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# HOME

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# 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.

### 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.

### 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 space availability.

### Contact Information

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

**telephone** 206.726.5016

**fax** 206.720.1011

**email** [admission@cornish.edu](mailto:admission@cornish.edu)

**web** [www.cornish.edu/admission](http://www.cornish.edu/admission) (<http://www.cornish.edu/admissions/>)

### Application Requirements

- Cornish Application for Admission
- Application Fee
- Official High School Transcript or GED Score Report
- Official 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 official 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 official 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 official academic 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.

Any student using CH31 (Vocational Rehabilitation and Employment benefits) or CH33 (Post-9/11) is protected from any penalties imposed by the College while waiting for the VA to make tuition and fee payments.

The College cannot deny a student access to classrooms, libraries, or other institutional facilities. The College cannot make the student borrow money to cover costs while waiting for payment, nor can the College charge a student a late fee or penalty. For more information regarding this policy, contact the School Certifying Official (SCO).

## 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 official 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

Early Action deadline for Admission is December 1.

Regular deadline is February 15th.

Admissions Applications are considered after February 15th on a space available basis. 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/>. (<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 2020/2021 academic year is below.

Tuition and Fees	Cost
Tuition	32,964
Comprehensive Student Fee	\$1,236
Orientation Fee (new students only)	\$175
Per Credit Charge	\$1,375
Housing and Meal Plan (based on double room and 'B' meal plan)	\$13,036
Private Music Lessons & Tutorial Studies	\$325-\$395

The most current listing of costs is available at [www.cornish.edu](http://www.cornish.edu).

## 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 monthly 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 "Direct deposit refunds" 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 "Payers". 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). Students may also schedule appointments via the scheduling links found on Compass in each staff member's bios. 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.

### 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) (<http://www.cornish.edu/housing/>).

## Residence Hall Charges 2020/2021

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	\$11,554	\$5,772
Single (w/kitchen)	\$13,704	\$6,852
Double	\$9,336	\$4,668
Double (w/kitchen)	\$11,544	\$5,772
Triple	\$8,352	\$4,176

### Meal Plan

Meal Plan	Academic Yr.	Semester
Denny Meal Plan	\$3,700	\$1,850
Coffee Lovers Meal Plan	\$4,500	\$2,250
Capitol Hill Meal Plan	\$2,920	\$1,460

## 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 first year students receive an orientation to library services and an introduction to academic research during the first year. Through these workshops, Cornish librarians help students develop key research skills necessary to achieve their creative and academic goals. Throughout all four years, Cornish Librarians assist with research questions of all types and provide information literacy instruction tailored to individual courses and projects. 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. Most of these items are available to be sent up to Kerry Hall.

Online collections include electronic books with broad subject coverage as well as extensive academic databases of journal articles, digital images, streaming music, videos, and more.

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/) (<http://www.cornish.edu/student-life/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).

## Nellie Care

Nellie Care is a convenient way for Cornish College of the Arts students to receive health care and counseling for common conditions that can be safely and accurately treated and diagnosed online. All enrolled undergraduate Cornish students can access and use this service. Nellie Care is available to students 24/7 after they register their account. For additional information, please visit: <https://timely.md/faq/nellie-care-cornish-college-of-the-arts/>

## 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](https://www.cornish.edu/writing-center/) (<https://www.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 in the Student Handbook. The Student Handbook is available on the main Cornish website and as a downloadable PDF document from the Student Life section of Compass.

For further information on the Student Code of Conduct, please contact the Dean of Student Affairs.

#### 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 classwork.

#### 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 the following: 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 the College staff of the name change. Copies of the name change documentation will be retained in the student's academic file.

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

#### Change of Sex

Students who request that their sex be changed on college records must provide the Registrar with an original social security card, driver's license reflecting changed sex, 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 the College staff of the sex change. Copies of the sex change documentation will be retained in the student's academic file.

### Sexual Misconduct Policy

Cornish expressly prohibits all forms of sex-based discrimination including sexual harassment, sexual violence, stalking, sexual exploitation, and domestic 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., General Counsel, and Title IX Coordinator, 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., at 206.726.5099 or [tdavis@cornish.edu](mailto: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)) (<https://mk0cornishqntt591tiw.kinstacdn.com/wp-content/uploads/2019/07/2019-2020-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 from a Course

During the Add/Drop period, students may add courses, change course sections, or drop a course through the first eight days of each semester through Compass (<https://compass.cornish.edu/ics/>), select Academics and Registration and Advising on the left navigation panel.

## Withdraw From a Course

Students may withdraw from a course through the 11th week of the term. An official withdrawal from a course results in a "W" grade being assigned to the course and is noted on the student's transcript. After the add/drop period ends, students must withdraw from a course through the Registration & Records Office.

### 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. Students should meet with their academic advisor for more information.

## 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. Students ceasing to attend a course students will receive a grade in all courses for which they have registered. 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 academic advisor or 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 processed through 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 a return from leave of absence application 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 may 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.

## Student's Class Level

The class level table below details the student's class level by the number of semester credits earned.

Class Level	Credits
First-Year Student	0 - 29 credits
Sophomore	30 - 59 credits
Junior	60 - 89 credits
Senior	90 credits and above

## 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 or Open 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. General Education 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. 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.

Change of grade is accepted only for faculty error, or in the instance of an approved appeal made by the student.

- *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 by the course instructor 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 grade point average is determined by multiplying the grade value for each completed course by the number of credits attempted. For example, a "C" (2.0) grade awarded in a three-credit course equals 6.0 grade points. Calculate the total grade points earned for a term by the total credits attempted for a term to determine the grade point average.

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 who 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 submit a Grade Forgiveness form to their Academic Advisor 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, courses approved for academic amnesty will not apply 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 the 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 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 60 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 may request credit by examination (proof of proficiency) for work done in private study. Students may be awarded up to 30 credits.

Awarded credits will be counted as transfer credit on the academic transcript. Students must complete the credit by examination prior to their junior 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 and Graduation Requirements

For students admitted Fall 2020, a Bachelor of Fine Arts (BFA) or Bachelor of Music (BM) from Cornish College of the Arts consists of the following distribution of credit hours:

- Between sixty-six and seventy-two credits in the major
- Forty-two credit hours of General Education Program requirements, which includes:
  - Thirty credit hours of Humanities and Sciences coursework
  - Twelve credit hours within the Histories of the Arts, Professional Practice, and Writing Intensive requirements. These requirements may be fulfilled within one's major course requirements, another major, and/or through elective courses

- Six credits of College Elective credit hours from courses outside of the major
- Between Twelve and Fifteen credits of Open Elective credit hours from any discipline, including in major or General Education coursework

## 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

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

## Academic Advising

Academic Advisors provide a wide range of services to help students complete their graduation requirements and achieve their educational goals. Advisors provide guidance regarding academic policies, course requirements, prerequisites, academic progress, and college resources. Advisors also assist with registration procedures and forms. Students are assigned to an advisor based on their department. Links to appointment scheduling pages for academic advising can be found on Compass under "Registration and Advising."

## Change of Major

Students interested in a change of major that entails transferring to a different department should consult with their Academic Advisor as soon as they begin to consider this option. Academic Advisors can assist students with scheduling a portfolio review/audition and facilitate a credit evaluation that helps determine how courses completed under their current program will be applied to their new program. An interdepartmental transfer may mean that additional time is needed for degree completion; it is important that students consult with their Academic Advisor regarding new degree requirements and potential changes to their anticipated graduation date.

## College and Open Electives Requirement

As part of their baccalaureate degree, all undergraduates must complete eighteen credits of elective coursework.

- College Electives - six credit hours selected from **any course outside a student's major**, including HS-designated courses (courses housed within the Humanities and Sciences Department)
- Open Electives - twelve credit hours selected **from any course offered by the College**

## 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 September 30 (for fall 2020 graduates) and December 4 (for spring 2021 and summer 2021 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.

## 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

## 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.

### Fall Semester 2020

Date	Event
August 27, 2020	Non-Matriculated Registration
August 31, 2020	First Day of Classes
September 4, 2020	Opening Convocation
September 7, 2020	Labor Day - Classes Not in Session
September 9, 2020	Last Day to Add or Drop Classes
September 30, 2020	Graduation Applications due for Fall 2020 graduation
October 19 - 23, 2020	Midterm Evaluation Week
October 30, 2020	Incomplete Grade Deadline

November 11, 2020	Veterans Day, Observed - Classes Not in Session
November 12 - 17, 2020	Continuing Student Registration
November 13, 2020	Last Day to Drop a Class, Last Day to Withdraw
November 25 - 27, 2020	Thanksgiving Recess - Classes Not in Session
December 4, 2020	Graduation Application due for Spring Graduation
December 7 - 11, 2020	Final Exam Week
December 11, 2020	Last Day of Classes
December 16, 2020	Grade Submission Deadline
December 21, 2020 - January 1, 2021	Winter Break between Fall and Spring semesters

## Spring Semester 2021

Date	Event
January 18, 2021	Martin Luther King Jr. Day - Classes Not in Session
January 19, 2021	First Day of Classes
January 27, 2021	Last Day to Add or Drop Classes
February 15, 2021	President's Day - Classes Not in Session
March 8 - 12, 2021	Midterm Evaluation Week
March 15 - 19, 2021	Spring Break
March 26, 2021	Incomplete Grade Deadline
April 5 - April 9, 2021	Continuing Student Registration
April 9, 2021	Last Day to Drop a Class, Last Day to Withdraw
May 3, 2021-May 7, 2021	Final Exam Week
May 7, 2021	Last Day of Classes
May 10 - 12, 2021	Instructional Make-Up Period
TBD	Commencement
May 12, 2021	Spring Grades Due for all Students
May 25, 2020	Memorial Day Holiday

## Summer Semester 2021

Date	Event
March 22, 2021 - June 18, 2021	Summer Registration Period
June 21, 2021	First Day of Classes
July 5, 2021	Independence Day Holiday, Observed - Classes Not in Session
July 23, 2021	Last Day of Classes: Five-Week Term
August 13, 2021	Last Day of Classes: Eight-Week Term

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### **Cabinet**

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# ART

## Department Overview and Program Learning Outcomes

The Art program integrates studio practice, art history/theory, and the humanities & sciences. Transfer students' placement in the program is dependent on portfolio review.

### PROGRAM LEARNING OUTCOMES

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

- 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 Credit Hours		72
General Education Credit Hours		30
College Elective Credit Hours		6
Open Elective Credit Hours		12
<b>Total Hours</b>		<b>120</b>

Course	Title	Hours
<b>First Year Foundation</b>		
<b>Fall</b>		
FN 101	Color + Composition	3
FN 103	Observation + Visualization	3
Studio Elective		3
HS 111	Writing and Analysis I	3
HS 131	First-Year Liberal Arts Seminar	3
Hours		15
<b>Spring</b>		
FN 102	Form + Structure	3
FN 104	Time + Motion	3
FN 140	Introduction to Visual Arts History	3
HS 112	Writing and Analysis II	3
College or Open Electives		3
Hours		15
<b>Second Year</b>		
<b>Fall</b>		
AR 223	Studio: The Meaning of Making	3
AR 233	Global Art History: Mapping Modernism	3
Studio Electives		3
General Education Coursework		3
College or Open Electives		3
Hours		15
<b>Spring</b>		
AR 224	Studio: Form/Content/Context	3
AR 234	Contemporary Art History	3
Professional Practices		3
General Education Coursework		3

College or Open Electives		3
Hours		15
<b>Third Year</b>		
<b>Fall</b>		
AR 323	Studio: Communities of Practice	3
Art History Theory/Elective		3
Studio Electives		3
General Education Coursework		3
College or Open Electives		3
Hours		15
<b>Spring</b>		
AR 324	Studio: Platforms of Exchange	3
Studio Electives		3
General Education Coursework		6
College or Open Electives		3
Hours		15
<b>Fourth Year</b>		
<b>Fall</b>		
AR 423	Studio: Works in Progress	3
AR 433	Thesis	3
Studio Electives		3
General Education Coursework		3
College or Open Electives		3
Hours		15
<b>Spring</b>		
AR 424	Studio: Thesis Exhibition	3
Art History Theory/Elective		3
Arts Ecosystems		3
Studio Electives		3
General Education Coursework		3
Hours		15
<b>Total Hours</b>		<b>120</b>

## Art Faculty Staff

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

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

## Faculty

**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

**Satpreet Kahlon** *Instructor*  
MFA Rhode Island School of Design  
BFA Michigan State University

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

**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 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.

### 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 141 SE: New Media 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 142 SE: New Media 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 151 SE: Print 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 152 SE: Print 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 191 SE: Intro to Exhibition/Curation 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 211 SE: Drawing 3 Credits**

This 15-week class will introduce the fundamentals of drawing from the live model, including theoretical, technical and philosophical approaches to the construction of the figure/body, plus the use and history of proportion systems -including the head and face. Using value and depicting the effects of light will be presented as skill sets develop. The course will combine lectures, slide presentations, studio work, discussions, regular homework assignments and individual consultation with the professor. In addition, there will be formative critical assessments of the days work at the conclusion of each drawing session. Homework assignments and individual classroom discourse may vary depending on experience. Online individual portfolios will be initiated at the onset of the semester that will be maintained and reviewed throughout the course.

**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 Studio: The Meaning of Making 3 Credits**

This interdisciplinary studio course explores the complex relationship between meaning and making, encouraging students to make connections across disciplines and media. Through examining different generative approaches to working in the studio, students experiment with thinking through making. Together as a cohort, students will engage in the exploration of key ideas and practices in contemporary art, developing several significant, contextually informed projects over the course of the semester. Incorporating seminar-style group discussion and debate, lecture, peer review, interdisciplinary exchange, and concentrated one-on-one faculty mentoring, Studio: The Meaning of Making offers a dynamic studio community within which students can build and excavate deeper levels of meaning in their work and the work of others. This course supports work in all visual arts media.

**AR 224 Studio: Form/Content/Context 3 Credits**

Studio: Form/Content/Context builds upon Studio: Meaning of Making by focusing on the mutually dependent relationship between form, content and context in art-making. In response to themed prompts and creative 'limitations', students will conceptualize, develop and refine several significant projects over the duration of the class. Seminar readings, critical discussion, and experimentation with interdisciplinary generative studio tools, research and installation techniques will support project work. Students will contribute critically to a productive and lively studio community through formal and informal dialogue, peer review, and one-on-one studio visits with faculty. Creative, interdisciplinary risk-taking balanced with project refinement and completion will be emphasized, and students will reflect on their artistic and intellectual growth through building a professional digital portfolio. 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 241 SE: New Media 3 Credits**

In this 15-week class students can explore video art, animation, compositing, documentary, and music video. You will learn how to work with image and sound through weekly tutorials to develop skills with professional Adobe software, including: Premiere, Photoshop, After Effects and Audition. Digital video and audio tools will also be demonstrated and provided in class, including cameras, audio recorders, lights, and other production equipment. During the semester, you will complete several short sample pieces in addition to a primary project, demonstrating literacy in image acquisition, editing, and soundtrack construction. Class format will consist of technical tutorials, in-class work sessions, lectures/readings/viewings and discussion on current and historically important works of film, video art and other digital media. We will identify seminal experimental filmmakers and video artists and explore the evolution of the video art tradition since its inception in the late 1960's in America and abroad.

**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 261 Moving Image: After Effects 3 Credits**

NULL

**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 301 Photo: Blip/Glitch/Smudge 3 Credits**

This intermediate-level photography course investigates the use of digital technologies as creative mark-making tools. Using scanners, cameras, tablets and inkjet printers we will jump into process-based explorations that poke holes – literally and figuratively—in the traditionally pristine surface of the photograph. Students will work with both found and authored images to examine ideas of digital materiality and abstraction in contemporary photography. While the emphasis of the class will be generating new tools and experimental digital strategies for image-making, students may also experiment with blending analog and digital alternative processes. Each student will be responsible for creating a single, cohesive body of process-based work by the completion of the course.

**AR 302 Painting: Making a World 3 Credits**

From Twin Peaks, to Studio Ghibli, to Star Wars, artists have created immersive worlds in which characters, places, and events come to life. You will create your own complex utopias and dystopias in vivid detail. Students will explore and expand these worlds to generate self-directed project work in oil or acrylic paint. We will study a wide range of examples from other artists' worlds, including some of the techniques used for their development, which often capitalize on limited resources. We will also examine our relationship to place and the role of the viewer as a guest in these spaces. Students will learn how to work across a variety of 2D media, including painting, drawing, and photography to chart new and expanding creative territory.

**AR 308 Intermediate Painting: Systems 3 Credits**

This course will explore the ways in which systems, logic, and chance can be incorporated into the painting process as a way to interrupt the immediateness of traditional painting. This approach to painting can allow artists to slow down, speed up, or scramble how paintings are organized and executed. Numerous examples from relevant contemporary artists will inform how students experiment with multiple approaches to employing systems in their paintings. The class format consists of technical demos, studio practice, research, lecture and discussion. Ongoing formative review takes place in group/individual tutorials, work in progress reviews, and critiques. Students will work from both observation and photo references. Students may choose to work in either oil or acrylic.

**AR 311 SE: Drawing 3 Credits**

This 15-week class will provide the opportunity to expand, experiment, and build upon existing drawing skills, with or without the model, while introducing new mediums and methods. Through drawing we will develop visual awareness, and cultivate the capacity for self-expression. The course will combine lectures, slide presentations, studio work, discussions, regular homework assignments and individual consultation with the professor. In addition, there will be formative critical assessments of the days work at the conclusion of each drawing session. Homework assignments and individual classroom discourse may vary depending on experience. Online individual portfolios will be initiated at the onset of the semester that will be maintained and reviewed throughout the course.

**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 Studio: Communities of Practice 3 Credits**

This interdisciplinary studio course focuses on the development of students' creative practice within a community of artists. Seminar sessions and dedicated studio time will support the development of an individual practice, while identifying and negotiating diverse approaches to making in the studio cohort. Project work will be guided by a series of prompts and methods, challenging students to be generative, experimental, and collaborative. Students will learn to be expansive in their thinking and making, synthesizing relationships from part to whole, and from individual to collective. Learn to develop your own studio strategies and tools through the examination of systems and methods used by other artists. Students will also develop a relationship to generative writing as a consistent and playful source of ideas in the studio. As a cohort, students will engage through readings, discussions, individual and group studio visits, critiques, and collaborative project work.

**AR 324 Studio: Platforms of Exchange 3 Credits**

Platforms of Exchange is an interdisciplinary course that develops students' emergent creative practice within a community of artists, resulting in a series of collaborative exhibitions. Through focused seminar readings and discussions, students will develop connections between theory and practice, and refine research strategies to support their interests. Dedicated studio time with ongoing formative review will help support the creation of a body of work for exhibition. Seminar sessions will offer a collaborative forum for the discussion of historical and contemporary approaches to curation, installation, and exhibition. Students will work in collaborative groups to plan and present their exhibitions, combining diverse skill sets towards shared goals. Students will also develop professional practices towards the presentation of their work for exhibition, including promotion materials and documentation.

**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 341 SE: New Media 3 Credits**

This 15-week Media Lab builds on skill sets acquired in and continues to support development of individual pathways in digital media. Working at the Junior level, you will begin to set personal goals and assignments, while investigating methods of representing "reality" through the documentary form. Special attention will be paid to "ethical space in documentary", as we research and explore the four basic modes of documentary representation: Expository, Observational, Interactive, and Reflexive. Advanced skills building will continue in After Effects, Premiere, Audition and Photoshop, as you complete short projects experimenting with Isadora, Spear, VDMX5, and Max MSP/Jitter. A long term project will give you the opportunity to work collaboratively, demonstrating literacy in image acquisition, production as a small team, editing, and soundtrack construction. Within the class format we will investigate the histories of digital media, documentary, experimental cinema, video art, and the various editing/compositing/composing tools those forms are created with. Through screenings, lectures, tutorials and hands-on practice, you will acquire a deeper understanding of your situated practice in digital media and video art.

**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 358 Print: Color in Relief & Monotypes 3 Credits**

Color has the ability to influence the tone, mood or meaning of an image. But which color is the most effective when there are so many choices? This course will focus on multiple techniques and strategies for exploring the impact of color in relief and monotype prints. Students will explore both traditional and contemporary approaches to carving, marking, inking, printing, and presentation processes. This course is structured around demonstrations of technique, the production of numerous images and individual/group critiques. Students will also explore a spectrum of contemporary and antique printmakers who effectively manipulate color in their work. The content of the work in this class is at the discretion and is the responsibility of the student.

**AR 363 Art in the Age of Climate Change 3 Credits**

This multidisciplinary course would focus on the emerging role of the artist in response to the global climate crisis. Students will engage this topic through an in-depth historical investigation into the political, cultural and socioeconomic factors that have led to the crisis. From this perspective, students will be challenged to create projects that address these factors in a meaningful way by utilizing interdisciplinary approaches. The course would take the form of an experimental digital media/performance workshop that would involve research, peer discussion, technical demonstrations on projection mapping and digital image manipulation, as well as collaborative exhibition/event design strategies. This course will ultimately result in a final exhibition/event which will showcase the results of this investigation for the entire community. Art in the Age of Climate Change would be open to visual and performing arts students, with collaboration as a central and stated value.

**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 411 SE: Drawing 3 Credits**

This 15-week class will provide the opportunity to expand, experiment, and build upon existing drawing skills, with or without the model, while introducing new mediums and methods. Through drawing we will develop visual awareness, and cultivate the capacity for self-expression. The course will combine lectures, slide presentations, studio work, discussions, regular homework assignments and individual consultation with the professor. In addition, there will be formative critical assessments of the days work at the conclusion of each drawing session. Homework assignments and individual classroom discourse may vary depending on experience. Online individual portfolios will be initiated at the onset of the semester that will be maintained and reviewed throughout the course.

**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 Studio: Works in Progress 3 Credits**

Works in Progress is an interdisciplinary course that combines studio, seminar, and critique formats to strengthen an independent research-led practice within a community of artists. Students will make clear connections between research and making as they develop their thesis and refine a personal approach. Seminar sessions will offer a collaborative forum for student-led discussions on the intersection of theory and practice, in addition to faculty lectures and workshops. Studio sessions will be focused on the development of an independent body of work, leading up to the spring Thesis Exhibition. Ongoing group critiques throughout the semester will provide additional support from your peers, faculty, and arts professionals. Students will be expected to identify and articulate a contextual awareness of their work in relation to history, community, and audience. Students will further develop an awareness of professional expectations and skills, relevant to sustaining a contemporary art practice.

**AR 424 Studio: Thesis Exhibition 3 Credits**

This capstone Studio course prepares students for the spring Thesis Exhibition and eventual transition out of the art school "bubble", into a wider community of making and discourse. As an interdisciplinary seminar/studio course, students will engage through readings, discussion, critique, dedicated studio time, and ongoing individual meetings with faculty to support the production of a focused body of work for public exhibition. Students will be expected to consider their practice within wider social and cultural terms, as a professional practice, and in relationship to an audience. Seminar sessions will focus on professional development in support of documentation and portfolio, exhibition preparation and installation, and gallery and artist talks. Additionally, students gain exposure to methods and strategies in applying to grants, residencies, and public projects. Overall, students will learn to identify and navigate the complex relationship between the parts and whole of a studio-based exhibition practice, preparing them to find and/or create their own access points to a broader community.

