arrangement with the partner organization, and permission of Theater Department faculty.

**TH 462 ST: Theater History, Lit and Theory 3 Credits**

A rotating class covering a variety of topics in Theater History, Dramatic Literature and Dramatic Theory.

**TH 465 Teaching Assistantship 2 Credits**

Students work in class as a teaching assistant alongside a Cornish Theater instructor . The course provides an opportunity for students to acquire the means and methods to translate what they have learned about performing to teaching, through hands-on experience working alongside faculty in first and second year classes.

**Prerequisite:** Obtain permission from supervising faculty member before contacting department chair.

**TH 466 Teaching Assistantship 2 Credits**

Students work in class as a teaching assistant alongside a Cornish Theater instructor . The course provides an opportunity for students to acquire the means and methods to translate what they have learned about performing to teaching, through hands-on experience working alongside faculty in first and second year classes.

**Prerequisite:** Obtain permission from supervising faculty member before contacting department chair.

**TH 471 Senior Seminar 1 Credit**

Senior Seminar will cover a range of topics including preparations for Senior Thesis Project or Internship, 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**

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**

The course facilitates awareness and implementation of the practical considerations and effective business practices useful in building a career in the theater. Students create a sensible and actionable business plan, as well as develop the habits and skills necessary to pursue work, initiate and maintain creative relationships, market one's skills, and establish a sustainable career.

**TH 483 Playwriting: The Full Length Play 2 Credits**

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**

Continue to explore diverse playwriting techniques and write one or more original scripts.

**TH 487 Directing Laboratory 2 Credits**

Students apply the vocabulary and analytical skills essential to the work of the director, with particular focus on staging and working with actors.

**TH 497 Group Study 2.00 - 3.00 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.

**TH 498 Independent Study 1.00 - 4.00 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.

# INDEX

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## A

Academic Calendar .....	16
Academic Policies .....	11
Accreditation & Credentials .....	3
Administration .....	16
Admission .....	3
Art .....	19
Art (AR) .....	94

## C

Courses A-Z .....	94
-------------------	----

## D

Dance .....	26
Dance (DA) .....	98
Degree Progress, Requirements & Graduation .....	14
Design .....	34
Design (DE) .....	102

## F

Film .....	42
Film (FM) .....	106
Financial Aid & Scholarships .....	4
Foundations (FN) .....	109

## G

General Information .....	3
---------------------------	---

## H

Home .....	2
Humanities & Sciences .....	48
Humanities & Sciences (HS) .....	109

## I

InterArts (IA) .....	111
Interior Architecture .....	53
Interior Architecture (IN) .....	112

## M

Music .....	59
Music (MU) .....	115

## P

Performance Production .....	74
Performance Production (PP) .....	122

## S

Student Rights & Responsibilities .....	9
Student Services .....	7

## T

Theater .....	79
Theater (TH) .....	125
Tuition & Fees .....	5

## V

Visual Arts Foundations Program .....	91
---------------------------------------	----