**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 436 Arts Ecosystems 3 Credits**

Like any ecosystem, the network of cultural institutions, venues, stewards, and gatekeepers an artist must navigate successfully throughout their career is often complicated and interconnected. This course examines the numerous and diverse systems available for contemporary artists to present, interact, and exhibit their work publicly. This seminar will provide numerous levels of support and access necessary for students to directly engage the greater art community. This course is structured around in-class lectures, required reading and peer discussion, and on-site interactions with cultural institutions, galleries, artist-run spaces, private collections, and local artist studio visits.

**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

## Department Overview and Program Learning Outcomes

The Dance Department offers artists rigorous training, freedom to experiment, and the space to create. Students develop healthy and sustainable practices necessary for working dance artists, with emphasis on technique, collaboration, choreography, and performance.

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

- Perform choreographed and improvised dance as soloists, in partner work, and with an ensemble
- Create dances and other movement-based artifacts for real-world and digital spaces
- Write about dance, informed by multiple contexts that shape its production
- Integrate knowledge of human anatomy and somatic practices into their personal movement practice
- Contribute meaningfully to the technical production and design of movement-based performances
- Teach dance, based on anatomically-sound principles, at a novice level

## Dance

Code	Title	Hours
Dance Credit Hours		72
General Education Credit Hours		30
Open Elective Credit Hours		12
College Elective Credit Hours		6
<b>Total Hours</b>		<b>120</b>

Course	Title	Hours
<b>First Year</b>		
<b>Fall</b>		
DA 115	Movement Foundations	1
DA 135	Dance Professional Practices 1	1
DA 150	Creative Foundations	1
Ballet		2
Contemporary Techniques		2
Conditioning		1
Dance Electives		1
HS 111	Writing and Analysis I	3
HS 131	First-Year Liberal Arts Seminar	3
	Hours	15
<b>Spring</b>		
DA 152	Compositional Practices 1	2
DA 219	Human Musculoskeletal Anatomy	3
DA 235	Dance Professional Practices 2	1
Ballet		2
Contemporary Techniques		2
Conditioning		1
Dance Electives		1
HS 112	Writing and Analysis II	3
	Hours	15

### Second Year

<b>Fall</b>		
DA 205	Dance in the Theater: 1890-2010	3
DA 254	Improvisation Techniques	1
DA 261	CDT Sophomore Ensemble	1
Ballet		2
Contemporary Techniques		2
General Education Coursework		3
College or Open Electives		3
	Hours	15

<b>Spring</b>		
DA 251	Compositional Practices 2	2
Ballet		2
Contemporary Techniques		2
Professional Practices		3
General Education Coursework		3
College or Open Electives		3
	Hours	15

<b>Third Year</b>		
<b>Fall</b>		
DA 220	Kinesiology	2
DA 331	Screendance	3
Ballet		2
Contemporary Techniques		2
General Education Coursework		3
College or Open Electives		3
	Hours	15

<b>Spring</b>		
DA 305 or DA 253	Modern Partnering or Contact Improvisation	1
DA 320 or DA 335	Dance, Art, and Education or Writing About Dance	3
DA 481	Teaching Methods	2
Contemporary Techniques or Ballet		2
Dance Electives		1
General Education Coursework		3
College or Open Electives		3
	Hours	15

<b>Fourth Year</b>		
<b>Fall</b>		
DA 315	Somatic Movement Education	1
DA 436	Dance Professional Practices	2
Advanced Dance Studies *		3
Contemporary Techniques or Ballet		2
Dance Electives		1
General Education Coursework		3
College or Open Electives		3
	Hours	15

<b>Spring</b>		
DA 440	Special Topics in Dance History	3
DA 467	Capstone Project	3
Contemporary Techniques or Ballet		2
Dance Electives		1
General Education Coursework		3
College or Open Electives		3
	Hours	15

	<b>Total Hours</b>	<b>120</b>
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\* **Advanced Dance Studies:**

DA 352 Advanced Choreography, DA 354 Advanced Improvisation, DA 482 Teaching Creative Movement, DA 330 Digital Dance Directed Studies, DA 320 Dance, Art, Education 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 to comprise 19 additional credits by transfer or PLE/CBE. 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 3.50, and a high level of commitment, motivation, and maturity. Please see the Dance Department Chair for more information.

Code	Title	Hours
Dance Credits		72
General Education Credits		30
Open Elective Credits		12
College Elective Credits		6
<b>Total Hours</b>		<b>120</b>

Course	Title	Hours
<b>Summer #1</b>		
(Prior to enrolling to Cornish)		
Technique PLE/CBE		4
General Education Coursework		3
General Education Coursework		3
	Hours	10

**First Year**

<b>Fall</b>		
DA 115	Movement Foundations	1
DA 135	Dance Professional Practices 1	1
DA 150	Creative Foundations	1
Contemporary Techniques		2
Ballet		2
Conditioning		1
HS 131	First-Year Liberal Arts Seminar	3
HS 111	Writing and Analysis I	3
Open Electives		3
	Hours	17

<b>Spring</b>		
DA 152	Compositional Practices 1	2
DA 219	Human Musculoskeletal Anatomy *	3
DA 235	Dance Professional Practices 2	1
Contemporary Techniques		2
Ballet		2
Conditioning		1
HS 112	Writing and Analysis II	3
Open Electives		4
	Hours	18

**Second Year**

<b>Fall</b>		
DA 205	Dance in the Theater: 1890-2010	3
DA 220	Kinesiology	2
DA 254	Improvisation Techniques	1
DA 261	CDT Sophomore Ensemble	1
DA 331	Screendance	3
Contemporary Techniques		2

Ballet		2
Dance Elective		1
General Education Coursework		3
	Hours	18

**Spring**

DA 305	Modern Partnering	1
or DA 253	or Contact Improvisation	
DA 335	Writing About Dance	3
or DA 320	or Dance, Art, and Education	
Contemporary Techniques or Ballet		2
Dance Electives		1
Professional Practices		3
General Education Coursework		3
College or Open Electives		4
	Hours	17

**Summer #2**

DA 251	Compositional Practices 2	2
Dance Technique		4
	Hours	6

**Third Year**

<b>Fall</b>		
DA 315	Somatic Movement Education	1
DA 436	Dance Professional Practices	2
Contemporary Techniques or Ballet		2
Advanced Dance Studies *		3
Dance Electives		2
General Education Coursework		3
College or Open Elective		4
	Hours	17

**Spring**

DA 467	Capstone Project	3
DA 481	Teaching Methods	2
Contemporary Techniques or Ballet		2
Special Topics in Dance History		3
Dance Electives		1
General Education Coursework		3
College or Open Electives		3
	Hours	17

**Total Hours** 120

\* **Advanced Dance Studies:**

DA 352 Advanced Choreography, DA 354 Advanced Improvisation, DA 482 Teaching Creative Movement, DA 330 Digital Dance Directed Studies, DA 320 Dance, Art, Education or DA 335 Writing About Dance.

## 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

**Lucie Baker** *Instructor*

**MFA** University of Washington

**BFA** The Juilliard School

**Corrie Befort** Instructor  
BFA Cornish College of the Arts

**Alfonso Cervera** Assistant Professor  
MFA University of California, Riverside  
BFA University of California, Riverside

**Elizabeth Corwin** Instructor  
DPT Elon University  
BS Dance University of Oregon  
BS Human Physiology University of Oregon

**Erricka Turner Davis** Instructor  
MFA University of Washington  
BFA University of the Arts

**Claudette Evans** *Instructor*

**Heidi Gans-Rothmeyer** Instructor  
MS, PT Duke University  
BA University of Washington  
CMA Laban/Bartenieff Institute

**Melanie George** Visiting Professor  
MA American University  
BA Western Michigan University  
CMA Laban/Bartenieff Institute

**Alice Gosti** Instructor  
BA University of Washington

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

**Brian Lawson** Instructor  
MFA University of Washington  
BFA State University of New York, Purchase

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

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

**Noelle Price** Instructor  
BA Western Michigan University

**Markeith Wiley** *Instructor*

**Deb Wolf** Professor  
BA State University of New York, Brockport

## 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 2 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 2 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 121 First-year Performance Experience 1 Credit

This class introduces first-year Dance majors to a broad range of performance repertoire, emphasizing small and large group choreography. The course strengthens technique and performance skills by exploring movement material in depth and prepares students for theatrical presentation in a range of styles.

### DA 127 Beginning Afro Modern 1 Credit

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### DA 135 Dance Professional Practices 1 1 Credit

As part of their early formation as dance professionals, students learn foundational skills in technical production in tandem with transferable skills in communication, time management. Students will learn to engage in self-reflection in relation to personal, pedagogical, and professional tasks.

**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 in the Theater: 1890-2010 3 Credits**

This course surveys the history of dance as a theatrical art and entertainment in the USA between 1890 and 2010. Taking vaudeville as the jumping off point, students will learn about the wide variety of dance forms that have found a home in north American theaters: ballet; modern and post-modern concert dance; and the many forms of musical theater through to the dance spectaculars of the late 1990s, early 2000s. Students will unpack the many ways in which these apparently distinct areas of dance practice have, in fact, often been very closely connected.

**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 2 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 2 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 235 Dance Professional Practices 2 1 Credit**

This course extends and deepens students' learning in relation to technical production for dance specifically and professional practice more generally. In addition to ongoing practical learning in the theater during production weeks for the Dance Capstone Showcase and Cornish Dance Theater, students learn the basics of budgeting, of creating schedules, and of devising timelines for small-scale projects.

**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 257 Special Topics 2 Credits**

Topics within dance and across artistic disciplines offered on a rotating basis.

**DA 261 CDT Sophomore Ensemble 1 Credit**

Students with sophomore standing in the Dance Department work in a professional rehearsal process with a faculty choreographer to create a short dance work for presentation in the Fall production of Cornish Dance Theater. This is an opportunity to develop skills in ensemble performance and to learn about the norms and expectations of a professional rehearsal process in concert dance.

**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 2 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 2 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 320 Dance, Art, and Education 3 Credits**

What is Dance? And what do we mean when we talk about dance and art in education? This course encourages students to develop a basic understanding of selected philosophical perspectives on the nature and function of the arts in education and the ability to debate philosophical issues rather than simply identify them. Through the study and evaluation of a selection of source materials, students will engage in current debates on common dichotomies such as objectivity/subjectivity, education/training, and theory/practice. By the end of this course students will be able to make informed judgments on the nature and function of the arts in education with particular reference to dance.

**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 331 Screendance 3 Credits**

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

**DA 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 2 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 2 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 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 440 Special Topics in Dance History 3 Credits**

At this point in time it is unthinkable to approach the study of history without paying attention to the dynamics of race, class, gender, disability, and sexuality. In this course students will develop their skills in the application of historical method and critical theory to specific topics in dance history.

**DA 467 Capstone 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 480 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, 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 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

## Department Overview and Program Learning Outcomes

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.

### PROGRAM LEARNING OUTCOMES

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

- Integrate concepts, criticality, and in context solve problems with novelty informed through critical thinking.
- Be resilient, adaptive, and informed to apply aptitudes and skills in response to shifting dynamics of design practices.
- Synthesize practice-based workflows, concepts, and tools for communication.
- Maintain a complete online presence and a plan for networking in communities of choice.
- Practice an inclusive approach to design.
- Communicate effectively across diverse platforms and media relevant to design

## Design

Code	Title	Hours
	Design Credit Hours	72
	General Education Credit Hours	30
	College Electives Credit Hours	6
	Open Electives Credit Hours	12
	<b>Total Hours</b>	<b>120</b>

Course	Title	Hours
<b>First Year Foundation</b>		
<b>Fall</b>		
FN 101	Color + Composition	3
FN 103	Observation + Visualization	3
	Studio Electives	3
HS 111	Writing and Analysis I	3
HS 131	First-Year Liberal Arts Seminar	3
	Hours	15
<b>Spring</b>		
FN 102	Form + Structure	3
DE 103 or FN 104	Intro to Visual Communications or Time + Motion	3
FN 140	Introduction to Visual Arts History	3
HS 112	Writing and Analysis II	3
	College or Open Electives	3
	Hours	15
<b>Second Year</b>		
<b>Fall</b>		
DE 223	Systems	3
DE 225	Digital Tools for Print	3
DE 233	The Western Design Canon	3
	General Education Credits	3
	College or Open Electives	3
	Hours	15

<b>Spring</b>		
DE 224	Meta-Systems	3
DE 226	Publishing Tools	3
	Professional Practices	3
	General Education Coursework	3
	College or Open Electives	3
	Hours	15

<b>Third Year</b>		
<b>Fall</b>		
DE 323	Immersive Studio	3
DE 333	Parallel Views:Narratives of Design	3
	Studio Electives	3
	General Education Coursework	6
	Hours	15

<b>Spring</b>		
DE 324	Collaborative Studio	3
DE 334	Parallel Views:Narratives of Design	3
	Studio Electives	3
	General Education Coursework	3
	College or Open Electives	3
	Hours	15

<b>Fourth Year</b>		
<b>Fall</b>		
	Professional Practices for Design	3
DE 423	Design Research	3
	Studio Electives	3
	General Education Coursework	3
	College or Open Electives	3
	Hours	15

<b>Spring</b>		
DE 424	BFA Capstone Project	3
DE 444	BFA Exhibition Seminar	3
	Studio Electives	3
	General Education Coursework	3
	College or Open Electives	3
	Hours	15
	<b>Total Hours</b>	<b>120</b>

## Illustration

Code	Title	Hours
Illustration Credit Hours		72
General Education Credit Hours		30
College Elective Credit Hours		6
Open Elective Credit Hours		12
<b>Total Hours</b>		<b>120</b>

Course	Title	Hours
<b>First Year Foundation</b>		
<b>Fall</b>		
FN 101	Color + Composition	3
FN 103	Observation + Visualization	3
Studio Electives		3
HS 111	Writing and Analysis I	3
HS 131	First-Year Liberal Arts Seminar	3
	Hours	15

<b>Spring</b>		
FN 102	Form + Structure	3
DE 103 or FN 104	Intro to Visual Communications or Time + Motion	3
FN 140	Introduction to Visual Arts History	3
HS 112	Writing and Analysis II	3
College or Open Electives		3
	Hours	15

<b>Second Year</b>		
<b>Fall</b>		
DE 223	Systems	3
DE 225	Digital Tools for Print	3
DE 233	The Western Design Canon	3
General Education Coursework		3
College or Open Electives		3
	Hours	15

<b>Spring</b>		
IL 224	Illustration Systems	3
IL 226	Illustration Tools	3
Professional Practices		3
General Education Coursework		3
College or Open Electives		3
	Hours	15

<b>Third Year</b>		
<b>Fall</b>		
IL 323	Illustration Studio	3
DE 333	Parallel Views:Narratives of Design	3
Studio Electives		3
General Education Coursework		6
	Hours	15

<b>Spring</b>		
IL 324	Collaborative Studio	3
Illustration History: Parallel Narratives		3
Studio Electives		3
General Education Coursework		3
College or Open Electives		3
	Hours	15

<b>Fourth Year</b>		
<b>Fall</b>		
Professional Practices for Illustration		3
Illustration Research		3
Studio Electives		3
General Education Coursework		3

College & Open Electives		3
	Hours	15
<b>Spring</b>		
IL 424	Capstone Project	3
Illustration BFA Exhibition		3
Studio Electives		3
General Education Coursework		3
College or Open Electives		3
	Hours	15
	<b>Total Hours</b>	<b>120</b>

## Animation

Code	Title	Hours
Animation Credit Hours		72
General Education Credit Hours		30
College Elective Credit Hours		6
Open Elective Credit Hours		12
<b>Total Hours</b>		<b>120</b>

Course	Title	Hours
<b>First Year</b>		
<b>Fall</b>		
FN 101	Color + Composition	3
FN 103	Observation + Visualization	3
Studio Electives		3
HS 111	Writing and Analysis I	3
HS 131	First-Year Liberal Arts Seminar	3
	Hours	15

<b>Spring</b>		
FN 102	Form + Structure	3
DE 103 or FN 104	Intro to Visual Communications or Time + Motion	3
FN 140	Introduction to Visual Arts History	3
HS 112	Writing and Analysis II	3
College or Open Electives		3
	Hours	15

<b>Second Year</b>		
<b>Fall</b>		
DE 223	Systems	3
AN 225	Digital Tools for Motion	3
DE 233	The Western Design Canon	3
General Education Coursework		3
College or Open Electives		3
	Hours	15

<b>Spring</b>		
AN 224	Motion Systems	3
AN 226	Animation Tools	3
Professional Practices		3
General Education Coursework		3
College or Open Electives		3
	Hours	15

<b>Third Year</b>		
<b>Fall</b>		
AN 323	Animation Studio	3
DE 333	Parallel Views:Narratives of Design	3
Studio Electives		3
General Education Coursework		6
	Hours	15

<b>Spring</b>		
AN 324	Collaborative Studio	3

Animation History: Parallel Narratives	3
Studio Electives	3
General Education Coursework	3
College or Open Electives	3
Hours	15
<b>Fourth Year</b>	
<b>Fall</b>	
Professional Practice for Animation	3
AN 423 Animation Research	3
Studio Electives	3
General Education Coursework	3
College or Open Electives	3
Hours	15
<b>Spring</b>	
AN 424 Capstone Project	3
Animation BFA Exhibition	3
Studio Electives	3
General Education Coursework	3
College or Open Electives	3
Hours	15
Total Hours	120

## Design Faculty

### Staff

**Lyall Bush** *Department Chair (Interim)*  
 MA Rutgers University  
 BA Concordia University

**Natalia Ilyin** *Design Department Director & Professor*  
 MFA Rhode Island School of Design  
 BA Dominican University of California

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

### Faculty

**Robert Baxter** *Instructor*  
**Gala Bent** *Associate Professor*  
 MFA University at Buffalo, SUNY  
 BFA Ball State University

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

**Jacqueline Brit** *Instructor*  
**Tiffany De Mott** *Associate Professor*  
 MFA Rhode Island School of Design  
 BFA Rutgers University

**David DeTogni** *Instructor*  
 AA Art Institute of Seattle

**Jake Fleisher** *Associate Professor*  
 MDes Institute of Design, Illinois Institute of Technology  
 BA Vassar

**Julie Grant**  
**Lorena Howard-Sheridan** *Associate Professor*  
 BFA Universidad, Iberoamericana, Mexico City

**Robynne Raye** *Instructor*

**BA Western Washington University**

**Dan Shafer** *Instructor*  
 MFA California College of the Arts  
 BA Western Washington University

**Junichi Tsuneoka** *Instructor*  
 BFA Cornish College of the Arts '02  
 BFA Waseda University, Tokyo

## Course Descriptions

### AN 201 Intro to Animation 3 Credits

This media lab starts with the basics, exploring a variety of hand-drawn animation techniques, including creating an animated walk cycle, one of the fundamentals of character animation. Students will also be introduced to using iPads as part of their workflow for digital sketching, creating animated GIFs, and exploring rotoscoping. We'll watch and share examples by a wide range of artists (not limited to character animation), study principles of animation, and more. No previous animation experience necessary, but exploration and experimentation will be highly encouraged.

### AN 224 Motion Systems 3 Credits

AN 224 is a directed 15-week unit that introduces students to the animation workflows across a variety of media. Students learn how animation is used for a variety of informational and entertainment purposes. The formal basics of time, rhythm, form, shape, color, composition, and resolution are considered when adapting time based communication to multiple media and platforms. Exploration of media and visual semiotics are further developed.

### AN 225 Digital Tools for Motion 3 Credits

AN 225 Digital Tools for Motion is a studio-based course introducing students to current software for filmmakers, motion designers and animators working in projected and screen media. Through in-class demonstrations, lectures, professional guests and projects students will learn the best practices in motion design production. Students are introduced to Adobe Creative Tools including Audition, Premiere and After Effects.

### AN 226 Animation Tools 3 Credits

AN 226 Animation Tools is a studio based course further developing students to current software for key-frame, rotoscoping and cel animaitons for screen and online media. Through in-class demonstrations, lectures, professional guests, exercises and projects students will learn best practices in animation production including rhythm, timing, framing, narrative sequence and audio. The focus is on the analog and digital production workflow.

### AN 319 Professional Practices 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 animation and related industries. The course orients the student in the world of animation through studio visits, lectures and presentations by industry professionals. Outcomes include resume, portfolio, website, social media marketing strategies, and investigations into opportunities based on personal career ambitions.



**AN 323 Animation Studio 3 Credits**

Animation Studio is a theme-based and self-directed studio course. Students immerse themselves by choosing an animation approach to problem solve given themes. Junior-level students are taught in a cohort-based studio as well as break out studios creating individual and collaborative projects. Exercises, lectures, industry partnerships, readings and final projects demonstrate learning outcomes. A process book documents students' process.

**AN 324 Collaborative Studio 3 Credits**

AN 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 animation related areas of practice. Junior-level students are taught in cohort-based studios as well as break out teaching spaces and on-site visits creating individual and collaborative project. 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.

**AN 423 Animation Research 3 Credits**

AN 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.

**AN 424 Capstone Project 3 Credits**

AN 424 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 103 Intro to Visual Communications 3 Credits**

Communication provides the basis of our relationships and our understanding of the world. This studio course focuses on refining the student's ability to understand and utilize design as a form of communication. An introduction to process and design theory will provide the framework to explore the basic concepts of meaning and translation in the practice of design. Through the study of signs (semiotics) and the study of language (linguistics), this class will explore relationships between theory and design practice. Exercises and projects emphasize research, analysis, critical thinking, and concept development.

**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 SE: Intro 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 SE: 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 214 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 Intro to Drawing 3 Credits**

This course is a project-based studio where students practice drawing as thinking and color as conveyor of meaning. With a focus on drawing as a tool for communicating ideas, students will explore ways of mark making that are relevant for artists, designers, animators and illustrators.

**DE 223 Systems 3 Credits**

Systems is designed to introduce you to a broad spectrum of conceptual approaches to design systems as you develop your skills across the interdisciplinary productions within a variety of media and markets. Projects are based on semiotics and systems theory, allowing students to develop the ability to work with objects, systems and experiences.

**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 Tools for Print 3 Credits**

DE 225 Digital Tools for Print is a studio-based course introducing students to current software for designers and illustrators working in print media. Through in-class demonstrations, lectures, professional guests and projects students will learn the best practices in design production. Students are introduced to Adobe Creative Tools including InDesign and Illustrator.

**DE 226 Publishing Tools 3 Credits**

DE 226 Publishing Tools is a studio-based course further developing students with current software for typography and design working in screen and print media. Through in-class demonstrations, lectures, professional guests, exercises and projects students will learn the best practices in visual communication production. The focus is on the analog to digital production workflow.

**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 is theme-based, taking a historiographical approach to the ways the stories of design have been formed in the past, and the changes in focus, lenses, and intent in current design history studies. Students develop their understanding of historical and critical viewpoints through participation in lectures and seminars, reading, viewing, research and presentation, and responding to 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 296 Tutorial Study 2.00 - 3.00 Credits**

Tutorial study is a variable credit course defined as college-level complementary training which may include study, research, or other learning experience. Students may apply for tutorial study after meeting with their department chair and by submitting a Tutorial Study application to the Registrar. This course meets once a week for the full semester.

**DE 297 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 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.

**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 learn a variety of hand bookbinding techniques, with strong emphasis placed on understanding materials, tools, and the hand-craft skills related to the making of books in a variety of formats. Traditional and historic styles are explored and expanded with modern technology, materials, and fabrication methods. A variety of analog printing techniques, including letterpress, monoprint, and screen printing are integrated into the class. Particular emphasis is given to printing visual content that can be compiled into a book format.

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

Poster Design explores the rich history of the craft, and students work in various media to create eye-catching, audience-engaging and conceptually intriguing work. Photocopied DIY flyers, screenprinted gig posters, letterpress broadsides, and many other formats are considered. This course asks the student to think strategically about communicating with an audience, and refines skills in typography, composition and hierarchy. Students bring their own interests and skills to tailor the projects to fit their portfolios.

**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 develop concept drawings, character designs and environment renderings as the first stage in creating immersive world experiences. Students learn how to create 3D models and animations incorporated into an interactive environment. The game engine Unreal is 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 have the opportunity to participate in TRIPOD, the interdisciplinary digital humanities and design project.

**DE 307 SE: Animation 3 Credits**

This course introduces students to the basics of designing a character for a game environment. Students will learn the basics of 3D modeling and rigging techniques for game characters. Animating a basic walk cycle for the character is introduced. Students will use current production software to model and integrate their rigs into a game production pipeline.

**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**

An introduction to the practical application of a range of illustration materials and media types. Through demonstrations, in-class exercises and comparative assignments, students build technical skills and increase knowledge of a variety of media including watercolor, gouache, colored pencil, inks and markers. Translating media into digital layers for further refinement is also covered.

**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 311 User Experience 3 Credits**

UX Design Elective introduces students to user experiences with screen based media. UX design will include user research methodologies, technologies, environment, social structures and graphics for user interfaces. Students work in teams to design, prototype various design challenges.

**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**

In this class, the student defines an area of research and contributes to the current rebuilding of an equitable design history through the Parallel Narratives Publishing Project, a collection of annotated bibliographies archived and published by the department. This course supports students in developing their abilities in academic research and their understanding of the larger arenas in which design takes place, placing practice within a variety of cultural contexts. This unit also includes student development in verbal, written and presentation skills. Students 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**

This course in design history and critical thinking asks students to consider the ways design affects or has been affected by contemporary culture and past mores. It also gives them strategies to build contemporary and historical cultural research and context into their daily design practice. The student participates in lectures, seminars, tutorials and talks with visitors. This unit also includes student development in verbal, written and presentation skills. The lectures and seminars in this course feature the research former students have created in the Parallel Narratives Project.

**DE 396 Tutorial Study 2.00 - 3.00 Credits**

Tutorial study is a variable credit course defined as college-level complementary training which may include study, research, or other learning experience. Students may apply for tutorial study after meeting with their department chair and by submitting a Tutorial Study application to the Registrar. This course meets once a week for the full semester.

**DE 397 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 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.

**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**

This course introduces students to the basics of designing a character for a game environment. Students will learn the basics of 3D modeling and rigging techniques for game characters. Animating a basic walk cycle for the character is introduced. Students will use current production software to model and integrate their rigs into a game production pipeline.

**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**

An introduction to the practical application of a range of illustration materials and media types. Through demonstrations, in-class exercises and comparative assignments, students build technical skills and increase knowledge of a variety of media including watercolor, gouache, colored pencil, inks and markers. Translating media into digital layers for further refinement is also covered.

**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 411 User Experience 3 Credits**

UX Design Elective introduces students to user experiences with screen based media. UX design will include user research methodologies, technologies, environment, social structures and graphics for user interfaces. Students work in teams to design, prototype various design challenges.

**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**

Design Research 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 496 Tutorial Study 2.00 - 3.00 Credits**

Tutorial study is a variable credit course defined as college-level complementary training which may include study, research, or other learning experience. Students may apply for tutorial study after meeting with their department chair and by submitting a Tutorial Study application to the Registrar. This course meets once a week for the full semester.

**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.

**IL 201 Intro to Illustration 3 Credits**

In today's diverse market, illustration isn't just a form of drawing or painting any more, it is breaking the traditional roles of the illustrator. Foundations Media Labs are 15-week studio courses that students will explore traditional and experimental drawing and painting skills with integration of digital tools emphasizing on the concept of "stylization" approach throughout the series of assignments. "Stylization" is the most important concept in commercial illustration in the market. It means that an original approach to visual forms. We focus on the idea of how to come up with visual expressions that does NOT require any prior experience in traditional drawing skills, painting skills or digital literacy. This class is designed to challenge students to discover new possibilities for illustrated visual expression.

**IL 224 Illustration Systems 3 Credits**

IL 224 is a directed 15-week unit that introduces students to the illustration workflows across a variety of media. Students learn how illustration branding is used for product line development. The formal basics of form, shape, color, composition, and resolution are considered when adapting visual communication to multiple media and platforms. Exploration of media and visual semiotics are further developed.

**IL 226 Illustration Tools 3 Credits**

IL 226 Illustration Tools is a studio-based course further developing students to current software for Illustrators working in Screen and Print media. Through in-class demonstrations, lectures, professional guests, exercises and projects, students will learn the best practices in visual communication production for messaging to specified audiences. The focus is on the analog-to-digital production work-flow.

**IL 319 Professional Practices 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 illustration and related industries. The course orients the student in the world of illustration through studio visits, lectures and presentations by industry professionals. Outcomes include resume, portfolio, website, social media marketing strategies, and investigations into opportunities based on personal career ambitions.



**IL 323 Illustration Studio 3 Credits**

Illustration Studio is a theme-based and self-directed studio course. Students immerse themselves by choosing an illustration approach to problem-solve given themes. Junior-level students are taught in a cohort-based studio as well as in break-out studios, creating individual and collaborative projects. Exercises, lectures, industry partnerships, readings and final projects demonstrate learning outcomes. A process book documents students' processes.

**IL 324 Collaborative Studio 3 Credits**

IL 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 illustration related areas of practice. Junior-level students are taught in cohort-based studios as well as break out teaching spaces and on-site visits creating individual and collaborative project. 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.

**IL 424 Capstone Project 3 Credits**

IL 424 Capstone Project is dedicated to the successful completion of a self-authored BFA capstone project that expresses the unique interest 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.



# FILM

## Department Overview and Program Learning Outcomes

Film at Cornish focuses on the development of the writer-director's original vision and, at the same time, ensures that students learn the tools they need to express that vision. They learn to write, to light, to direct actors, to move the camera (and why it must sometimes stay still), as well as the way story works in a variety of film forms.

### Program Learning Outcomes

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

- Make short, emotionally resonant films, working with the tools and concepts in film language as part of a symbolic system.
- Understand a range of possibilities in film style.
- Synthesize concepts about light, photography, sound design, directing actors, story, research, and editing.
- Closely analyze and explain how film scenes and stories are made, evaluating the component pieces of motion pictures, whether their own or others'.
- Communicate competently and confidently about how their work is situated inside contemporary filmmaking.

Code	Title	Hours
	Film Credit Hours	72
	General Education Credit Hours	30
	Open Elective Credit Hours	12
	College Elective Credit Hours	6
	<b>Total Hours</b>	<b>120</b>

Course	Title	Hours
<b>First Year Foundation</b>		
<b>Fall</b>		
FM 131	Visual Storytelling	3
FM 141	Essential Tools for Filmmakers	3
HS 111	Writing and Analysis I	3
HS 131	First-Year Liberal Arts Seminar	3
College or Open Electives		3
Hours		15
<b>Spring</b>		
FN 140	Introduction to Visual Arts History	3
FM 113	The Art of Non-Fiction	3
FM 261	Creative Collaboration in the Narra	3
HS 112	Writing and Analysis II	3
College or Open Electives		3
Hours		15
<b>Second Year</b>		
<b>Fall</b>		
FM 225	Introduction to Experimental Film	3
FM 227	Introduction to Narrative Film	3
FM 233	Film Language	3
General Education Coursework		3
College or Open Electives		3
Hours		15
<b>Spring</b>		
FM 226	Writing for the Screen	3

FM 352	Sound Design in Film	3
FM Critical Studies Elective		3
Professional Practices		3
General Education Coursework		3
Hours		15
<b>Third Year</b>		
<b>Fall</b>		
FM 361	Complex Narrative	3
FM 383	Advanced Non-Fiction	3
FM Critical Studies Elective		3
General Education Coursework		6
Hours		15
<b>Spring</b>		
FM 348	Directing Actors for the Screen	3
FM 351	Working with Light	3
FM Critical Studies Elective		3
General Education Coursework		3
College or Open Electives		3
Hours		15
<b>Fourth Year</b>		
<b>Fall</b>		
FM 319	Professional Practices	3
FM 381	Advanced Narrative	3
Critical Studies Elective		3
General Education Coursework		3
College or Open Electives		3
Hours		15
<b>Spring</b>		
FM 424	Senior Thesis	3
FM 455	Self-Portrait	3
FM Studio Elective		3
General Education Coursework		3
College or Open Electives		3
Hours		15
Total Hours		120

## Film Faculty

### Staff

**Lyall Bush** *Film Department Chair*  
**MA** Rutgers University  
**BA** Concordia University

### Faculty

**Kyath Battie** *Assistant Professor*  
**Charles Mudede** *Instructor*  
**BA** Fairhaven College at Western Washington University

**Charles Poekel** *Instructor*  
**BA** St. Lawrence University

**Charles Scheaffer** *Instructor*  
**PhD** University of Minnesota  
**MA** University of Minnesota  
**BA** University of Washington

**Phan Tran** *Instructor*  
**MFA** University of Southern California  
**BA** Seattle University

## 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 113 The Art of Non-Fiction 3 Credits

An introduction to concepts and tools used to make interview-based documentary films. Students will learn how to research stories and conduct interviews, and how to think of chief interviewees as the film narrators. Among other things they will learn what A-roll and B-roll are, how to correctly set up lights and record sound for non-fiction film, and how the elements weave together in the edit room. They will make work in small groups, in each case learning how to think visually, how composition carries meaning, how lighting and sound-recording aid in storytelling, and how even the simple aspects of editing can make a compelling subject and narrative.

### 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 131 Visual Storytelling 3 Credits

A course in the basics of the visual story that begins with ideas held by angle and plane, screen direction, axes of action, balance, focus, orientation, and, among other visual ideas, figures and shapes within the frame (including characters). The work in this studio also explores ideas of time, overlapping action, theories of assembly, (including Pudovkin's), sound's role in forming space, and light's role in telling. Above all, this class breaks down ideas of the frame, what it tells directly, what it implies, what it withholds, and what it reveals. Story is change over time, and students in this course will learn to show change by completing many exercises in class and several finished films.

### FM 141 Essential Tools for Filmmakers 3 Credits

This fundamentals course introduces students to the basic tools of filmmaking and provides them with studio time each week to practice using them. Students will learn the chief operations of filmmaking equipment at the introductory level: operating cameras manually, setting up lights up for interviews and dramatic scenes, recording sound, and editing films using non-linear editing software. They will make work in studio and complete technical assignments as homework. Texts will inform them about the technical and some conceptual aspects of their tools.

### 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 3 Credits**

This course serves as an introduction to the art of film narrative. Students will review the basics of film production and collaboration, learn to analyze scripts in some detail, and study the principles of successful stories in the course of putting them into practice in their own work. As the semester progresses time will be taken to study contemporary practices in fact and fiction storytelling, and students will learn to incorporate the traditional elements of narrative fiction film – staging, framing, scripting – into work that begins to press at film's capacity to record the world objectively.

**FM 233 Film Language 3 Credits**

A film history seminar, this discussion-based course traces the evolution of film language from Etienne-Jules Marey's scientific experiments in the 1880s to the Lumière Brothers in 1895 to the mid-20th Century. In this course students study how films evolved from static, one-shot set-ups to the language we recognize 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.

**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, among many others, China. This course introduces students to the development of film language after the middle part of the 20th Century, and spends time with Modernism in cinema, and the considerable achievements of filmmakers to develop the subjective experience in cinema. Thus, among the filmmakers we will study are 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 252 National Cinemas 3 Credits**

This course will focus each time it is offered on a different international cinema that has made a significant contribution to film. Among the most frequent in rotation is French cinema, which helped to give birth to the form and that continues to innovate today); Japanese cinema, which similarly has brought powerful new work into the world each decade for a century; Italian cinema, which made its profoundest impact on the world in introducing it to the ideas of neo-realism and then the ideas of Surrealism; In addition, there is German, Chinese, Swedish, and Russian film, and the films of the other North America: Canada and Mexico. The class will be organized as a seminar, with student presentations forming an important core of the learning.

**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 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 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 335 Film Forms 3 Credits**

The Comedy, film noir, the Western, Science Fiction, Horror, Suspense: these and other major forms in cinema tell stories that in effect are lenses through which to see and discover the world, and while the forms exist because there are formulas in place for larger audiences the major works in any of them represent some of the best films ever made. In each rotation students will have the opportunity to dive into the specifics of the film language it uses, how it innovates within the formulas, and how it plumbs surprising depths in film and in the culture.

**FM 341 The Comedy Pilot 3 Credits**

This course focuses on writing a medium-form comedy script (the pilot), a stand-alone narrative that can be the jumping-off point for an episodic series or a screenplay – for television, film, and online platforms. Students will study the comedy premise, character development, scene creation, dialogue, and narrative structure on their way to writing a 20 to 25-minute script. Students will study comedy sketches, teleplays, and episodic series, write in class and complete a draft and a final version of their pilot. The class will take time to study early film comedy, but more time will be spent understanding the work of more recent masters of the big and small screen. Throughout, student work will be pitched, read, and discussed in table-reads. Writing Intensive course.

**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 373 Films of the Other Europe 3 Credits**

Not long after the New Wave in France brought a sense of liberation, along with new practices to cinema, filmmakers in other European countries responded with new waves of their own. Each challenged traditional film cultures with new subjects, new techniques, and new ways of telling stories. Wim Wenders and Werner Herzog took German film in the direction of madness, romanticism, and the road; Andrej Wajda and Roman Polanski led Polish film into psychological states and satire; Milos Forman and Vera Chytilova created a new Czech cinema of comic surrealism; Ingmar Bergman and Roy Andersson staked out a new Swedish cinema founded on sexuality and dreams; and in England there were two waves, one that led to grit and another to Technicolor fantasy. In this class we will examine these 'other' European waves, taking up some of the most impressive films of the past half century.

**FM 381 Advanced Narrative 3 Credits**

In this course students will further explore different film practices in narrative, including film movements such as cinema verité, slow cinema, realism, and, among others, surrealism. Students will make one or two medium-length (10-15 minute) films in one or more of these forms and further refine practices they first learned in FM 227, including story development, shooting, framing, lighting, sound-recording, and editing. Much time will be spent on developing emotionally resonant pieces and on exploring innovative combinations of fiction and non-fiction.

**FM 383 Advanced Non-Fiction 3 Credits**

In this course students will learn to develop longer non-fiction films (10-30 minutes) over the course of the semester, researching stories in greater depth, deepening their work with interviews, and learning to develop texture by working with more than one story. Among other things they will learn to develop more contemporary practices in non-fiction filmmaking, working in teams to bring together the elements of filmmaking (multiple locations, multiple narrators). They will learn more about the way the frame is a form of visual thought, how composition and depth-of-field carry meaning, how to further make use of light and sound design, and the importance of pace and tone in editing.

**FM 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. Prerequisites: senior standing and permission from Department Chair.

**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 past century, and the one with the longest reach into the present. Pioneered by the poet Guillaume Apollinaire and the writer Andre Breton, the movement included the ominous canvases of Max Ernst, the daylight visions of Rene Magritte, the eerie cityscapes of Giorgio de Chirico, and, in film, to start the mordant collage wit of Luis Bunuel. In the past two decades, new waves of poets, writers, filmmakers, artists and performers have picked up the style, sharing a common belief that our experiences in family, politics, passions, love, global economics and sexuality are each, in basic ways, irrational, non-linear, and a little mad. This class will explore the cinema of surrealism from its earliest expression in films in the 1920s to more recent films, including work by David Lynch, Spike Jonze, Terry Gilliam, Charlie Kaufmann, the macabre Czech filmmaker and animator, Jan Svankmajer, the Swede Roy Andersson, and the Spanish master, Luis Bunuel. Each film creates dark, lush, films intent on realizing some of what the poet Arthur Rimbaud called on poetry to do: become a derangement of the senses.

**FM 433 Critical & Contextual Studies 3 Credits**

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**FM 435 Major Directors 3 Credits**

This course is a rotating set of seminars on major directors that focus on one or two any given 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 an expert in three dimensions in their lifetime. Among the filmmakers to be selected are Howard Hawks, Alfred Hitchcock, Yasujiro Ozu, Akira Kurosawa, Orson Welles, Jean-Luc Godard, Chantal Akerman, Agnes Varda, and Joel and Ethan Cohen.

**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.

**FM 461 Feature Length Scriptwriting 3 Credits**

The most ordinary word, when put into place, Robert Bresson wrote, "suddenly acquires brilliance. That is the brilliance with which your images must shine." Film scripts are blueprints for what to photograph and what dialogue actors must speak, but, as Bresson writes, so much depends upon the words of those blueprints, since they ultimately prompt the production, design, light, sound, and performance of and in the finished film. In this course students will draft and revise one full-length script (of 75-100 pages) that forms the deep outline of putting words into place for telling action, dialogue, and character. Work will include writing treatments and character sketches, but as much of the class will be taken up with seeing well, and making images shine.

**FM 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.



# GENERAL EDUCATION AND HUMANITIES & SCIENCES DEPARTMENT

## General Education Program Overview and Program Learning Outcomes

The General Education Program curriculum is housed within both the Humanities and Sciences Department, which offers a wide range of courses within the sciences, social sciences and humanities, and across the College's academic departments.

The mission of General Education at Cornish College of the Arts is to provide students with opportunities to explore a wide range of subjects through multiple disciplinary lenses, challenging students to develop their intellectual curiosity and global perspectives, to comprehend their relationship to history, culture, and the natural world, and to infuse the practice of their art forms with knowledge, purpose, and integrity.

### Core Requirements- 15 credit hours

- The First-Year Program - 9 credit hours
  - Full-Year Writing Curriculum Sequence - 6 credit hours
  - First-Year Liberal Arts Seminar - 3 credit hours
- Writing-Intensive - 3 credit hours
- Professional Practice in the Arts - 3 credit hours

### The Breadth of Learning Requirements - 27 credit hours

- Histories of the Arts - Artist - 6 credit hours
- Global Learning - Citizen - 9 credit hours
- Integrative Learning - Innovator - 9 credit hours
- Biological / Physical Science - Innovator - 3 credit hours

### Core Requirements

#### First-Year Study:

In their first year, all students enroll in a sequence of two writing courses (HS 111/112 Writing and Analysis I, II), as well as a First-Year Liberal Arts Seminar with a shared theme (HS 131). Writing and Analysis provide students with instruction and practice in effective communication and a foundation in college-level academic writing. The writing curriculum also 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.

The First-Year Liberal Arts Seminar (HS 131) provides an interactive small-group educational experience that guides first-year students in their successful transition to the intellectual and academic community of Cornish College of the Arts. Students select a seminar among a variety of topics that relate to a shared theme (the 2020/21 Academic Year theme is Paradigm Shift) across sections taught by faculty across the College. Each section supports students' development of academic skills including engaged discourse, a close reading of texts, critical thinking, and research in a culture of exchange between teachers and peers that they will continue to build upon within their General Education curriculum and majors.

#### Writing Requirement:

All students are required to complete at least 9 credit hours of college writing curriculum. This requirement can be satisfied by the successful

completion of HS111/112: Writing and Analysis I/II in the first year (see above) and by the completion of one upper-division writing-intensive course. Students may fulfill the upper-division writing-intensive requirement by taking courses in their major requirements, by taking courses in another major, and/or through elective course offerings.

#### Professional Practice in the Arts:

All Cornish students take IA 200 Professional Practice in the Arts in the spring semester of their second year. This course engages combined groups of visual and performing arts students in a critical discussion of creative and contemporary professional practice and supports students' development of reflective thinking practices around their academic and career choices, life transitions, and individual preparation for navigating the professional world. Students will develop writing and speaking skills for the professional arts environment, and will learn to express artistic identity through online presence, networking, and speaking opportunities. The skills and knowledge gained in this course will be built within a discipline-specific professional practice curriculum.

## The Breadth of Learning Requirements

The Breadth of Learning Requirement enables students to build their academic skills while learning such things as how to critically evaluate complex questions, address global and local issues, comprehend their relationship to history, culture, and the natural world, and infuse the practice of their art forms with knowledge, purpose, and integrity. All students are required to take 27 credit hours of General Education coursework (primarily offered through the Humanities and Sciences Department) focused on providing them with a breadth of learning while at Cornish College of the Arts.

The Breadth of Learning Requirements builds on students' First-Year Curriculum by engaging students in interactive, hands-on learning with faculty from across the College. Students build common skills via shared course learning outcomes.

#### Histories of the Arts - Artist:

Histories of the Arts courses explore the history of specific art forms and study the place of contemporary artists in the historical continuum. Students fulfill this requirement by taking courses in their major requirements, by taking courses in another major, and/or through elective course offerings.

#### Global Learning - Citizen:

Global Learning courses engage questions about what it means to be a global citizen and enable students to build knowledge of diversity, equity, and social justice. This requirement includes courses across disciplines such as the sciences, mathematics, social sciences, and the arts and humanities, including creative and academic writing.

#### Integrative Learning - Innovator:

Integrative Learning courses provide students with opportunities to make connections among ideas and experiences, as well as apply learning to solve problems, create new ideas, and envision new possibilities. This requirement includes courses across the disciplines such as the sciences, mathematics, social sciences, and the arts and humanities, including creative and academic writing courses.

#### Biological or Physical Sciences - Innovator:

Courses within the biological or physical sciences enable students to engage in a wide range of coursework while building an informed acquaintance with the methods of these disciplines.

## Program Learning Outcomes

Knowledge building and skills development occur throughout the General Education Program requirements. The program has 10 Program Learning Outcomes:

- Effective written communication
- Effective oral communication
- Information literacy
- Critical thinking
- Effective reading
- Critique practice/peer-review practice
- Historical methodology
- Global learning
- Integrative learning
- Scientific reasoning

## Staff and Faculty

**Lauren Basson** *Humanities & Sciences Director & Professor*  
**PhD** University of Washington  
**MA** University of Washington  
**BA** Brown University

### Staff

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

### Faculty

**Rebecca Bridge** *MFA University of Iowa*  
**BA** Columbia College

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

**Gayle Clemans** *Associate Professor*  
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**MSc** Colorado State University at Fort Collins  
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**MA** Pacific Oaks College Pasadena  
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**Postgraduate** Harrison Middleton University, Herzen University  
 Sacred Heart University, and University of Washington  
**MA** University of Wisconsin - Milwaukee  
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**Skye Naslund** *Instructor*  
**PhD** University of Washington  
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**Kerry O'Brien** *Associate Professor*  
**PhD** Indiana University  
**MA** Indiana University  
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**Terrence Schenold** *Instructor*  
**PhD** 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

### 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 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 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 131 First-Year Liberal Arts Seminar 3 Credits

The First-Year Liberal Arts Seminar provides an interactive small-group educational experience that guides first-year students in their successful transition to the intellectual and academic community of Cornish College of the Arts. Students select a seminar among a variety of topics that relate to a shared theme across sections taught by faculty across the College. Each section supports students' development of academic skills including engaged discourse, a close reading of texts, critical thinking, and research in a culture of exchange between teachers and peers. First Year Liberal Arts Seminar offerings have included: Emergence of Style Tribes, Self and Society, Creative Gatherings, Leaving Home, Sound Revolutions, Technology and Time, and Art in Times of Change.



**HS 196 Tutorial Study 2.00 - 3.00 Credits**

Tutorial study is a variable credit course defined as college-level complementary training which may include study, research, or other learning experience. Students may apply for tutorial study after meeting with the HS Department Chair and by submitting a Tutorial Study application to the Registrar. This course meets once a week for the full semester.

**HS 197 Group Study 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 the HS Department to augment existing curricula. Group study must be approved by the HS Department and structured by clearly defined criteria and with learning outcomes. There is a five student minimum enrollment required for all group study courses with a maximum enrollment of nine (9) students per course. Students may not enroll in more than one Group Study per semester.

**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.

**HS 203 Intro Creative Writing 3 Credits**

This course introduces students to the basic techniques of writing poetry, fiction, and creative nonfiction in a workshop format - writing, reading, and editing in the company of other writers. Students discuss genre and approaches to the craft, explore writing as a paradigm for all creative activity, and read and discuss modern and contemporary writers.

**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.

**HS 205 Creative Non-Fiction 3 Credits**

This workshop in creative nonfiction explores the use of factual details with fictive technique. Topics vary by semester and may include biography, memoir, and personal essay. The course incorporates writing, group discussion, and readings of modern and contemporary nonfiction.

**HS 206 Writing Poetry 3 Credits**

This workshop explores methods that lead to original work. Activities include lectures on and discussions of poetry, including modern and contemporary writers; analysis and discussion of student writing; and writing exercises to familiarize students with basic elements of poetry-rhythm, metaphor, imagery, and form.

**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 211 Illustrating Science 3 Credits**

An introduction to historical & contemporary illustration of scientific subjects (research, education) and communication of science to varied audiences (scientists, educators, lay public). The course structure will include lectures, studio practice (drawing), and virtual field trips. The main units will be: Media, Subjects, Composition, and Communication of Concepts. Illustration techniques and tools will be limited by remote learning context: including traditional (graphite, charcoal dust, coquille board, vellum, ink, scratch board) and two-dimensional digital (e.g., Wacom, iPad) modes. Subjects may include a range of plants (cuttings and in situ) and animals (insects, fish, birds, mammals) drawn from live subjects and preserved samples (bones, skulls, taxidermy) and photographs. Readings will draw from contemporary science and illustration materials.

**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**

This course focuses on special topics related to environmental science.

**HS 225 Physics: Special Topics 3 Credits**

Special Topics courses in Physics address specific areas or issues within this field of science. For example, Special Topics courses include The History of Numbers.

**HS 227 Greco-Roman Thought 3 Credits**

An introduction to the historical and cultural context in which the Greco-Roman philosophers lived. We will develop a clear understanding of some of the larger issues and themes they focused on by studying the ideas and writings of philosophers such as Seneca, Epictetus, and Marcus Aurelius.

**HS 228 Origins of Modern Thought 3 Credits**

In the vacuum left as a result of Christianity's dominance, reason supplanted revelation as the best method for understanding the world. Today, the role of reason in our everyday lives is largely a presumed, and as result, an unquestioned method of understanding the world around us. This course traces the triumphal rise of reason in Western thought, with its heady promise of reason bringing boundless progress, transformative education, and harnessing nature to the benefit of humanity. However, for all that reason seemed to promise, some things fell beyond the purview of reason. Passion lurked in the shadows.



**HS 229 Passion and Reason 3 Credits**

Within this course we will attempt to understand our emotions—how they provide insight and meaning—and the extent to which we are not passive but active regarding them. Our emotions, according to recent theory, are imbued with intelligence. And a person's emotional repertoire is not a matter of fate but a matter of emotional integrity. In brief, this course will be an examination of what our emotions tell us. The main focus will be about our emotions, what emotions are, how they affect our lives, and the essential relationship between emotions, ethics, and the good life. Thematically, the course will focus on the dramatic emotions (anger, fear, love, et cetera), how we misunderstand our emotions, and how we can use our emotions to enrich our lives.

**HS 231 Intro to Cultural Anthropology 3 Credits**

An introduction to the diversity of human cultures and the anthropological analysis of culture. Cross-cultural examination of patterns of kinship, political organization, religion and ritual, and economics and subsistence patterns.

**HS 233 Intro to Physical Anthropology 3 Credits**

An introduction to the study of human evolution and physical variation. Topics include evolutionary theory, the primate (especially hominid) fossil record, wing primates, technological developments, and cultural origins.

**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 239 Intro to Poetry 3 Credits**

In this course, students learn how to engage with, understand, and respond to poetry of various forms, styles, and historical periods. Class discussions focus on the values posed by the poems and the relationship of poetry to the world in which it was created. Content and reading list vary with instructor.

**HS 241 Introduction to Short Fiction 3 Credits**

Students learn the development of the modern short story from its origins in folk tales to current works. Readings and class sessions highlight aspects of the short story that distinguish it, in style and purpose, from longer fiction. Content and reading list vary with instructor.

**HS 244 Introduction to the Novel 3 Credits**

This course features the novel as genre, illustrating the larger technical, social, and philosophical questions through intensive study of novels by two or more writers. Content and reading list vary with instructor.

**HS 247 Introduction to World Literature 3 Credits**

Introduction to literature from various ages, languages, and cultures, Western and non-Western, by writers of major literary and historical significance. 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.

**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 they 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 251 Thry/Pract: Visual Arts Criticism 3 Credits**

Visual Art Criticism: The History of Aesthetics. This course examines major issues in visual art theory and criticism from Classical Greece to the present day. Students will explore the following fundamental questions in the historical and contemporary interdisciplinary study of visual culture and criticism: What are the aesthetic and cultural components in the structure of visual experience? What is art? What is beauty? What do art and beauty have to do with each other? What is the value of visual art relative to other arts? What is seeing? What is a spectator? How do visual media exert power, elicit desire and pleasure, and construct the boundaries of subjective and social experience in the private and public spheres? How do questions of politics, gender, sexuality, and ethnicity inflect the construction of visual signs? This course is reading and writing intensive.

**HS 252 Thry/Pract: Perform. Arts Criticism 3 Credits**

This course provides an introduction to contemporary performing arts criticism, focusing primarily on dance, drama, and music. Students explore the theories and practices of critics, and apply these and their own techniques to arts writing. Readings and discussions also consider the ethical and practical dimensions of criticism, as well as provide opportunities to interview guest writers from each discipline.

**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 level have included Art of Living, Creative Writing: The Short Story, and Morals and Manners

**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 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 271 Introduction to Psychology 3 Credits**

This course introduces major theoretical perspectives of psychology and the basic principles of psychology as a science. These perspectives and principals are then applied to specific topics, such as intelligence, personality, emotion, consciousness, psychopathology, gender, human development, social relationships, or learning.

**HS 272 The Psychology of the Artistic Self 3 Credits**

As the world around us becomes more connected through technology and at the same time more diverse, we often find ourselves reflecting on what means to simply "be" in a pluralistic society. This course will examine how we develop as individuals and artists in today's global and diverse society. Through a survey of developmental theories will examine cognitive, moral and racial identity development and how art intersects and influences developmental stages. Through in-class discussions, reflection papers, and a final project this class will contemplate how one as an artist and an individual develops and contributes to the various communities s/he lives in and moves through.

**HS 276 Psychology: Special Topics 3 Credits**

Special Topics Psychology courses tackle themes, problems, or issues in individual, cultural, social, or physiological psychology. Special Topics in Psychology courses have included Psychology of Conflict, Existentialism, and Quantification of Human Behavior and the Psyche.

**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 level have included Unpacking the Political, Global Health Geography, and The Anthropology of Death.

**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 296 Tutorial Study 2.00 - 3.00 Credits**

Tutorial study is a variable credit course defined as college-level complementary training which may include study, research, or other learning experience. Students may apply for tutorial study after meeting with the HS Department Chair and by submitting a Tutorial Study application to the Registrar. This course meets once a week for the full semester.

**HS 297 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 HS 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 (9) students per course. Students may not enroll in more than one Group Study per semester.

**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.

**HS 348 Literature: Special Topics 3 Credits**

Upper-Level 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 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 300 level have included Contemporary Art: The End Game?, Natural Law and Human Nature, 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 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 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 385 Arts: Special Topics 3 Credits**

Upper-level Special Topics in the Arts courses focus on events, ideas, people, or problems at the intersections of arts, humanities, and/or sciences. Courses have included Censorship in the Arts.

**HS 392 Directed Studies Seminar 3 Credits**

Under the guidance of an HS faculty member and with support from peers, each student designs and executes an inquiry into a topic of his or her own choosing. Class readings and discussions focus on issues relevant to the inquiry process. Students provide mutual feedback on work and presentations of results are made at the end of the term. Requires permission of instructor on basis of student proposal.

**HS 395 Multi-Disciplinary: Special Topics 3 Credits**

Upper-level courses in Multidisciplinary Special Topics engage two or more disciplines to understand phenomena, such as global issues or historical events.

**HS 396 Tutorial Study 2.00 - 3.00 Credits**

Tutorial study is a variable credit course defined as college-level complementary training which may include study, research, or other learning experience. Students may apply for tutorial study after meeting with the HS Department Chair and by submitting a Tutorial Study application to the Registrar. This course meets once a week for the full semester.

**HS 397 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 HS Department and structured by clearly defined criteria and with learning outcomes. There is a five student minimum enrollment required for all group study courses with a maximum enrollment of nine (9) students per course. Students may not enroll in more than one Group Study per semester.

**HS 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. Prerequisites: junior standing and permission from HS Department Chair. Credits vary between 1 and 4.

The following are topics courses offered in the Fall 2020 term. The topics courses are tagged with a Breadth of Learning requirement. The Breadth of Learning requirement enables students to build their academic skills while learning to critically evaluate complex questions, address global and local issues, comprehend their relationship to history, culture, and the natural world, and infuse the practice of their art forms with knowledge, purpose, and integrity.

### **I - Integrative Learning**

### **G - Global Learning**

### **B - Biological Sciences**

### **WI - Writing Intensive**

### **H - History of the Arts**

#### **Humanities: Morals and Manners (I),(G)**

In this course we will consider ideas (or rules) for creating civility within our private as well as societal lives (from paying attention to owning one's own responsibility and blame), the Greco-Roman philosophers' insights on how best to organize our lives in an otherwise hostile world, and reflect on the importance of reverence and gratitude and how they help shape the way we see and respond to the world around us. Further, we will examine the notions of value—our standards for behavior.

#### **Humanities: Research Writing (I),(WI)**

In this online course, students will plan and implement a semester-long individual research project, making use of a variety of research methods—in the library, online, and in the field—to build understanding of their chosen topic, then write a multi-draft paper sharing their discoveries. Students should expect 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. This course will be taught online using Canvas, and students are expected to have regular access to a computer and internet, so they can participate in the course online regularly each week.

#### **Science: Evolution by Nature (G),(B)**

Darwin's theory of Evolution by Natural Selection is widely regarded as the single unifying theoretical framework in all of the biological sciences. This course will examine the various conceptual threads and how they were ultimately woven together, empirically tested, and ultimately led to our most compelling explanation yet for the 'tree of life.' Far from an obsolete process, evolution continues to remodel life around and within us, challenging our capacity to both conserve those species we value, while desperately attempting to vanquish the rapidly mutating pathogens that threaten our very survival. Class discussions and writing will focus on readings from the scientific literature, documentary films, and hands-on labs.

#### **Science: Wildlife in Film, Science Fiction, and Politics (I),(G),(B)**

Humanities' need to explore, comprehend, and represent wild animals is evident in art, music, literature, and not least of all, cinema. The wildlife/nature documentary has been proliferating of late, spawning numerous feature-length films and countless hours of video content for public, network, and cable television. How do we assess their scientific credibility? What is the political agenda behind a given wildlife documentary, and how likely is this medium to affect the filmmaker's desired outcome? Is there a narrative boundary, or limit to 'creative license', when depicting environmental 'reality'? This course will draw on a range of wildlife films and associated readings (film criticism, wildlife & ecological science, environmental politics, the creative/editing process) to provide a framework for investigating the value of this genre to inform, conserve and inspire.

#### **Science: Environmental Science & Sustainability (I),(G),(B)**

How has the environment been altered by humans, and in what ways do our activities impact natural resources, the global climate, and life on planet Earth? Can we learn from our missteps, and forge a sustainable future? From urbanization to agriculture, energy production to waste streams, this course will explore the many ways in which we shape and are shaped by our interactions with our surroundings. Course materials will include lectures, discussions, and weekly readings; required text: *Environmental Science and Sustainability* (2020) by local authors Daniel Sherman (University of Puget Sound) and David Montgomery (University of Washington).

#### **Social Science: Anthropology of Death (I),(G)**

What do funerary practices reveal about culture? How do the rituals and traditions of death and burial from the perspective of material culture inform our understanding of human mortality? We will explore society, culture, and ethnic identity across prehistoric, historic, and modern contexts, taking in a wide range of burial practices, funerary architecture, and death ritual. Case studies from across time and place will help us examine the full range of the human experience of death. Methods and techniques of analysis will be examined, along with current ethical questions regarding excavation of burials and display of human remains. Students will visit local cemeteries and consider modern American funerary culture in the context of human burial practices over the last 300,000+ years.

#### **Social Science: Geopolitics (G)**

Politics and international relations are inextricable from the geographic factors that underpin them. This course explores the fundamental links between power and place, considering such factors as local histories, colonial relationships, citizenship, physical and political borders, demography, natural resources and resource extraction, and competing claims to sovereignty. In this course students will trace the historic development of current geopolitical relationships from the development of the nation-state to modern political movements. This course adopts a critical perspective asking students to interrogate the assumptions and geographic imaginaries that shape politics at various scales.

#### **Social Science: Globalization & Immigration (I),(G)**

Given current events, it is difficult to dispute the fact that the global movement of people, goods, money, and ideas affect our everyday lives. This course provides an introduction to the concepts of globalization and immigration, paying particular attention to how current and historical events are situated within the context of the economic, political, and demographic interdependencies shaping our world. This course will contextualize the use of the term globalization both to describe increasing global connections and as a political buzzword used to justify particular policies, actions, or beliefs. Students will consider how their lives are shaped by global forces including those forces that led to them being students at Cornish today and how their own personal and family histories of (im)migration fit within broader global patterns.

#### **Social Science/Humanities: Ancient Landscapes (I),(G)**

What role does the environment play in the formation of culture? Humans have always interacted with the landscape—as beneficiaries, transformers, caretakers, and vandals. In this course, we will explore the relationship between humans and their natural surroundings through archaeological, anthropological, environmental, historical, and textual sources. We will consider how ancient communities perceived their landscapes and imbued them with meaning, how they transformed the environment around them, and the interplay between culture and nature in ancient societies across the globe. This 3-credit blended course will

meet on campus one day per week and the remainder of the course time will be online.

**Science/Social Science: Biological Anthropology (G),(B)**

Human Evolution and Biological Anthropology: We humans are the product of a lengthy evolutionary past and physical selves and the material culture we leave behind tell the story of us. This course provides a broad introduction to the study of human biological evolution with emphasis on the interaction between biology and culture. Students will explore the development of evolutionary theory, heredity and evolution, evolutionary history, the full early hominin fossil and archaeological record, forensic anthropology, and contemporary issues such as population dynamics, and the relationship between dietary practices, culture, and disease patterns. This course emphasizes a holistic perspective which integrates an understanding of cultural impacts upon human biology and asks us to look at the connection between our physical selves and the cultures that we create.

**Humanities: History of Western Political Thought (I),(G)**

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

**Humanities: Revisioning Feminism in the Visual Arts (I),(G),(H)**

This is an introductory course in the history of Feminism and its evolution as a force for global social change through critique of the traditional canons of visual representation in the arts. The goal of the course is to understand the present in the context of the past and explore questions such as: What are the “Waves” of Feminism so far? What will come? Does art historical recovery of data about women producers of art heal the wounds of inequity and marginalization? Can we deconstruct—and revise the discourses of art history itself?

# INTEGRATIVE ARTS

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This Professional Practices course is the common foundational professional practice course taken by Cornish College students during their second year of study.

Upon completion of this course, students will be able to:

- Think reflectively about their life, career, and academic choices.
- Communicate in a professional manner.
- Engage effectively in peer review and receive and give constructive criticism.
- Write an effective artist statement, including biography, cover letter, and press release.
- Write a resume/CV appropriate to their field.
- Build and reinforce a professional online presence.
- Learning Objectives can be found in the fuller document describing the course.

## **IA 250 Professional Practices in the Arts 3 Credits**

This course engages students in a critical discussion of creative and contemporary professional practice. Students develop reflective thinking practices around their academic and career choices, life transitions, and individual preparation for navigating the professional world. Students will develop writing and speaking skills for the professional arts environment, and will learn to express artistic identity through online presence, networking, and speaking opportunities. Skills and knowledge gained in this course will be built upon within discipline-specific professional practice curriculum. This fulfills the General Education Program Professional Practice requirement.



# INTERIOR ARCHITECTURE

## Department Overview and Program Learning Outcomes

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.

### Program Learning Outcomes

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

- Create distinct visual expression, grounded in a sophisticated historic and contemporary knowledge of composition, form, style, media, and materials.
- Employ strong oral, written, and visual communication skills across diverse media.
- Explore human-centered design in space, time & built-environments for activities & well-being.
- Competently use digital design tools, techniques, and technologies with working knowledge of 2D, 3D & 4D visual language basics in media and material explorations (Creative Suite, AutoCAD)
- Assess qualities of Integrated Building Systems & Human-Centered Design methods for sustainable practices.
- Articulate architecture history practice to new methods; including culture, region, & sensitivity for social responsibility & ethics.
- Foster critical and creative evaluation of emerging forms of art, design & sciences
- Integrate the use of emerging technologies through professional practice.

Code	Title	Hours
	Interior Architecture Credit Hours	72
	General Education Credit Hours	30
	College Elective Credit Hours	6
	Open Elective Credit Hours	12
	<b>Total Hours</b>	<b>120</b>

Course	Title	Hours
<b>First Year Foundation</b>		
<b>Fall</b>		
FN 101	Color + Composition	3
FN 103	Observation + Visualization	3
	Studio Electives	3
HS 111	Writing and Analysis I	3
HS 131	First-Year Liberal Arts Seminar	3
	Hours	15
<b>Spring</b>		
FN 102	Form + Structure	3
DE 103 or FN 104	Intro to Visual Communications or Time + Motion	3
FN 140	Introduction to Visual Arts History	3
HS 112	Writing and Analysis II	3
	College or Open Electives	3
	Hours	15

<b>Second Year</b>		
<b>Fall</b>		
IN 223	Introduction: Interior Architecture	3
IN 225	IA Communications	3
DE 233	The Western Design Canon	3
	General Education Coursework	3
	College or Open Electives	3
	Hours	15
<b>Spring</b>		
IN 211	Emergent Materials & Processes	3
IN 224	Human-Centered Design	3
	Professional Practices	3
	General Education Coursework	6
	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
	General Education Coursework	3
	College or Open Electives	3
	Hours	15
<b>Spring</b>		
IN 334	Comparative Interiors & Objects	3
IN 342	ST: IA Emergent Topics	3
	Studio Electives	3
	General Education Coursework	3
	College or Open Electives	3
	Hours	15

<b>Fourth Year</b>		
<b>Fall</b>		
IN 411	Immersive IA Communications	3
IN 423	Complex Systems I	3
	Studio Electives	3
	General Education Coursework	3
	College or Open Electives	3
	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
	General Education Coursework	3
	College or Open Electives	3
	Hours	15
	<b>Total Hours</b>	<b>120</b>

## 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

**Arlinda Branko** *Instructor*  
**BFA** Pratt Institute School of Architecture

**Setion Branko** *Instructor*  
**MA** Università degli Studi di Firenze, Italy

**Mindy Lehrman Cameron** *Instructor*  
**BFA** Boston University  
**MA** Massachusetts Institute of Technology

**Abraham Kelso** *Instructor*  
**BFA** Rhode Island School of Design  
**MA** University of Oregon

**Natalia Ilyin** *Professor*  
**MFA** Rhode Island School of Design  
**BA** Dominican University of California

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

**Ozge Sade Mete** *Assistant Professor*  
**Ph.D.** University of Washington  
**MS** Istanbul Technical University  
**BS** Istanbul Technical University

**Elizabeth Wray** *Instructor*  
**BFA** Cornish College of the Arts

## Course Descriptions

### 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, aesthetics, 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, and 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 the 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, and 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 learning 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 and 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 329 Environmental Graphic Design 3 Credits**

Environmental Graphics – the experience of graphic design in the built environment – is a complex, multi-disciplinary practice comprising architecture, branding, lighting, color theory, landscape, and object design. Through a series of hands-on projects and field trips, students will research and experiment with components of contemporary and historic environments. Mapmaking and wayfinding activities begin with sites in Seattle and expand to consider a global context. Projects evolve from field sketching and exploratory writing to fully realized graphics produced for the three-dimensional world. Using research and design development strategies that mix Interior Architecture and graphic design, students produce a fully realized suite of graphics and install them at a site.

**IN 330 Exhibit Design 3 Credits**

Within the multimedia world of exhibition design, students will go behind the scenes of a highly collaborative field with field trips, case studies, and hands-on experiences. Students will learn the process of planning and designing and promoting an exhibition: understanding the subject and the audience, the architecture of the space, and the inventive use of light, sound, film, and environmental graphics. Space planning, curatorial practices, and innovative installation practices are investigated.

**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 336 ST: Comparative Interiors & Objects 3 Credits**

Students explore, research & compare Interiors & Objects in varying degrees of contextual complexity. This lecture series emphasizes the understanding of IA design as an analytical process that extends from programmatic analysis to the formal development of interior architecture spaces & objects in a variety of Mediums such as Art, Film, Theatre, & other Practices. Comparative creative thinking & research will be used to analyze space & objects to further develop an individual's creative play for multiple design solutions relating to Current Events & 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 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 project's 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 extending 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 discussions 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 course prepares students 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, and 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**

During this final course Interior Architecture students focus on a self-defined capstone project that requires a formal proposal submitted for approval by the department before its earliest stage of production. Students will share research and work collaboratively in refinement and execution among faculty and professional mentors. This capstone project defines the notion of design, process, material and technical exploration, expression, and experimentation that best expresses the student's ability as an artist, citizen, and innovator. By the end of this course, the project will reflect an advanced level of research and formal investigation reviewed by faculty, guest panelists, professional mentors, and peers. Capstone projects are exhibited for public and community viewing at the end-of-year BFA Exhibition. Student participation in the exhibition is required for this course.

**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**

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

**IN 429 Environmental Graphic Design 3 Credits**

Environmental Graphics – the experience of graphic design in the built environment – is a complex, multi-disciplinary practice comprising architecture, branding, lighting, color theory, landscape, and object design. Through a series of hands-on projects and field trips, students will research and experiment with components of contemporary and historic environments. Mapmaking and wayfinding activities begin with sites in Seattle and expand to consider a global context. Projects evolve from field sketching and exploratory writing to fully realized graphics produced for the three-dimensional world. Using research and design development strategies that mix Interior Architecture and graphic design, students produce a fully realized suite of graphics and install them at a site.

**IN 430 Exhibit Design 3 Credits**

Within the multimedia world of exhibition design, students will go behind the scenes of a highly collaborative field with field trips, case studies, and hands-on experiences. Students will learn the process of planning and designing and promoting an exhibition: understanding the subject and the audience, the architecture of the space, and the inventive use of light, sound, film, and environmental graphics. Space planning, curatorial practices, and innovative installation practices are investigated,

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

This studio explores problem identification that includes research, programming, preliminary space planning, and design development. In each module, students develop complete scope projects ranging from corporate, educational, scientific, healthcare agencies, or institutional. Emphasis 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, a museum, an exhibition, environmental graphics, experiential spaces, specialized lighting, and/or 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 the department chair.





# MUSIC

## Department Overview and Learning Outcomes

The Cornish Music Department has always been forward-thinking. Our legacy includes cutting-edge jazz education, maverick composers who challenge the way we listen, and performers making art around the globe. World-renowned faculty mentor students as they find their own path in the music industry.

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.

### PROGRAM LEARNING OUTCOMES

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

- 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.

## Music

All students studying in the Cornish Music Department follow the same model program, found below. Students are able to particularize their program of study through choices of ensembles, electives, private instruction, and their Cornerstone and Capstone projects.

Code	Title	Hours
Music Credit Hours		72
General Education Credit Hours		30
College Elective Credit Hours		6
Open Electives Credit Hours		12
Total Hours		120

Course	Title	Hours
<b>First Year</b>		
<b>Fall</b>		
MU 101	Musicianship I	3
MU 120	Ensemble I	2
MU 159	Sound in Theory and Practice	2
MU 180	Private Instruction: 100-Level	2
HS 111	Writing and Analysis I	3
HS 131	First-Year Liberal Arts Seminar	3
Hours		15
<b>Spring</b>		
MU 102	Musicianship II	3
MU 144	The Practice of Improvisation	2

MU 170	Music in Context	3
MU 180	Private Instruction: 100-Level	2
HS 112	Writing and Analysis II	3
College or Open Electives		3
Hours		16

### Second Year

<b>Fall</b>		
MU 201	Musicianship III	3
MU 220	Ensemble II	2
MU 245	The Practice of Music Composition	2
MU 280	Private Instruction: 200-Level	2
General Education Coursework		3
College or Open Electives		3
Hours		15

### Spring

MU 202	Musicianship IV	3
MU 258	Fundamentals of Electronic Music	2
MU 280	Private Instruction: 200-Level	2
Professional Practices		3
General Education Coursework		3
College or Open Electives		3
Hours		16

### Third Year

<b>Fall</b>		
MU 316	Topics in Music Technology	2
MU 324	Topics in Music Theory and Analysis	3
MU 395	Cornerstone Project Colloquium	1
MU 399	Cornerstone Project	2
General Education Coursework		6
Hours		14

### Spring

MU 320	Ensemble III	2
MU 348	Topics in Generative Music Practice	2
MU 356	Topics in Ethnomusicology	3
MU 380	Private Instruction: 300-Level	2
General Education Coursework		3
College or Open Electives		3
Hours		15

### Fourth Year

<b>Fall</b>		
MU 354	Topics in Music History	3
MU 348	Topics in Generative Music Practice	2
MU 357	Music, Community, and Pedagogy	2
MU 480	Private Instruction: 400-Level	2
General Education Coursework		3
College or Open Electives		3
Hours		15

### Spring

MU 320	Ensemble III	2
MU 324	Topics in Music Theory and Analysis	3
MU 499	Capstone Project	3
General Education Coursework		3
College or Open Electives		3
Hours		14
Total Hours		120

## 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

**Chuck Deardorf** *Instructor*

**BA** The Evergreen State College

**Kaley Lane Eaton** *Associate Professor*

**DMA** University of Washington

**MAT** Longy School of Music at Bard College

**MM** Longy School of Music at Bard College

**BA** Whitman College

**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** *Instructor*

**DMA** University of Washington

**MM** University of Cincinnati

**David Marriot** *Instructor*

**MM** Manhattan School of Music

**BM** University of Washington

**Michael Nicoletta** *Instructor*

**MM** Yale University

**BM** Berklee College of Music

**Kerry O'Brien** *Associate Professor*

**Ph.D.** Indiana University

**MA** Indiana University

**BM** Northern Illinois University

**Jarrad Powell** *Instructor*

**MA** Mills College

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

**BA** Rocky Mountain College

**Mark Robbins** *Instructor*

**BM** Temple University

**Tom Varner** *Associate Professor*

**MA** City College of New York

**BM** New England Conservatory of Music

### MU 101 Musicianship I 3 Credits

An introduction to basic music theory and ear training including: notation for pitch and rhythm; intervals; diatonic (major and minor) scales; chromatic scale; diatonic modes; key signatures; transposition; and concepts in rhythm, meter and durational notation. Students will explore these foundational theoretical principles through analysis, composition, improvisation, performance, and listening.

### MU 102 Musicianship II 3 Credits

An exploration of the linear aspect of music and the nature of the melodic impulse. Across styles, genres, eras, and cultures, the linear singularity of melody is a shaping force in music. Topics will include notation and sound, diatonic scales and modes, key signatures, intervals, melodic rhythm, pitch curves, melodic structure, melodic profile, melodic gesture, and simultaneous melodies through the study of counterpoint. Students will explore melody through analysis, composition, improvisation, performance, and listening.

### MU 120 Ensemble I 2 Credits

Communal music-making plays a vital role in the development of the creative musician. 100-level ensembles provide entry-level experience through a rotating variety of styles, repertoires, and approaches. In addition to bi-weekly rehearsals, students take part in a public performance through the Music Department's semesterly Scores of Sound Festival. Sample 100-level ensembles may include: African Drumming, Jazz Ensemble I, Beat Maker's Ensemble, Chamber Ensemble I, Guitar Ensemble, and Beginner Gamelan Ensemble.

### MU 144 The Practice of Improvisation 2 Credits

Introduction to the theory and practice of musical improvisation. Students explore a variety of methods and approaches to improvisation including non-idiomatic, open structure, harmonically based, graphic notation, and non-Western traditions. Significant recordings, scores, and texts are studied as a means of understanding improvised practice as a foundational aspect of musicianship.

### MU 159 Sound in Theory and Practice 2 Credits

An introduction to sound as a naturally occurring phenomenon and as the raw material of artistic practice. Students examine the physics of sound, psychoacoustics, Pauline Oliveros' Deep Listening, the manipulation and capturing of sound through technology, and the history of sound studies and electronic music. No technical knowledge is required.

**MU 170 Music in Context 3 Credits**

This course examines the intersecting webs within which music takes place, including social, political, economic, cultural, and historical contexts. Through regular listening, reading, and writing assignments, this course offers an introduction to “contextualizing music,” with topics ranging widely from Beethoven to Billie Holiday to Beyoncé. This course is open to music majors and non-majors.

**MU 180 Private Instruction: 100-Level 2 Credits**

The Cornish Music Department puts a high level of importance on Private Instruction as a means of development and mentorship for the aspiring musician. Private Instruction at the 100-level introduces students to basic techniques and repertoire for instruments, voice types, or compositional practice. Students demonstrate their development at an End of Semester Performance (ESP) in front of a faculty panel, who offer written and verbal feedback.

**MU 190 Elective PI: 100-Level 2 Credits**

The Cornish Music Department puts a high level of importance on Private Instruction as a means of development and mentorship for the aspiring musician. Private Instruction at the 100-level introduces students to basic techniques and repertoire for instruments, voice types, or compositional practice. Students demonstrate their development at an End of Semester Performance (ESP) in front of a faculty panel, who offer written and verbal feedback. Private Instruction fees apply, see website for details.

**MU 201 Musicianship III 3 Credits**

This course will explore the “color” of sound, building on our knowledge of timbre from introductory sound studies, we will come to understand the complex nature of harmony. Across styles, genres, eras, and cultures, harmony gives context to sound, and is a shaping force in music. Topics will include chords, triads, chord function, chord—scale theory, figured—bass and lead—sheet notation, cadences, diatonic chord progressions, and chromatic chord progressions. Students will explore harmony through analysis, composition, improvisation, performance, and listening.

**MU 202 Musicianship IV 3 Credits**

This course will present the concepts of Chromatic and Modal Harmony. These concepts will be explored in-depth through the idea of linear chromaticism and chord extension. This concept will be the lens used to explore modulations, mode mixture, substitutions, modal resolutions, the Lydian-chromatic system. The study of simple forms will act as a bridge to contextual understanding of the Musicianship series. The course will finish with an introduction to 20th and 21st century techniques.

**MU 220 Ensemble II 2 Credits**

Communal music-making plays a vital role in the development of the creative musician. 200-level ensembles provide intermediate experience through a rotating variety of styles, repertoires, and approaches. In addition to bi-weekly rehearsals, students take part in a public performance through the Music Department’s semesterly Scores of Sound Festival. Sample 200-level ensembles may include: Blues Ensemble; Laptop Ensemble; Celtic Music Ensemble; Jazz Ensemble II; Chamber Ensemble II; and others.

**MU 245 The Practice of Music Composition 2 Credits**

Introduction to musical composition including the generation of material, arranging and orchestration, and sustaining a creative musical practice. Significant composers, scores, and texts are studied as a means of understanding composition as a foundational aspect of musicianship.

**MU 258 Fundamentals of Electronic Music 2 Credits**

This course explores the history of electronic technology as a means of musical expression. We will approach a variety of styles and eras of electronic music through listening, analysis, compositional modeling, and other creative work. Students will have hands—on experience with tools and techniques used to create electronic music in the analog and digital realm, and will develop a framework of understanding with which to generate historical, formal and theoretical analyses as well as creative, generative work.

**MU 280 Private Instruction: 200-Level 2 Credits**

The Cornish Music Department puts a high level of importance on Private Instruction as a means of development and mentorship for the aspiring musician. Private Instruction at the 200-level is a continuation of 100-level instruction, with increasingly higher levels of expectations for technique and repertoire for instruments, voice types, or compositional practice. Students demonstrate their development at an End of Semester Performance (ESP) in front of a faculty panel, who offer written and verbal feedback.

**MU 290 Elective PI: 200-Level 2 Credits**

The Cornish Music Department puts a high level of importance on Private Instruction as a means of development and mentorship for the aspiring musician. Private Instruction at the 200-level is a continuation of 100-level instruction, with increasingly higher levels of expectations for technique and repertoire for instruments, voice types, or compositional practice. Students demonstrate their development at an End of Semester Performance (ESP) in front of a faculty panel, who offer written and verbal feedback. Private Instruction fees apply, see website for details.

**MU 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.

**MU 316 Topics in Music Technology 2 Credits**

Rotating topics in advanced aspects of Sound and Music Technology covering a wide array of genres and methodologies. Courses offered may include: Composing for Film and Games; Performing with Live Electronics; 3-Dimensional Sound; Advanced DAW and Recording Techniques.

**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 320 Ensemble III 2 Credits**

Communal music-making plays a vital role in the development of the creative musician. 300-level ensembles provide advanced experience through a rotating variety of styles, repertoires, and approaches. In addition to bi-weekly rehearsals, students take part in a public performance through the Music Department’s semesterly Scores of Sound Festival and additional public performance by arrangement of Instructor and students. Sample 300-level ensembles may include: Modern Afro Pop Ensemble; Chamber Ensemble III; Latin Jazz Ensemble; Jazz Ensemble III; Spontaneous Music Ensemble; Advanced Gamelan; and others.

**MU 324 Topics in Music Theory and Analysis 3 Credits**

Rotating topics in the theory and analysis of music covering a wide array of timeframes, genres, and methodologies. Courses offered may include: Post-Tonal Theory; Advanced Jazz Harmony; Repetition as a Musical Structure; Form & Analysis: the Shape of Things; Polyphony and Counterpoint

**MU 348 Topics in Generative Music Practice 2 Credits**

Rotating topics in generative music practice allowing students the opportunity to explore their own artistic voice through composition, arranging, and improvisation in a wide array of genres and methods. Courses offered may include: Composing for Electronic Media; Advanced Improvisation Practice; Composing for String Quartet; The Art of Songwriting; Arranging and Orchestration

**MU 354 Topics in Music History 3 Credits**

Rotating topics in the development of various musical histories covering a wide array of historical time periods, geographical regions, musical genres, and critical methodologies. Special emphasis placed on writing, revision, and research methods. Courses offered may include: The Western Musical Canon; Gender and Sexuality in Music; Improvisation, Race, and Experimentalism; Minimalism; Histories of Sound Recording; and others.

**MU 356 Topics in Ethnomusicology 3 Credits**

Rotating topics in the study of music covering a wide array of global perspectives, timeframes, genres, and methodologies. Special emphasis placed on ethnographic research and fieldwork. Courses offered may include: Musical Ethnographies of Seattle; Black Music Matters; Music and Spirituality; and others.

**MU 357 Music, Community, and Pedagogy 2 Credits**

Through implementing workshops and performances in community centers and public schools in the Seattle community, this course stimulates music students to discover and apply their unique artistic identity in the world outside the academy. Students will uncover who they are as artists through exercises in self-examination (identity), and communicate those identities through projects in digital web design, self-promotion on social media, and grant writing (communication). Students will then practice building audiences through proposing and implementing projects built around their strengths in the community (connection). This project-based course is focused on building awareness and relevance of one's artistic voice within the context of community.

**MU 380 Private Instruction: 300-Level 2 Credits**

The Cornish Music Department puts a high level of importance on Private Instruction as a means of development and mentorship for the aspiring musician. Private Instruction at the 300-level is a continuation of 200-level instruction, with increasingly higher levels of expectations for technique and repertoire for instruments, voice types, or compositional practice. Students demonstrate their development at an End of Semester Performance (ESP) in front of a faculty panel, who offer written and verbal feedback.

**MU 390 Elective PI: 300-Level 2 Credits**

The Cornish Music Department puts a high level of importance on Private Instruction as a means of development and mentorship for the aspiring musician. Private Instruction at the 300-level is a continuation of 200-level instruction, with increasingly higher levels of expectations for technique and repertoire for instruments, voice types, or compositional practice. Students demonstrate their development at an End of Semester Performance (ESP) in front of a faculty panel, who offer written and verbal feedback. Private Instruction fees apply, see website for details.

**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 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 2 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 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 420 Ensemble IV 2 Credits**

Communal music-making plays a vital role in the development of the creative musician. 400-level ensembles provide select, highly advanced experiences through a rotating variety of styles, repertoires, and approaches. In addition to bi-weekly rehearsals, students take part in a public performance through the Music Department's semesterly Scores of Sound Festival and additional public performance by arrangement of Instructor and students. Sample 400-level ensembles include: Jazz Composers Ensemble, Electro-Acoustic Ensemble, New Music Ensemble, and others.

**MU 480 Private Instruction: 400-Level 2 Credits**

The Cornish Music Department puts a high level of importance on Private Instruction as a means of development and mentorship for the aspiring musician. Private Instruction at the 400-level is a continuation of 300-level instruction, with increasingly higher levels of expectations for technique and repertoire for instruments, voice types, or compositional practice. Students demonstrate their development at an End of Semester Performance (ESP) in front of a faculty panel, who offer written and verbal feedback.

**MU 490 Elective PI: 400-Level 2 Credits**

The Cornish Music Department puts a high level of importance on Private Instruction as a means of development and mentorship for the aspiring musician. Private Instruction at the 400-level is a continuation of 300-level instruction, with increasingly higher levels of expectations for technique and repertoire for instruments, voice types, or compositional practice. Students demonstrate their development at an End of Semester Performance (ESP) in front of a faculty panel, who offer written and verbal feedback. Private Instruction fees apply, see website for details.

**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

## Department Overview and Learning Outcomes

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.

### Program Learning Outcomes

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

- 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 Credit Hours *		69
General Education Credit Hours		30
College Elective Credit Hours		6
Open Elective Credit Hours		15
Total Hours		120

Course	Title	Hours
<b>First Year</b>		
<b>Fall</b>		
PP 113	Introduction to Visual Fundamentals	3
PP 251	Production Practicum	3
PP Fundamentals Option **		3
HS 111	Writing and Analysis I	3
HS 131	First-Year Liberal Arts Seminar	3
Hours		15
<b>Spring</b>		
PP 111	Theater Graphics	3
PP 251	Production Practicum	3
PP Fundamentals Option **		3
HS 112	Writing and Analysis II	3
College or Open Electives		3
Hours		15
<b>Second Year</b>		
<b>Fall</b>		
PP 214	Introduction to Design Studio	3
PP 251	Production Practicum	3
PP 261	Theater History I	3
General Education Coursework		6
Hours		15
<b>Spring</b>		
PP 251	Production Practicum	3

PP 262	Theater History II	3
Design I		3
Professional Practices		3
General Education Coursework		3
Hours		15
<b>Third Year</b>		
<b>Fall</b>		
PP 309	Collaborative Design Seminar	3
PP 351	Production Practicum	3
Design II		3
General Education Coursework		3
College or Open Electives		3
Hours		15
<b>Spring</b>		
PP 351	Production Practicum	3
Design III		3
General Education Coursework		3
College or Open Electives		6
Hours		15
<b>Fourth Year</b>		
<b>Fall</b>		
PP 451	Production Practicum	3
PP 361	Modern Theater History & Theory	3
Design IV		3
General Education Coursework		3
College or Open Electives		3
Hours		15
<b>Spring</b>		
PP 451	Production Practicum	4
PP 481	Internship	1
PP 491	Final Project	1
General Education Coursework		3
College or Open Electives		6
Hours		15
Total Hours		120

- \* Model Program for Stage Managers and Technical Directors will vary slightly, Academic Advisors will explain during advising session.
- \*\* Options: PP 120 Sound Fundamentals PP 122 Lighting Fundamentals  
PP 123 Costume Fundamentals PP 125 Stagecraft

## Performance Production Faculty

### Staff

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

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

### Faculty

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

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

**Jessica Christensen** *Instructor*  
Paint & Props Supervisor  
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

**Peter Maradudin** *Instructor*  
BA Stanford  
MFA Yale School of Drama

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

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

## 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 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 201 Costume Design I 3 Credits

The development and practice of rendering techniques is an essential requirement for the costume designer. Students will focus on observational figure drawing fundamentals and formulaic methods of drawing & painting a variety of figure poses, character attitude and clothing silhouette and textures. They will develop skills in both hand-drawn and digital rendering techniques to effectively communicate design ideas.

### PP 202 Lighting Design I 3 Credits

This course is an introduction into the visual art and craft skills required to be a successful lighting designer for theatre and live performance. Projects will explore visual research strategies and presentation, light plot drafting by hand and using Vectorworks or AutoCAD, script analysis and lighting the performer in a proscenium space.

### PP 203 Scenic Design I 3 Credits

This course is an introduction into the visual art and craft skills required to be a successful scenic designer for theatre and live performance. Projects will explore visual research strategies and presentation, perspective and speculative sketching, scale model building, scenic drafting, and paint elevations.

**PP 204 Sound Design I 3 Credits**

This course is an introduction to the process and craft of sound design in professional theater and performance. Students will work with texts and scripts to develop sound designs that support a dramatic theme. Production related sound documents that support theatrical productions will be introduced. Students will also learn the basics of related technology used to trigger sounds in performance and balance the levels of different sounds.

**PP 205 Technical Direction I 3 Credits**

This course is an introduction to the basic skills and techniques used by a Technical Director to facilitate the processes of bringing a production to completion.

**PP 206 Stage Management I 3 Credits**

The stage manager is the hub of communication for plays, operas, musicals and dance performances. Stage Management 1 is the foundational class for this discipline. Students learn and practice preparing production documentation, communicating across platforms, industry standards and collaboration.

**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 301 Costume Design II 3 Credits**

Costume Design 2 explores the theory and practice of the design process for the professional theater. Designers will develop skills in conceptualization and craft by focusing on play or musical scripts. Through work on these projects, Designers will explore text analysis, the design process, and collaboration. Required for Costume Design 3.

**PP 302 Lighting Design II 3 Credits**

Lighting Design 2 explores the theory and practice of the design process for the professional theater. Designers will develop skills in conceptualization and craft by focusing on play or musical scripts. Through work on these projects, Designers will explore text analysis, the design process, and collaboration. Required for Lighting Design 3.

**PP 303 Scenic Design II 3 Credits**

Scenic Design 2 explores the theory and practice of the design process for the professional theater. Designers will develop skills in conceptualization and craft by focusing on play or musical scripts. Through work on these projects, Designers will explore text analysis, the design process, and collaboration. Required for Scenic Design 3.

**PP 304 Sound Design II 3 Credits**

Sound Design 2 explores the theory and practice of the design process for the professional theater. Designers will develop skills in conceptualization and craft by focusing on play or musical scripts. Through work on these projects, Designers will explore text analysis, the design process, and collaboration. Required for Sound Design 3.

**PP 305 Technical Direction II 3 Credits**

Technical Directing 2 explores the theory and practice of the design process for the professional theater. Designers will develop skills in conceptualization and craft by focusing on play or musical scripts. Through work on these projects, Designers will explore text analysis, the design process, and collaboration. Required for Tech. Directing 3, along with 3 credits of one other Design 2 and Collaboration Seminar

**PP 306 Stage Management II 3 Credits**

Stage Management 2 is the analogue to Design 2 for aspiring stage managers. The course explores professional practice in management skills, synthesizing of information from a diversity of sources, and further case study in group dynamics and problem solving scenarios. Required for Stage Management 3.

**PP 309 Collaborative Design Seminar 3 Credits**

This course is composed of multi-discipline seminar sessions focused on the act of collaboration. Performance Production design students and directing students will discuss plays, share research, collaborate on designs, and present ongoing and final work. Students will develop skills in conceptualization, collaboration, and communication by focusing on two projects. Through work on these two plays, students will explore text analysis, varied design approaches, and the interplay of a creative team working to find a shared vision.

**PP 311 Costume Design III 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 Lighting Design III 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 Scenic Design III 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 Sound Design III 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 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 401 Costume Design IV 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 402 Lighting Design IV 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 403 Scenic Design IV 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 404 Sound Design IV 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 405 Technical Direction III 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. Required for Major.

**PP 406 Stage Management III 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

## Department Overview and Learning Outcomes

The Theater curriculum is centered around intensive acting-based studies along with physical, vocal, imaginative, and intellectual skills development to facilitate student development as innovative theater-makers. Students collaborate in foundational acting coursework while pursuing their specialized BFA studies in Acting & Original Works and Musical Theater.

### BFA IN ACTING & ORIGINAL WORKS PROGRAM LEARNING OUTCOMES

At the completion of their program of study, graduates of the Acting & Original Works major at Cornish College of the Arts are able to:

- Demonstrate a collaborative creative practice that employs intuition, emotional intelligence, and improvisation
- Generate innovative work through ethical practice exploring multiple mediums and inclusive perspectives
- Analyze, synthesize and communicate complex ideas using multiple formats
- Knowledgeably and confidently interpret a range of texts from classics to the newly written
- Articulate a personal and professional aesthetic grounded in historic and current practices of the art form
- Demonstrate knowledge of professional practice through awareness of origins and a drive for innovation.

### BFA IN MUSICAL THEATER PROGRAM OUTCOMES

At the completion of their program of study, graduates of the Musical Theater major at Cornish College of the Arts are able to:

- Demonstrate proficiency as an actor-singer with tools required for multiple genres and styles.
- Demonstrate proficiency in dance techniques and movement skills required for multiple genres and styles.
- Demonstrate proficiency in the foundational musical skills including theory, sight-singing, and ear training.
- Apply research, critical thinking, contextual analysis to both interpretation of established work, and creation of new work.
- Effectively practice active, responsive listening and open, respectful collaboration.
- Demonstrate knowledge of professional practice through awareness of origins and a drive for innovation.

## Acting & Original Works

Code	Title	Hours
	Theater Credit Hours	72
	General Education Credit Hours	30
	College Elective Credit Hours	6
	Open Elective Credit Hours	12
	<b>Total Hours</b>	<b>120</b>

Course	Title	Hours
<b>First Year</b>		
<b>Fall</b>		
TH 111	Improvisation and Collaboration	3
TH 121	Voice Fundamentals	2
TH 147	Production Lab I	1
TH 171	Text Analysis I	3
HS 111	Writing and Analysis I	3
HS 131	First-Year Liberal Arts Seminar	3
	Hours	15
<b>Spring</b>		
TH 102	Physical Technique and Yoga	2
TH 112	Improvisation and Devising	3
TH 122	Voice and Speech	2
TH 172	Text Analysis II	2
HS 112	Writing and Analysis II	3
	College or Open Electives	3
	Hours	15
<b>Second Year</b>		
<b>Fall</b>		
TH 211	Acting Fundamentals I	3
TH 221	Embodied Voice	3
TH 261	Theater History	3
	General Education Coursework	3
	College Elective	3
	Hours	15
<b>Spring</b>		
TH 204	Stage Combat & Theatrical Intimacy	2
TH 212	Intermediate Acting Techniques	2
TH 361	Modern Theater History & Theory	3
	Generative Electives	2
	Professional Practices	3
	General Education Coursework	3
	Hours	15
<b>Third Year</b>		
<b>Fall</b>		
TH 274	Intro to Playwriting	3
TH 311	Acting Workshop I	3
TH 321	Advanced Vocal Technique I	2
	Movement Electives	2
	General Education Coursework	6
	Hours	16
<b>Spring</b>		
TH 374	Playwriting Practicum	3
	Acting Electives	2
	Generative Electives	2
	Voice Electives	2
	Performance Credits	1
	General Education Coursework	3
	College or Open Electives	3
	Hours	16
<b>Fourth Year</b>		
<b>Fall</b>		
TH 451	Audition Techniques	2
TH 477	Career Development - Theater	2
	Generative Electives	2
	Movement Electives	2
	General Education Coursework	3
	College or Open Electives	3
	Hours	14

<b>Spring</b>		
TH 472 or TH 458	Senior Thesis or Internship	3
Voice Electives		2
General Education Coursework		3
College or Open Electives		6
Hours		14
Total Hours		120

## Musical Theater

Code	Title	Hours
Musical Theater Credit Hours		73
General Education Credit Hours		30
College Elective Credit Hours		6
Open Electives Credit Hours		12
Total Hours		121

Course	Title	Hours
<b>First Year</b>		
<b>Fall</b>		
MU 101	Musicianship I	3
TH 139	MT Dance Fundamentals I	2
TH 155	MT Singing: Vocal Function	2
TH 171	Text Analysis I	3
HS 111	Writing and Analysis I	3
HS 131	First-Year Liberal Arts Seminar	3
Hours		16

<b>Spring</b>		
TH 135	Private Vocal Instruction	2
TH 140	MT Dance Fundamentals II	2
TH 144	Musical Theater Theory&Application	2
TH 147	Production Lab I	1
TH 172	Text Analysis II	2
HS 112	Writing and Analysis II	3
College or Open Electives		3
Hours		15

<b>Second Year</b>		
<b>Fall</b>		
TH 211	Acting Fundamentals I	3
TH 221	Embodied Voice	3
TH 237	Fundamentals of Theater Dance I	2
TH 261	Theater History	3
General Education Coursework		3
College or Open Electives		3
Hours		17

<b>Spring</b>		
TH 220	Acting: Scene to Song I	2
TH 235	Private Vocal Instruction	2
TH 238	Fundamentals of Theater Dance II	2
TH 367	Musical Theater History & Analysis	3
General Education Coursework		3
College or Open Electives		3
Hours		15

<b>Third Year</b>		
<b>Fall</b>		
TH 311	Acting Workshop I	3
TH 321	Advanced Vocal Technique I	2
TH 335	Private Vocal Instruction	2
TH 339	Theater Dance III	2
General Education Coursework		3

College or Open Electives		3
Hours		15

<b>Spring</b>		
TH 320	Acting: Scene to Song II	2
TH 335	Private Vocal Instruction	2
TH 340	Theater Dance IV	2
Performance Credit		1
General Education Coursework		6
College or Open Electives		3
Hours		16

<b>Fourth Year</b>		
<b>Fall</b>		
TH 431	Musical Theater Dance Styles	2
TH 435	Private Vocal Instruction	2
TH 453	Musical Theater Audition II	2
TH 475	Career Development: Musical Theater	2
General Education Coursework		3
College or Open Electives		3
Hours		14

<b>Spring</b>		
TH 324	Voiceover	2
TH 435	Private Vocal Instruction	2
TH 472 or TH 458	Senior Thesis or Internship	3
General Education Coursework		3
College or Open Electives		3
Hours		13
Total Hours		121

## 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

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

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

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

**Sheila Daniels** *Assistant Professor*  
 Stage Directors and Choreographers Society

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

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

**Richard Gray** *Assistant Professor*  
 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

**Jacob Alfredo Hutchison** *Instructor*  
 Ph.D. University of Washington  
 BA University of Oregon

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

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

**Liz McCarthy French** *Instructor*

AEA- SAG-AFTRA

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

**Kaela Mei-Shing Garvin** *Instructor*  
 MFA Indiana University  
 BFA New York University

**Trina Mills** *Instructor*  
 BA Western Washington University

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

**Claudine Mboligikpelani Nako** *Instructor*  
 BFA University of Wyoming  
 Actors' Theatre of Louisville Apprentice Program

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

**Richard Peacock** *Instructor*  
 BFA Cornish College of the Arts

**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

**Ellie Rose** *Professor*  
 MFA University of Wisconsin/Milwaukee  
 BFA University of Michigan

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

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

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

**Guillaume C. Tourniare** *Instructor*  
 PhD 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 102 Physical Technique and Yoga 2 Credits

This course is designed to train the creative artist in the foundations of Mindfulness and the mind/body connection, as well as physical strength, healthy neutral alignment, flexibility, integration, and endurance. Students develop the capacity to self-diagnose idiosyncratic tensions and the tools necessary to release them in order to create a present, alert, relaxed and available body/mind and heart for creative work. The course also involves exploration of Suzuki Technique to ground themselves physically and emotionally in present time.

### TH 111 Improvisation and Collaboration 3 Credits

TH111 Acting/Improvisation and Collaboration explores physical improvisational theater techniques that develop both individual creativity and ensemble acting skills. Students learn to apply these techniques to the creation of character and action based on text, and in the collaborative development of performance pieces based on assigned themes. The class focuses on working mindfully to create spontaneity, discovery, moving through discomfort and play. Students and faculty collaborate in an environment that encourages artistic risks – physical, vocal, emotional, and imaginative - while learning ways to strengthen and maintain resilience.

### TH 112 Improvisation and Devising 3 Credits

Students expand their improvisational skill set to take on the role of both performer and generative artist. Class work will deepen the development of the concepts introduced in TH 111 including target work, narrative staging and Viewpoints. Students will employ these tools to create their own performance opportunities. The class will collaborate on a series of ensemble and solo devising exercises, culminating in public and in-class performances.

### 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 115 Stage Makeup 1 Credit

Learn techniques of makeup for the stage, including character, corrective, old age, and special effects.

### TH 121 Voice Fundamentals 2 Credits

This course will facilitate a practical understanding of how the voice works, from the anatomy of the voice to its implementation in communication, while also developing a keen awareness of the connection between the voice, the body, and the mind. Students explore the relationship that relaxation, breath, and physical alignment have with vocal range, power, and dynamics. Students develop self-awareness and healthy, sustainable vocal practices, working to identify and release idiosyncratic mental, physical, emotional and vocal habits that restrict and limit self-expression. 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 122 Voice and Speech 2 Credits

The focus of this course is linking vocal production with language, investigating the manners and placements of speech actions within the vocal tract, as well as discovering creative possibilities in the sounds and the words themselves. Students will develop a working understanding of the International Phonetic Alphabet (IPA), acquiring technical understanding of the physical actions of distinct speech sounds, along with movement based exploration of the sounds themselves. The goal is to infuse language with life, deepening curiosity of the inherent nature of individual sounds, in order to discover the limitless opportunities in the words we speak.

### TH 135 Private Vocal Instruction 2 Credits

This course provides private singing lessons focusing on the techniques of musicianship, breathing, placement and other performance skills necessary for proficiency in the contemporary musical theater. Private lessons at the 100 level introduce students to basic techniques and repertoire, as well as reinforcing healthy and sustainable vocal practice.

### TH 137 Introduction to Tap Dance 1 Credit

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

### TH 139 MT Dance Fundamentals I 2 Credits

This is part one of an introductory two-semester dance class for Musical Theater students. Course content includes fundamental Ballet technique and Jazz isolations, as well as an introduction to American Musical Theater social dance styles. The course will also explore how dance reveals social and historical development, and how other cultures influence American Theatre Dance/Jazz.

### TH 140 MT Dance Fundamentals II 2 Credits

This is part two of an introductory two-semester dance class for Musical Theater students. Course content includes fundamental Ballet technique and Jazz isolations, as well as an introduction to American Musical Theater social dance styles. The course will also explore how dance reveals social and historical development, and how other cultures influence American Theatre Dance/Jazz.

### TH 144 Musical Theater Theory&Application 2 Credits

This course teaches theory-based practical approaches to interpreting key aspects of a musical theater score, including group piano, ear training, ensemble singing and sight singing. The course focuses on application of music theory and basic keyboarding skills to musical theater rehearsal practice and audition preparation.

### 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 155 MT Singing: Vocal Function 2 Credits

MT 155 Musical Theater Singing-Vocal Function introduces students to the detailed anatomy and physiology of their vocal instrument. Focus is placed on registration, resonance, breathing, alignment, range, functional listening, pitch-based appraisals, and tonal quality adjustments. Students will practice listening carefully to their own vocal function, and will learn to perform exercises designed to target specific improvements.

**TH 157 Ensemble Singing and Harmony 1 Credit**

This course allows students to work on melodic ensemble storytelling and group dynamics through singing ensemble works from the musical theater canon. The coursework explores harmony, sight singing, musicality, incorporation of full body energy, understanding and following musical cues, and overall ensemble rapport.

**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 185 Elective Private Vocal Instruction 2 Credits**

This course provides private singing lessons focusing on the techniques of musicianship, breathing, placement and other performance skills. Private lessons at the 100 level introduce students to basic techniques and repertoire, as well as reinforcing healthy and sustainable vocal practice. Private Instruction fees apply, see website for details.

**TH 196 Tutorial Study 2.00 - 3.00 Credits**

Tutorial study is a variable credit course defined as college-level complementary training which may include study, research, or other learning experience. Students may apply for tutorial study after meeting with their department chair and by submitting a Tutorial Study application to the Registrar. This course meets once a week for the full semester.

**TH 197 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 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.

**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.

**TH 204 Stage Combat & Theatrical Intimacy 2 Credits**

This course teaches performers how to learn, understand and implement the choreographed depiction of staged violence and performed intimacy, through established standards and practices that promote safety, responsible partnering, and an understanding of personal boundaries and consent-based protocols. The work of the course is informed by the guidelines established by the Society of American Fight Directors (SAFD) and Intimacy Directors International (IDI), which are regarded as authoritative in these areas by professional theaters and increasingly in film, television and gaming. SAFD Policies and Procedures IDI Five Pillars The course requires students to engage in physical contact, tumbling and the handling of weapons, including rapier & dagger and broadsword. Since an important aspect of safety is repetition, students are expected to participate actively and consistently, to learn and implement the techniques for staged intimacy, and armed and unarmed combat safely and respectfully of their partners. Coursework includes hand-on work with the various stage weapons, combined with an understanding of stage and screen applications. Students will observe and analyze choreographed fights on film and video. The course also makes use of video playback to allow students to observe their own progress. Students need to supply and wear: • Athletic-style clothing that allows for complete freedom of movement. • Closed-toe Athletic shoes • Leather palmed gloves • No jewelry or loose accessories of any kind are to be worn in class including earrings, watches, rings, necklaces, or anything else that can get caught or cause injury

**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 Intermediate Acting Techniques 2 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 craft specific actions by exploring human behavior within the world of the play and work with a scene partner on moment-to-moment response. The work guides students to hone observational skills, of self and others. Class materials include contemporary poetic realism and an introduction to Shakespeare.

**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 220 Acting: Scene to Song I 2 Credits**

This adaptation shifts content from TH 437 in the Senior year to the Second Year for MT students. Scene to Song 1 is designed to provide students with a fundamental knowledge of the tools and skills used in acting for musical theater, 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 221 Embodied Voice 3 Credits**

The actor's vocal instrument meets text. Students learn techniques to develop relaxation, breath support, fuller resonance, dynamic release of sound, vocal clarity and flexibility as applied to text. Additional focus will be placed on integration of physical and vocal technique. Apply phonetics to development of facility with the Neutral American and Standard British dialects.

**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 224 Devising in Collaboration 2 Credits**

Students in this interdisciplinary class investigate the conditions created by group creative processes and bring their unique points of view and areas of study into the ensemble generation of collaborative performance through thematically based presentations. Rehearsals and research sessions will be scheduled by the group. In-class presentations will be followed by group reflections on the developmental process.

**TH 235 Private Vocal Instruction 2 Credits**

This course provides private singing lessons focusing on the techniques of musicianship, breathing, placement and other performance skills necessary for proficiency in the contemporary musical theater. Private Instruction at the 200 level is a continuation of 100 level instruction, with increasingly higher levels of expectations for technique and repertoire. Class time will focus on skill building for grounded breath support, vocal flexibility, expanding range, balancing the vocal registers, recognizing where vocal weakness lies and building specific exercises for your particular needs. For singer-actors, emphasis is also placed on song selection and interpretation, storytelling of the song, musical terminology, and building an audition book.

**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 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 274 Intro to Playwriting 3 Credits**

Introduction to Playwriting will explore the basic building blocks of creating a play: plot, character, thought, diction, melody, and spectacle. Students will complete in-class writing exercises, write short scenes and plays, share their work, and study the work of contemporary playwrights to understand how they do what they do. Class activities will focus on understanding these basic building blocks and the diverse ways they can be employed in plays to express a playwright's unique point of view. Student playwrights will establish a solid foundation in craft and write with thoughtful purpose in this class so they can confidently experiment as they develop their voice beyond it.

**TH 276 Introduction to Directing 2 Credits**

Students explore the role of the director both as a generative and interpretive artist. The primary aim of the course is to provide a hands-on approach to the understanding and practice of stagecraft and directing.

**TH 278 Introduction to Applied Theater 2 Credits**

Applied Theater introduces students to the various uses of theatre as a medium for education and social development. Explore Applied Theater methods as they are used in non-traditional contexts such as teaching, the criminal justice system, health care, political arenas, and community development. Examine the effectiveness and relevancy of different methods as they are applied to various communities in the US and abroad. Gain practical experience in facilitating Applied Theater practices through a group project that aims to serve disenfranchised people within the local community.

**TH 285 Elective Private Vocal Instruction 2 Credits**

This course provides private singing lessons focusing on the techniques of musicianship, breathing, placement and other performance skills necessary for proficiency in the contemporary musical theater. Private Instruction at the 200 level is a continuation of 100 level instruction, with increasingly higher levels of expectations for technique and repertoire. Class time will focus on skill building for grounded breath support, vocal flexibility, expanding range, balancing the vocal registers, recognizing where vocal weakness lies and building specific exercises for your particular needs. For singer-actors, emphasis is also placed on song selection and interpretation, storytelling of the song, musical terminology, and building an audition book. Private Instruction fees apply, see website for details.

**TH 296 Tutorial Study 2.00 - 3.00 Credits**

Tutorial study is a variable credit course defined as college-level complementary training which may include study, research, or other learning experience. Students may apply for tutorial study after meeting with their department chair and by submitting a Tutorial Study application to the Registrar. This course meets once a week for the full semester.

**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 Mask and Clown 2 Credits**

This course offers students a structure for creative exploration. Games and exercises awaken a sense of pleasure, an awareness of environment, and honest responses to internal impulses and external events. Explorations of physicality lead to the creation of a playground for each student to uncover their individual clown. It is not necessary to be a performer to take the course.

**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.

**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 Text, Subtext, Camera 2 Credits**

This course is designed to develop the actor's ability to learn the techniques necessary to bring character actions and subtextual events to life specifically and truthfully in the unique circumstances of performing in front of a camera. It is focused on development of the actor's craft and development of techniques that allow students to build the skills to free themselves in front of the camera, perform with authenticity, and respond spontaneously to the work of their partner(s). Scenes will be shot and reshot to allow performers to assess their work with faculty guidance to build greater specificity and deeper connection in subtextually driven scenes.

**TH 316 Acting 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, developing vocabulary and performance technique for the camera, dramatic and commercial audition techniques and preparation, and development of a promotional reel. This Professional Practices course will also explore the business aspects of pursuing an on-camera acting career.

**TH 320 Acting: Scene to Song II 2 Credits**

This course is designed to further develop students' knowledge, skills and techniques for acting for contemporary musical theater styles. This is accomplished through rehearsal of assigned scenes from contemporary and original musicals 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. The course will also support student work in musical theater performance projects.

**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 324 Voiceover 2 Credits**

This course introduces students to the professional of commercial voiceover work. Students learn control and application of the voice through exercises, field trips, and hours of practical experience with a wide array of material. Students discover how to capitalize on their personal style and sound, and work towards a critical understanding of the requirements of the copy and mastery of the microphone and the clock. The class covers self-marketing, unions, analysis, vocal care, contracts, and professional protocol. Students finish the course with a studio-produced demo reel.

**TH 335 Private Vocal Instruction 2 Credits**

This course provides private singing lessons focusing on the techniques of musicianship, breathing, placement and other performance skills necessary for proficiency in the contemporary musical theater. Private Instruction at the 300 level is a continuation of 200 level instruction, with increasingly higher levels of expectations for technique and repertoire. 300-level classes also provide support for students cast in department productions, as well as concurrent musical theater coursework.

**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 345 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 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 351 MT: Song & Dance, Style and Genre 2 Credits**

This course gives Musical Theater students the opportunity to integrate singing, dance and acting through learning and performing a series of foundational ensemble numbers in different genres and styles by major choreographers. This provides an embodied learning experience of important benchmarks in the development of musical theater. (Not offered 2020-2021)

**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 363 Introduction to Teaching Artistry 2 Credits**

Study and practice the elements necessary for creating and delivering meaningful, engaging and powerful lessons to students ages preschool – high school. This course will be structured around instructor lectures, class discussions, small group work, guest speakers, student presentations and classroom observations.

**TH 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 368 Dramaturgy I 2 Credits**

The class investigates the history and current practice of dramaturgy. Students without experience in dramaturgy will be introduced to the practice by written and recorded testimony of contemporary dramaturgs and by the close examination of the dramaturgical challenges that emerge in the current productions at Cornish. All students with production assignments will engage with work that is on the frontier of their learning, both in general understanding and in the current production work.

**TH 371 Acting Classical Texts I 2 Credits**

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 374 Playwriting Practicum 3 Credits**

This 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. TH374 culminates in a formal public staged reading of new works generated during the class.

**TH 385 Elective Private Vocal Instruction 2 Credits**

This course provides private singing lessons focusing on the techniques of musicianship, breathing, placement and other performance skills. Private Instruction at the 300 level is a continuation of 200 level instruction, with increasingly higher levels of expectations for technique and repertoire. Private Instruction fees apply, see website for details.

**TH 386 Playwriting Practicum 3 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 387 Special Topics in Original Works 2 Credits**

A rotating series of classes investigating multiple aspects of original works generation. Topics may include devising theater, group writing, comic improvisation, and other areas of investigation.

**TH 388 Directing Practicum 2 Credits**

This course continues exploration of 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, particularly on working with actors.

**TH 396 Tutorial Study 2.00 - 3.00 Credits**

Tutorial study is a variable credit course defined as college-level complementary training which may include study, research, or other learning experience. Students may apply for tutorial study after meeting with their department chair and by submitting a Tutorial Study application to the Registrar. This course meets once a week for the full semester.

**TH 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.

**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 a range of modern playwrights.

**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 418 Solo Performance II 2 Credits**

Students continue to explore a range of methods for creating a solo performance, with a goal of creating a full length (30-45 minutes) piece.

**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 423 Special Topics in Voice & Speech 2 Credits**

This course is a continuation of the study of phonetics, incorporating international sounds and corresponding symbols which are not usually found in American English. Advanced transcription work will assist the student in recording and learning dialects.

**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 2 Credits**

This course provides private singing lessons focusing on the techniques of musicianship, breathing, placement and other performance skills necessary for proficiency in the contemporary musical theater. Private Instruction at the 400 level is a continuation of 300 level instruction, with increasingly higher levels of expectations for technique and repertoire. This 400-level class also provides support for students cast in department productions, as well as the concurrent Musical Theater Audition class.

**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 445 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 446 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 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 464 Writing About Theater 3 Credits**

This class provides a venue for students to engage in scholarly and popular analytic writing for the theater as a contemporary and historical practice, taking inspiration from the idea of being “poets of the theater rather than in the theater.” It includes study of historical forms of theatrical critique, review and analysis and encourages the practice of a variety of forms of writing while building on research and analytical skills.

**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 475 Career Development: Musical Theater 2 Credits**

TH 475 facilitates awareness and implementation of the practical considerations and effective business practices useful in building a career in musical theater. Students access and evolve their skills in collaboration, devising, improvisation, organization, and problem solving to create an actionable business plan, as well as developing the habits and skills necessary to pursue work, initiate and maintain creative relationships, market one’s skills, and establish a sustainable career. Emphasis will be on local as well as national work in musical theater, the breadth of opportunities from cabaret and burlesquer to regional theater, and application of theater skills to “soft skills” used in business. This class will also connect students with casting directors, agents, internship opportunities and other resources. TH 475 is taught in conjunction with professional development programming at the 5th Avenue Theatre and other local companies. The course also provides preparation and skill-building for self-production necessary for the presentation of a senior thesis production. (Begins Fall 2021)

**TH 477 Career Development - Theater 2 Credits**

TH 477 Career Development - Theater facilitates awareness and implementation of the practical considerations and effective business practices useful in building a career in the theater. Students access and evolve their skills in collaboration, devising, improvisation, organization, and problem solving to create a sensible and actionable business plan, as well as develop the habits and skills to pursue work, initiate and maintain creative relationships, market one’s skills, and establish a sustainable career. Emphasis will be on opportunities across a breadth of platforms including work on screen as well as on stage, and application of theater skills to “soft skills” used in business. This class will also connect students with casting directors, agents, internship opportunities and other resources. The course also provides preparation and skill-building for self-production necessary for the presentation of a senior thesis production. (Begins Fall 2021)

**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 485 Elective Private Vocal Instruction 2 Credits**

This course provides private singing lessons focusing on the techniques of musicianship, breathing, placement and other performance skills. Private Instruction at the 400 level is a continuation of 300 level instruction, with increasingly higher levels of expectations for technique and repertoire. Private Instruction fees apply, see website for details.

**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. Continued exploration of techniques of directing, culminating in the presentation of a class-produced full-length play, of which each director is responsible for an excerpt.

**TH 496 Tutorial Study 2.00 - 3.00 Credits**

Tutorial study is a variable credit course defined as college-level complementary training which may include study, research, or other learning experience. Students may apply for tutorial study after meeting with their department chair and by submitting a Tutorial Study application to the Registrar. This course meets once a week for the full semester.

**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, and Interior Architecture programs removes barriers between these specialized areas by giving students a shared studio experience and experiment 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 studio 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, motion, 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, motion, digital tools, printmaking, sculpture, photography, etc., they simultaneously engage with broader intellectual subjects, informed by the visual art history 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 an art supply kit and a laptop with the appropriate software. The software requirements and a list of art supplies will be provided to admitted students.

Learning Outcomes for the Shared Foundations courses:

- Explore methodologies and materials by thinking through making and making through thinking.
- Work individually and collaboratively within a learning community.
- Give and receive constructive feedback.
- Develop conceptual rigor and research-oriented making

## Unit Descriptions

### **FN 101 Color + Composition 3 Credits**

In this course, students will learn, through lecture and hands-on projects, to examine, study and use the element of color. Color is the name we give to the slice of the electromagnetic spectrum that our eyes can pick out of the ocean of waves in which we bathe every day. It has a long and storied history for artists and designers, for scientists and philosophers. This course lays the groundwork for lifelong engagement with the possibilities and complexities of color, while also establishing fluency in compositional strategies and vocabulary.

### **FN 102 Form + Structure 3 Credits**

Students in this course will explore the relationship between figure, structure, mass, and void. This will take place via a process that weaves back and forth between 2D and 3D, with an emphasis on 3D. Students will be studying 'drawing' in a more expansive sense than they, perhaps, have considered, especially as a practice in three dimensions. They will also experiment with multiple forms of construction as they move from fundamental forms, to abstractions of observed form, to three-dimensional building, to positive-negative exercises, to drawing with light and space.

### **FN 103 Observation + Visualization 3 Credits**

In this course, students will dive deep into the processes and materials associated with drawing from observation, using these basic skills to explore the edges of what might be considered "drawing." The course is considered to be a foundation for intensive seeing and documenting, and also includes experience with the use of the camera as a parallel way of framing and seeing.

### **FN 104 Time + Motion 3 Credits**

In this course, students explore the ways in which we use sequential imagery to create story and communicate meaning. By examining the traditions of sequential imagery in the form of, for example, illustration, photography, film, or video art, students will explore the ways that artworks dependent on time and motion alter our perceptions. Our brains naturally build a concept of motion from serial stills, and we generate connections wherever we find them, using a delicate combination of memory, observation, and inference. Art forms have both followed and manipulated these patterns in endless iterations.

### **FN 140 Introduction to Visual Arts History 3 Credits**

Introduction to Visual Arts Histories engages students in active and critical looking, discussing, reading, and writing about history and culture in the Visual Arts. During this course, we explore foundational visual arts histories from around the world; and from the origins of art to the 19th century, with connections to contemporary visual culture. Rather than surveying all visual practices from all times and places, we examine themes and case studies – moments in time when artists, designers, and filmmakers initiated, carried on, or rebelled against creative customs and aesthetic ideas. Rooted in historical inquiry, this course also encourages students to forge connections with their own creative interests.

<b>Code</b>	<b>Title</b>	<b>Hours</b>
FN 101	Color + Composition	3
FN 102	Form + Structure	3
FN 103	Observation + Visualization	3
FN 104	Time + Motion	3
FN 140	Introduction to Visual Arts History	3
DE 103	Intro to Visual Communications	3

## Foundations

**Junichi Tsuneoka** *Foundation Program Leader*

**BFA** Waseda University, Tokyo

**BFA** Cornish College of the Arts

**Chris Williams** *Foundation Program Administrator*

**BA** The Evergreen State College.

**Certificate in Fine Art** Photographic Center Northwest

### **Faculty**

**Susan Boye** *Professor*

**MFA** Washington State University

**BA** Washington State University

**Gayle Clemans** *Associate Professor*

**PhD** University of Washington

**MA** University of Washington

**Erin Elyse Burns** *Assistant Professor*

**MFA** University of Washington

**BFA** University of Nevada

**Craig Downing** *Instructor*

**MS** University of North Texas

**BA** University of Texas at Austin

**Elissa Favero** *Instructor*

**MA** University of Washington

**BA** Williams College

**Lorena Howard-Sheridan** *Associate Professor*

**BFA** Universidad, Iberoamericana, Mexico City

**Javier Gomez Alvarez Tostado** *Instructor*

**Professional Degree of Architecture** Universidad Anahuac

**MS** Universidad Nacional Autónoma de México

**Cable Griffith** *Assistant Professor*

**MFA** University of Washington

**BFA** Boston University

**Jake Fleisher** *Associate Professor*

**MDes** Institute of Design Chicago, Illinois Institute of Technology

**BA** Vassar College

**Bonnie Biggs** *Professor*

**MFA** Massachusetts College of Art

**BFA** Virginia Commonwealth University

# COURSES A-Z

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## 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 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.

### 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 141 SE: New Media 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 142 SE: New Media 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 151 SE: Print 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 152 SE: Print 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 191 SE: Intro to Exhibition/Curation 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 211 SE: Drawing 3 Credits**

This 15-week class will introduce the fundamentals of drawing from the live model, including theoretical, technical and philosophical approaches to the construction of the figure/body, plus the use and history of proportion systems -including the head and face. Using value and depicting the effects of light will be presented as skill sets develop. The course will combine lectures, slide presentations, studio work, discussions, regular homework assignments and individual consultation with the professor. In addition, there will be formative critical assessments of the days work at the conclusion of each drawing session. Homework assignments and individual classroom discourse may vary depending on experience. Online individual portfolios will be initiated at the onset of the semester that will be maintained and reviewed throughout the course.

**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 Studio: The Meaning of Making 3 Credits**

This interdisciplinary studio course explores the complex relationship between meaning and making, encouraging students to make connections across disciplines and media. Through examining different generative approaches to working in the studio, students experiment with thinking through making. Together as a cohort, students will engage in the exploration of key ideas and practices in contemporary art, developing several significant, contextually informed projects over the course of the semester. Incorporating seminar-style group discussion and debate, lecture, peer review, interdisciplinary exchange, and concentrated one-on-one faculty mentoring, Studio: The Meaning of Making offers a dynamic studio community within which students can build and excavate deeper levels of meaning in their work and the work of others. This course supports work in all visual arts media.

**AR 224 Studio: Form/Content/Context 3 Credits**

Studio: Form/Content/Context builds upon Studio: Meaning of Making by focusing on the mutually dependent relationship between form, content and context in art-making. In response to themed prompts and creative 'limitations', students will conceptualize, develop and refine several significant projects over the duration of the class. Seminar readings, critical discussion, and experimentation with interdisciplinary generative studio tools, research and installation techniques will support project work. Students will contribute critically to a productive and lively studio community through formal and informal dialogue, peer review, and one-on-one studio visits with faculty. Creative, interdisciplinary risk-taking balanced with project refinement and completion will be emphasized, and students will reflect on their artistic and intellectual growth through building a professional digital portfolio. 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 241 SE: New Media 3 Credits**

In this 15-week class students can explore video art, animation, compositing, documentary, and music video. You will learn how to work with image and sound through weekly tutorials to develop skills with professional Adobe software, including: Premiere, Photoshop, After Effects and Audition. Digital video and audio tools will also be demonstrated and provided in class, including cameras, audio recorders, lights, and other production equipment. During the semester, you will complete several short sample pieces in addition to a primary project, demonstrating literacy in image acquisition, editing, and soundtrack construction. Class format will consist of technical tutorials, in-class work sessions, lectures/readings/viewings and discussion on current and historically important works of film, video art and other digital media. We will identify seminal experimental filmmakers and video artists and explore the evolution of the video art tradition since its inception in the late 1960's in America and abroad.

**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 261 Moving Image: After Effects 3 Credits**

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**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 301 Photo: Blip/Glitch/Smudge 3 Credits**

This intermediate-level photography course investigates the use of digital technologies as creative mark-making tools. Using scanners, cameras, tablets and inkjet printers we will jump into process-based explorations that poke holes – literally and figuratively—in the traditionally pristine surface of the photograph. Students will work with both found and authored images to examine ideas of digital materiality and abstraction in contemporary photography. While the emphasis of the class will be generating new tools and experimental digital strategies for image-making, students may also experiment with blending analog and digital alternative processes. Each student will be responsible for creating a single, cohesive body of process-based work by the completion of the course.

**AR 302 Painting: Making a World 3 Credits**

From Twin Peaks, to Studio Ghibli, to Star Wars, artists have created immersive worlds in which characters, places, and events come to life. You will create your own complex utopias and dystopias in vivid detail. Students will explore and expand these worlds to generate self-directed project work in oil or acrylic paint. We will study a wide range of examples from other artists' worlds, including some of the techniques used for their development, which often capitalize on limited resources. We will also examine our relationship to place and the role of the viewer as a guest in these spaces. Students will learn how to work across a variety of 2D media, including painting, drawing, and photography to chart new and expanding creative territory.

**AR 308 Intermediate Painting: Systems 3 Credits**

This course will explore the ways in which systems, logic, and chance can be incorporated into the painting process as a way to interrupt the immediateness of traditional painting. This approach to painting can allow artists to slow down, speed up, or scramble how paintings are organized and executed. Numerous examples from relevant contemporary artists will inform how students experiment with multiple approaches to employing systems in their paintings. The class format consists of technical demos, studio practice, research, lecture and discussion. Ongoing formative review takes place in group/individual tutorials, work in progress reviews, and critiques. Students will work from both observation and photo references. Students may choose to work in either oil or acrylic.

**AR 311 SE: Drawing 3 Credits**

This 15-week class will provide the opportunity to expand, experiment, and build upon existing drawing skills, with or without the model, while introducing new mediums and methods. Through drawing we will develop visual awareness, and cultivate the capacity for self-expression. The course will combine lectures, slide presentations, studio work, discussions, regular homework assignments and individual consultation with the professor. In addition, there will be formative critical assessments of the days work at the conclusion of each drawing session. Homework assignments and individual classroom discourse may vary depending on experience. Online individual portfolios will be initiated at the onset of the semester that will be maintained and reviewed throughout the course.

**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 Studio: Communities of Practice 3 Credits**

This interdisciplinary studio course focuses on the development of students' creative practice within a community of artists. Seminar sessions and dedicated studio time will support the development of an individual practice, while identifying and negotiating diverse approaches to making in the studio cohort. Project work will be guided by a series of prompts and methods, challenging students to be generative, experimental, and collaborative. Students will learn to be expansive in their thinking and making, synthesizing relationships from part to whole, and from individual to collective. Learn to develop your own studio strategies and tools through the examination of systems and methods used by other artists. Students will also develop a relationship to generative writing as a consistent and playful source of ideas in the studio. As a cohort, students will engage through readings, discussions, individual and group studio visits, critiques, and collaborative project work.

**AR 324 Studio: Platforms of Exchange 3 Credits**

Platforms of Exchange is an interdisciplinary course that develops students' emergent creative practice within a community of artists, resulting in a series of collaborative exhibitions. Through focused seminar readings and discussions, students will develop connections between theory and practice, and refine research strategies to support their interests. Dedicated studio time with ongoing formative review will help support the creation of a body of work for exhibition. Seminar sessions will offer a collaborative forum for the discussion of historical and contemporary approaches to curation, installation, and exhibition. Students will work in collaborative groups to plan and present their exhibitions, combining diverse skill sets towards shared goals. Students will also develop professional practices towards the presentation of their work for exhibition, including promotion materials and documentation.

**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 341 SE: New Media 3 Credits**

This 15-week Media Lab builds on skill sets acquired in and continues to support development of individual pathways in digital media. Working at the Junior level, you will begin to set personal goals and assignments, while investigating methods of representing "reality" through the documentary form. Special attention will be paid to "ethical space in documentary", as we research and explore the four basic modes of documentary representation: Expository, Observational, Interactive, and Reflexive. Advanced skills building will continue in After Effects, Premiere, Audition and Photoshop, as you complete short projects experimenting with Isadora, Spear, VDMX5, and Max MSP/Jitter. A long term project will give you the opportunity to work collaboratively, demonstrating literacy in image acquisition, production as a small team, editing, and soundtrack construction. Within the class format we will investigate the histories of digital media, documentary, experimental cinema, video art, and the various editing/compositing/composing tools those forms are created with. Through screenings, lectures, tutorials and hands-on practice, you will acquire a deeper understanding of your situated practice in digital media and video art.

**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 358 Print: Color in Relief & Monotypes 3 Credits**

Color has the ability to influence the tone, mood or meaning of an image. But which color is the most effective when there are so many choices? This course will focus on multiple techniques and strategies for exploring the impact of color in relief and monotype prints. Students will explore both traditional and contemporary approaches to carving, marking, inking, printing, and presentation processes. This course is structured around demonstrations of technique, the production of numerous images and individual/group critiques. Students will also explore a spectrum of contemporary and antique printmakers who effectively manipulate color in their work. The content of the work in this class is at the discretion and is the responsibility of the student.

**AR 363 Art in the Age of Climate Change 3 Credits**

This multidisciplinary course would focus on the emerging role of the artist in response to the global climate crisis. Students will engage this topic through an in-depth historical investigation into the political, cultural and socioeconomic factors that have led to the crisis. From this perspective, students will be challenged to create projects that address these factors in a meaningful way by utilizing interdisciplinary approaches. The course would take the form of an experimental digital media/performance workshop that would involve research, peer discussion, technical demonstrations on projection mapping and digital image manipulation, as well as collaborative exhibition/event design strategies. This course will ultimately result in a final exhibition/event which will showcase the results of this investigation for the entire community. Art in the Age of Climate Change would be open to visual and performing arts students, with collaboration as a central and stated value.

**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 411 SE: Drawing 3 Credits**

This 15-week class will provide the opportunity to expand, experiment, and build upon existing drawing skills, with or without the model, while introducing new mediums and methods. Through drawing we will develop visual awareness, and cultivate the capacity for self-expression. The course will combine lectures, slide presentations, studio work, discussions, regular homework assignments and individual consultation with the professor. In addition, there will be formative critical assessments of the days work at the conclusion of each drawing session. Homework assignments and individual classroom discourse may vary depending on experience. Online individual portfolios will be initiated at the onset of the semester that will be maintained and reviewed throughout the course.

**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 Studio: Works in Progress 3 Credits**

Works in Progress is an interdisciplinary course that combines studio, seminar, and critique formats to strengthen an independent research-led practice within a community of artists. Students will make clear connections between research and making as they develop their thesis and refine a personal approach. Seminar sessions will offer a collaborative forum for student-led discussions on the intersection of theory and practice, in addition to faculty lectures and workshops. Studio sessions will be focused on the development of an independent body of work, leading up to the spring Thesis Exhibition. Ongoing group critiques throughout the semester will provide additional support from your peers, faculty, and arts professionals. Students will be expected to identify and articulate a contextual awareness of their work in relation to history, community, and audience. Students will further develop an awareness of professional expectations and skills, relevant to sustaining a contemporary art practice.

**AR 424 Studio: Thesis Exhibition 3 Credits**

This capstone Studio course prepares students for the spring Thesis Exhibition and eventual transition out of the art school "bubble", into a wider community of making and discourse. As an interdisciplinary seminar/studio course, students will engage through readings, discussion, critique, dedicated studio time, and ongoing individual meetings with faculty to support the production of a focused body of work for public exhibition. Students will be expected to consider their practice within wider social and cultural terms, as a professional practice, and in relationship to an audience. Seminar sessions will focus on professional development in support of documentation and portfolio, exhibition preparation and installation, and gallery and artist talks. Additionally, students gain exposure to methods and strategies in applying to grants, residencies, and public projects. Overall, students will learn to identify and navigate the complex relationship between the parts and whole of a studio-based exhibition practice, preparing them to find and/or create their own access points to a broader community.

**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 436 Arts Ecosystems 3 Credits**

Like any ecosystem, the network of cultural institutions, venues, stewards, and gatekeepers an artist must navigate successfully throughout their career is often complicated and interconnected. This course examines the numerous and diverse systems available for contemporary artists to present, interact, and exhibit their work publicly. This seminar will provide numerous levels of support and access necessary for students to directly engage the greater art community. This course is structured around in-class lectures, required reading and peer discussion, and on-site interactions with cultural institutions, galleries, artist-run spaces, private collections, and local artist studio visits.

**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 2 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 2 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 121 First-year Performance Experience 1 Credit**

This class introduces first-year Dance majors to a broad range of performance repertoire, emphasizing small and large group choreography. The course strengthens technique and performance skills by exploring movement material in depth and prepares students for theatrical presentation in a range of styles.

**DA 127 Beginning Afro Modern 1 Credit**

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**DA 135 Dance Professional Practices 1 1 Credit**

As part of their early formation as dance professionals, students learn foundational skills in technical production in tandem with transferable skills in communication, time management. Students will learn to engage in self-reflection in relation to personal, pedagogical, and professional tasks.

**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 in the Theater: 1890-2010 3 Credits**

This course surveys the history of dance as a theatrical art and entertainment in the USA between 1890 and 2010. Taking vaudeville as the jumping off point, students will learn about the wide variety of dance forms that have found a home in north American theaters: ballet; modern and post-modern concert dance; and the many forms of musical theater through to the dance spectaculars of the late 1990s, early 2000s. Students will unpack the many ways in which these apparently distinct areas of dance practice have, in fact, often been very closely connected.

**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 2 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 2 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 235 Dance Professional Practices 2 1 Credit**

This course extends and deepens students' learning in relation to technical production for dance specifically and professional practice more generally. In addition to ongoing practical learning in the theater during production weeks for the Dance Capstone Showcase and Cornish Dance Theater, students learn the basics of budgeting, of creating schedules, and of devising timelines for small-scale projects.

**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 257 Special Topics 2 Credits**

Topics within dance and across artistic disciplines offered on a rotating basis.

**DA 261 CDT Sophomore Ensemble 1 Credit**

Students with sophomore standing in the Dance Department work in a professional rehearsal process with a faculty choreographer to create a short dance work for presentation in the Fall production of Cornish Dance Theater. This is an opportunity to develop skills in ensemble performance and to learn about the norms and expectations of a professional rehearsal process in concert dance.

**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 2 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 2 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 320 Dance, Art, and Education 3 Credits**

What is Dance? And what do we mean when we talk about dance and art in education? This course encourages students to develop a basic understanding of selected philosophical perspectives on the nature and function of the arts in education and the ability to debate philosophical issues rather than simply identify them. Through the study and evaluation of a selection of source materials, students will engage in current debates on common dichotomies such as objectivity/subjectivity, education/training, and theory/practice. By the end of this course students will be able to make informed judgments on the nature and function of the arts in education with particular reference to dance.

**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 331 Screendance 3 Credits**

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

**DA 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 2 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 2 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 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 440 Special Topics in Dance History 3 Credits**

At this point in time it is unthinkable to approach the study of history without paying attention to the dynamics of race, class, gender, disability, and sexuality. In this course students will develop their skills in the application of historical method and critical theory to specific topics in dance history.

**DA 467 Capstone 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 480 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, 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 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 103 Intro to Visual Communications 3 Credits**

Communication provides the basis of our relationships and our understanding of the world. This studio course focuses on refining the student's ability to understand and utilize design as a form of communication. An introduction to process and design theory will provide the framework to explore the basic concepts of meaning and translation in the practice of design. Through the study of signs (semiotics) and the study of language (linguistics), this class will explore relationships between theory and design practice. Exercises and projects emphasize research, analysis, critical thinking, and concept development.

**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 SE: Intro 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 SE: 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 214 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 Intro to Drawing 3 Credits**

This course is a project-based studio where students practice drawing as thinking and color as conveyor of meaning. With a focus on drawing as a tool for communicating ideas, students will explore ways of mark making that are relevant for artists, designers, animators and illustrators.

**DE 223 Systems 3 Credits**

Systems is designed to introduce you to a broad spectrum of conceptual approaches to design systems as you develop your skills across the interdisciplinary productions within a variety of media and markets. Projects are based on semiotics and systems theory, allowing students to develop the ability to work with objects, systems and experiences.

**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 Tools for Print 3 Credits**

DE 225 Digital Tools for Print is a studio-based course introducing students to current software for designers and illustrators working in print media. Through in-class demonstrations, lectures, professional guests and projects students will learn the best practices in design production. Students are introduced to Adobe Creative Tools including InDesign and Illustrator.

**DE 226 Publishing Tools 3 Credits**

DE 226 Publishing Tools is a studio-based course further developing students with current software for typography and design working in screen and print media. Through in-class demonstrations, lectures, professional guests, exercises and projects students will learn the best practices in visual communication production. The focus is on the analog to digital production workflow.

**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 is theme-based, taking a historiographical approach to the ways the stories of design have been formed in the past, and the changes in focus, lenses, and intent in current design history studies. Students develop their understanding of historical and critical viewpoints through participation in lectures and seminars, reading, viewing, research and presentation, and responding to 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 296 Tutorial Study 2.00 - 3.00 Credits**

Tutorial study is a variable credit course defined as college-level complementary training which may include study, research, or other learning experience. Students may apply for tutorial study after meeting with their department chair and by submitting a Tutorial Study application to the Registrar. This course meets once a week for the full semester.

**DE 297 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 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.

**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 learn a variety of hand bookbinding techniques, with strong emphasis placed on understanding materials, tools, and the hand-craft skills related to the making of books in a variety of formats. Traditional and historic styles are explored and expanded with modern technology, materials, and fabrication methods. A variety of analog printing techniques, including letterpress, monoprint, and screen printing are integrated into the class. Particular emphasis is given to printing visual content that can be compiled into a book format.

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

Poster Design explores the rich history of the craft, and students work in various media to create eye-catching, audience-engaging and conceptually intriguing work. Photocopied DIY flyers, screenprinted gig posters, letterpress broadsides, and many other formats are considered. This course asks the student to think strategically about communicating with an audience, and refines skills in typography, composition and hierarchy. Students bring their own interests and skills to tailor the projects to fit their portfolios.

**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 develop concept drawings, character designs and environment renderings as the first stage in creating immersive world experiences. Students learn how to create 3D models and animations incorporated into an interactive environment. The game engine Unreal is 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 have the opportunity to participate in TRIPOD, the interdisciplinary digital humanities and design project.

**DE 307 SE: Animation 3 Credits**

This course introduces students to the basics of designing a character for a game environment. Students will learn the basics of 3D modeling and rigging techniques for game characters. Animating a basic walk cycle for the character is introduced. Students will use current production software to model and integrate their rigs into a game production pipeline.

**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**

An introduction to the practical application of a range of illustration materials and media types. Through demonstrations, in-class exercises and comparative assignments, students build technical skills and increase knowledge of a variety of media including watercolor, gouache, colored pencil, inks and markers. Translating media into digital layers for further refinement is also covered.

**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 311 User Experience 3 Credits**

UX Design Elective introduces students to user experiences with screen based media. UX design will include user research methodologies, technologies, environment, social structures and graphics for user interfaces. Students work in teams to design, prototype various design challenges.

**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**

In this class, the student defines an area of research and contributes to the current rebuilding of an equitable design history through the Parallel Narratives Publishing Project, a collection of annotated bibliographies archived and published by the department. This course supports students in developing their abilities in academic research and their understanding of the larger arenas in which design takes place, placing practice within a variety of cultural contexts. This unit also includes student development in verbal, written and presentation skills. Students 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**

This course in design history and critical thinking asks students to consider the ways design affects or has been affected by contemporary culture and past mores. It also gives them strategies to build contemporary and historical cultural research and context into their daily design practice. The student participates in lectures, seminars, tutorials and talks with visitors. This unit also includes student development in verbal, written and presentation skills. The lectures and seminars in this course feature the research former students have created in the Parallel Narratives Project.

**DE 396 Tutorial Study 2.00 - 3.00 Credits**

Tutorial study is a variable credit course defined as college-level complementary training which may include study, research, or other learning experience. Students may apply for tutorial study after meeting with their department chair and by submitting a Tutorial Study application to the Registrar. This course meets once a week for the full semester.

**DE 397 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 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.

**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**

This course introduces students to the basics of designing a character for a game environment. Students will learn the basics of 3D modeling and rigging techniques for game characters. Animating a basic walk cycle for the character is introduced. Students will use current production software to model and integrate their rigs into a game production pipeline.

**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**

An introduction to the practical application of a range of illustration materials and media types. Through demonstrations, in-class exercises and comparative assignments, students build technical skills and increase knowledge of a variety of media including watercolor, gouache, colored pencil, inks and markers. Translating media into digital layers for further refinement is also covered.

**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 411 User Experience 3 Credits**

UX Design Elective introduces students to user experiences with screen based media. UX design will include user research methodologies, technologies, environment, social structures and graphics for user interfaces. Students work in teams to design, prototype various design challenges.

**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**

Design Research 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 496 Tutorial Study 2.00 - 3.00 Credits**

Tutorial study is a variable credit course defined as college-level complementary training which may include study, research, or other learning experience. Students may apply for tutorial study after meeting with their department chair and by submitting a Tutorial Study application to the Registrar. This course meets once a week for the full semester.

**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 113 The Art of Non-Fiction 3 Credits**

An introduction to concepts and tools used to make interview-based documentary films. Students will learn how to research stories and conduct interviews, and how to think of chief interviewees as the film narrators. Among other things they will learn what A-roll and B-roll are, how to correctly set up lights and record sound for non-fiction film, and how the elements weave together in the edit room. They will make work in small groups, in each case learning how to think visually, how composition carries meaning, how lighting and sound-recording aid in storytelling, and how even the simple aspects of editing can make a compelling subject and narrative.

**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 131 Visual Storytelling 3 Credits**

A course in the basics of the visual story that begins with ideas held by angle and plane, screen direction, axes of action, balance, focus, orientation, and, among other visual ideas, figures and shapes within the frame (including characters). The work in this studio also explores ideas of time, overlapping action, theories of assembly, (including Pudovkin's), sound's role in forming space, and light's role in telling. Above all, this class breaks down ideas of the frame, what it tells directly, what it implies, what it withholds, and what it reveals. Story is change over time, and students in this course will learn to show change by completing many exercises in class and several finished films.

**FM 141 Essential Tools for Filmmakers 3 Credits**

This fundamentals course introduces students to the basic tools of filmmaking and provides them with studio time each week to practice using them. Students will learn the chief operations of filmmaking equipment at the introductory level: operating cameras manually, setting up lights up for interviews and dramatic scenes, recording sound, and editing films using non-linear editing software. They will make work in studio and complete technical assignments as homework. Texts will inform them about the technical and some conceptual aspects of their tools.

**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 3 Credits**

This course serves as an introduction to the art of film narrative. Students will review the basics of film production and collaboration, learn to analyze scripts in some detail, and study the principles of successful stories in the course of putting them into practice in their own work. As the semester progresses time will be taken to study contemporary practices in fact and fiction storytelling, and students will learn to incorporate the traditional elements of narrative fiction film – staging, framing, scripting – into work that begins to press at film's capacity to record the world objectively.

**FM 233 Film Language 3 Credits**

A film history seminar, this discussion-based course traces the evolution of film language from Etienne-Jules Marey's scientific experiments in the 1880s to the Lumière Brothers in 1895 to the mid-20th Century. In this course students study how films evolved from static, one-shot set-ups to the language we recognize 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.

**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, among many others, China. This course introduces students to the development of film language after the middle part of the 20th Century, and spends time with Modernism in cinema, and the considerable achievements of filmmakers to develop the subjective experience in cinema. Thus, among the filmmakers we will study are 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 252 National Cinemas 3 Credits**

This course will focus each time it is offered on a different international cinema that has made a significant contribution to film. Among the most frequent in rotation is French cinema, which helped to give birth to the form and that continues to innovate today); Japanese cinema, which similarly has brought powerful new work into the world each decade for a century; Italian cinema, which made its profoundest impact on the world in introducing it to the ideas of neo-realism and then the ideas of Surrealism; In addition, there is German, Chinese, Swedish, and Russian film, and the films of the other North America: Canada and Mexico. The class will be organized as a seminar, with student presentations forming an important core of the learning.

**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 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 335 Film Forms 3 Credits**

The Comedy, film noir, the Western, Science Fiction, Horror, Suspense: these and other major forms in cinema tell stories that in effect are lenses through which to see and discover the world, and while the forms exist because there are formulas in place for larger audiences the major works in any of them represent some of the best films ever made. In each rotation students will have the opportunity to dive into the specifics of the film language it uses, how it innovates within the formulas, and how it plums surprising depths in film and in the culture.

**FM 341 The Comedy Pilot 3 Credits**

This course focuses on writing a medium-form comedy script (the pilot), a stand-alone narrative that can be the jumping-off point for an episodic series or a screenplay – for television, film, and online platforms. Students will study the comedy premise, character development, scene creation, dialogue, and narrative structure on their way to writing a 20 to 25-minute script. Students will study comedy sketches, teleplays, and episodic series, write in class and complete a draft and a final version of their pilot. The class will take time to study early film comedy, but more time will be spent understanding the work of more recent masters of the big and small screen. Throughout, student work will be pitched, read, and discussed in table-reads. Writing Intensive course.

**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 breathe 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 373 Films of the Other Europe 3 Credits**

Not long after the New Wave in France brought a sense of liberation, along with new practices to cinema, filmmakers in other European countries responded with new waves of their own. Each challenged traditional film cultures with new subjects, new techniques, and new ways of telling stories. Wim Wenders and Werner Herzog took German film in the direction of madness, romanticism, and the road; Andrez Wajda and Roman Polanski led Polish film into psychological states and satire; Milos Forman and Vera Chytilova created a new Czech cinema of comic surrealism; Ingmar Bergman and Roy Andersson staked out a new Swedish cinema founded on sexuality and dreams; and in England there were two waves, one that led to grit and another to Technicolor fantasy. In this class we will examine these 'other' European waves, taking up some of the most impressive films of the past half century.

**FM 381 Advanced Narrative 3 Credits**

In this course students will further explore different film practices in narrative, including film movements such as cinema verité, slow cinema, realism, and, among others, surrealism. Students will make one or two medium-length (10-15 minute) films in one or more of these forms and further refine practices they first learned in FM 227, including story development, shooting, framing, lighting, sound-recording, and editing. Much time will be spent on developing emotionally resonant pieces and on exploring innovative combinations of fiction and non-fiction.

**FM 383 Advanced Non-Fiction 3 Credits**

In this course students will learn to develop longer non-fiction films (10-30 minutes) over the course of the semester, researching stories in greater depth, deepening their work with interviews, and learning to develop texture by working with more than one story. Among other things they will learn to develop more contemporary practices in non-fiction filmmaking, working in teams to bring together the elements of filmmaking (multiple locations, multiple narrators). They will learn more about the way the frame is a form of visual thought, how composition and depth-of-field carry meaning, how to further make use of light and sound design, and the importance of pace and tone in editing.

**FM 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. Prerequisites: senior standing and permission from Department Chair.

**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 past century, and the one with the longest reach into the present. Pioneered by the poet Guillaume Apollinaire and the writer Andre Breton, the movement included the ominous canvases of Max Ernst, the daylight visions of Rene Magritte, the eerie cityscapes of Giorgio de Chirico, and, in film, to start the mordant collage wit of Luis Bunuel. In the past two decades, new waves of poets, writers, filmmakers, artists and performers have picked up the style, sharing a common belief that our experiences in family, politics, passions, love, global economics and sexuality are each, in basic ways, irrational, non-linear, and a little mad. This class will explore the cinema of surrealism from its earliest expression in films in the 1920s to more recent films, including work by David Lynch, Spike Jonze, Terry Gilliam, Charlie Kaufmann, the macabre Czech filmmaker and animator, Jan Svankmajer, the Swede Roy Andersson, and the Spanish master, Luis Bunuel. Each film creates dark, lush, films intent on realizing some of what the poet Arthur Rimbaud called on poetry to do: become a derangement of the senses.

**FM 433 Critical & Contextual Studies 3 Credits**

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**FM 435 Major Directors 3 Credits**

This course is a rotating set of seminars on major directors that focus on one or two any given 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 an expert in three dimensions in their lifetime. Among the filmmakers to be selected are Howard Hawks, Alfred Hitchcock, Yasujiro Ozu, Akira Kurosawa, Orson Welles, Jean-Luc Godard, Chantal Akerman, Agnes Varda, and Joel and Ethan Cohen.

**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.

**FM 461 Feature Length Scriptwriting 3 Credits**

The most ordinary word, when put into place, Robert Bresson wrote, "suddenly acquires brilliance. That is the brilliance with which your images must shine." Film scripts are blueprints for what to photograph and what dialogue actors must speak, but, as Bresson writes, so much depends upon the words of those blueprints, since they ultimately prompt the production, design, light, sound, and performance of and in the finished film. In this course students will draft and revise one full-length script (of 75-100 pages) that forms the deep outline of putting words into place for telling action, dialogue, and character. Work will include writing treatments and character sketches, but as much of the class will be taken up with seeing well, and making images shine.

**FM 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.

## Foundations (FN)

**FN 101 Color + Composition 3 Credits**

In this course, students will learn, through lecture and hands-on projects, to examine, study and use the element of color. Color is the name we give to the slice of the electromagnetic spectrum that our eyes can pick out of the ocean of waves in which we bathe every day. It has a long and storied history for artists and designers, for scientists and philosophers. This course lays the groundwork for lifelong engagement with the possibilities and complexities of color, while also establishing fluency in compositional strategies and vocabulary.

**FN 102 Form + Structure 3 Credits**

Students in this course will explore the relationship between figure, structure, mass, and void. This will take place via a process that weaves back and forth between 2D and 3D, with an emphasis on 3D. Students will be studying 'drawing' in a more expansive sense than they, perhaps, have considered, especially as a practice in three dimensions. They will also experiment with multiple forms of construction as they move from fundamental forms, to abstractions of observed form, to three-dimensional building, to positive-negative exercises, to drawing with light and space.

**FN 103 Observation + Visualization 3 Credits**

In this course, students will dive deep into the processes and materials associated with drawing from observation, using these basic skills to explore the edges of what might be considered "drawing." The course is considered to be a foundation for intensive seeing and documenting, and also includes experience with the use of the camera as a parallel way of framing and seeing.



**FN 104 Time + Motion 3 Credits**

In this course, students explore the ways in which we use sequential imagery to create story and communicate meaning. By examining the traditions of sequential imagery in the form of, for example, illustration, photography, film, or video art, students will explore the ways that artworks dependent on time and motion alter our perceptions. Our brains naturally build a concept of motion from serial stills, and we generate connections wherever we find them, using a delicate combination of memory, observation, and inference. Art forms have both followed and manipulated these patterns in endless iterations.

**FN 140 Introduction to Visual Arts History 3 Credits**

Introduction to Visual Arts Histories engages students in active and critical looking, discussing, reading, and writing about history and culture in the Visual Arts. During this course, we explore foundational visual arts histories from around the world; and from the origins of art to the 19th century, with connections to contemporary visual culture. Rather than surveying all visual practices from all times and places, we examine themes and case studies – moments in time when artists, designers, and filmmakers initiated, carried on, or rebelled against creative customs and aesthetic ideas. Rooted in historical inquiry, this course also encourages students to forge connections with their own creative interests.

## 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 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 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 131 First-Year Liberal Arts Seminar 3 Credits**

The First-Year Liberal Arts Seminar provides an interactive small-group educational experience that guides first-year students in their successful transition to the intellectual and academic community of Cornish College of the Arts. Students select a seminar among a variety of topics that relate to a shared theme across sections taught by faculty across the College. Each section supports students' development of academic skills including engaged discourse, a close reading of texts, critical thinking, and research in a culture of exchange between teachers and peers. First Year Liberal Arts Seminar offerings have included: Emergence of Style Tribes, Self and Society, Creative Gatherings, Leaving Home, Sound Revolutions, Technology and Time, and Art in Times of Change.

**HS 196 Tutorial Study 2.00 - 3.00 Credits**

Tutorial study is a variable credit course defined as college-level complementary training which may include study, research, or other learning experience. Students may apply for tutorial study after meeting with the HS Department Chair and by submitting a Tutorial Study application to the Registrar. This course meets once a week for the full semester.

**HS 197 Group Study 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 the HS Department to augment existing curricula. Group study must be approved by the HS Department and structured by clearly defined criteria and with learning outcomes. There is a five student minimum enrollment required for all group study courses with a maximum enrollment of nine (9) students per course. Students may not enroll in more than one Group Study per semester.

**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.

**HS 203 Intro Creative Writing 3 Credits**

This course introduces students to the basic techniques of writing poetry, fiction, and creative nonfiction in a workshop format - writing, reading, and editing in the company of other writers. Students discuss genre and approaches to the craft, explore writing as a paradigm for all creative activity, and read and discuss modern and contemporary writers.

**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.

**HS 205 Creative Non-Fiction 3 Credits**

This workshop in creative nonfiction explores the use of factual details with fictive technique. Topics vary by semester and may include biography, memoir, and personal essay. The course incorporates writing, group discussion, and readings of modern and contemporary nonfiction.

**HS 206 Writing Poetry 3 Credits**

This workshop explores methods that lead to original work. Activities include lectures on and discussions of poetry, including modern and contemporary writers; analysis and discussion of student writing; and writing exercises to familiarize students with basic elements of poetry-rhythm, metaphor, imagery, and form.

**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 211 Illustrating Science 3 Credits**

An introduction to historical & contemporary illustration of scientific subjects (research, education) and communication of science to varied audiences (scientists, educators, lay public). The course structure will include lectures, studio practice (drawing), and virtual field trips. The main units will be: Media, Subjects, Composition, and Communication of Concepts. Illustration techniques and tools will be limited by remote learning context: including traditional (graphite, charcoal dust, coquille board, vellum, ink, scratch board) and two-dimensional digital (e.g., Wacom, iPad) modes. Subjects may include a range of plants (cuttings and in situ) and animals (insects, fish, birds, mammals) drawn from live subjects and preserved samples (bones, skulls, taxidermy) and photographs. Readings will draw from contemporary science and illustration materials.

**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**

This course focuses on special topics related to environmental science.

**HS 225 Physics: Special Topics 3 Credits**

Special Topics courses in Physics address specific areas or issues within this field of science. For example, Special Topics courses include The History of Numbers.

**HS 227 Greco-Roman Thought 3 Credits**

An introduction to the historical and cultural context in which the Greco-Roman philosophers lived. We will develop a clear understanding of some of the larger issues and themes they focused on by studying the ideas and writings of philosophers such as Seneca, Epictetus, and Marcus Aurelius.

**HS 228 Origins of Modern Thought 3 Credits**

In the vacuum left as a result of Christianity's dominance, reason supplanted revelation as the best method for understanding the world. Today, the role of reason in our everyday lives is largely a presumed, and as result, an unquestioned method of understanding the world around us. This course traces the triumphal rise of reason in Western thought, with its heady promise of reason bringing boundless progress, transformative education, and harnessing nature to the benefit of humanity. However, for all that reason seemed to promise, some things fell beyond the purview of reason. Passion lurked in the shadows.

**HS 229 Passion and Reason 3 Credits**

Within this course we will attempt to understand our emotions—how they provide insight and meaning—and the extent to which we are not passive but active regarding them. Our emotions, according to recent theory, are imbued with intelligence. And a person's emotional repertoire is not a matter of fate but a matter of emotional integrity. In brief, this course will be an examination of what our emotions tell us. The main focus will be about our emotions, what emotions are, how they affect our lives, and the essential relationship between emotions, ethics, and the good life. Thematically, the course will focus on the dramatic emotions (anger, fear, love, et cetera), how we misunderstand our emotions, and how we can use our emotions to enrich our lives.

**HS 231 Intro to Cultural Anthropology 3 Credits**

An introduction to the diversity of human cultures and the anthropological analysis of culture. Cross-cultural examination of patterns of kinship, political organization, religion and ritual, and economics and subsistence patterns.

**HS 233 Intro to Physical Anthropology 3 Credits**

An introduction to the study of human evolution and physical variation. Topics include evolutionary theory, the primate (especially hominid) fossil record, wing primates, technological developments, and cultural origins.

**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 239 Intro to Poetry 3 Credits**

In this course, students learn how to engage with, understand, and respond to poetry of various forms, styles, and historical periods. Class discussions focus on the values posed by the poems and the relationship of poetry to the world in which it was created. Content and reading list vary with instructor.

**HS 241 Introduction to Short Fiction 3 Credits**

Students learn the development of the modern short story from its origins in folk tales to current works. Readings and class sessions highlight aspects of the short story that distinguish it, in style and purpose, from longer fiction. Content and reading list vary with instructor.

**HS 244 Introduction to the Novel 3 Credits**

This course features the novel as genre, illustrating the larger technical, social, and philosophical questions through intensive study of novels by two or more writers. Content and reading list vary with instructor.

**HS 247 Introduction to World Literature 3 Credits**

Introduction to literature from various ages, languages, and cultures, Western and non-Western, by writers of major literary and historical significance. 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.

**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 they 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 251 Thry/Pract: Visual Arts Criticism 3 Credits**

Visual Art Criticism: The History of Aesthetics. This course examines major issues in visual art theory and criticism from Classical Greece to the present day. Students will explore the following fundamental questions in the historical and contemporary interdisciplinary study of visual culture and criticism: What are the aesthetic and cultural components in the structure of visual experience? What is art? What is beauty? What do art and beauty have to do with each other? What is the value of visual art relative to other arts? What is seeing? What is a spectator? How do visual media exert power, elicit desire and pleasure, and construct the boundaries of subjective and social experience in the private and public spheres? How do questions of politics, gender, sexuality, and ethnicity inflect the construction of visual signs? This course is reading and writing intensive.

**HS 252 Thry/Pract: Perform. Arts Criticism 3 Credits**

This course provides an introduction to contemporary performing arts criticism, focusing primarily on dance, drama, and music. Students explore the theories and practices of critics, and apply these and their own techniques to arts writing. Readings and discussions also consider the ethical and practical dimensions of criticism, as well as provide opportunities to interview guest writers from each discipline.

**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 level have included Art of Living, Creative Writing: The Short Story, and Morals and Manners

**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 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 271 Introduction to Psychology 3 Credits**

This course introduces major theoretical perspectives of psychology and the basic principles of psychology as a science. These perspectives and principals are then applied to specific topics, such as intelligence, personality, emotion, consciousness, psychopathology, gender, human development, social relationships, or learning.

**HS 272 The Psychology of the Artistic Self 3 Credits**

As the world around us becomes more connected through technology and at the same time more diverse, we often find ourselves reflecting on what means to simply "be" in a pluralistic society. This course will examine how we develop as individuals and artists in today's global and diverse society. Through a survey of developmental theories will examine cognitive, moral and racial identity development and how art intersects and influences developmental stages. Through in-class discussions, reflection papers, and a final project this class will contemplate how one as an artist and an individual develops and contributes to the various communities s/he lives in and moves through.

**HS 276 Psychology: Special Topics 3 Credits**

Special Topics Psychology courses tackle themes, problems, or issues in individual, cultural, social, or physiological psychology. Special Topics in Psychology courses have included Psychology of Conflict, Existentialism, and Quantification of Human Behavior and the Psyche.

**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 level have included Unpacking the Political, Global Health Geography, and The Anthropology of Death.

**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 296 Tutorial Study 2.00 - 3.00 Credits**

Tutorial study is a variable credit course defined as college-level complementary training which may include study, research, or other learning experience. Students may apply for tutorial study after meeting with the HS Department Chair and by submitting a Tutorial Study application to the Registrar. This course meets once a week for the full semester.

**HS 297 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 HS 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 (9) students per course. Students may not enroll in more than one Group Study per semester.

**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.

**HS 348 Literature: Special Topics 3 Credits**

Upper-Level 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 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 300 level have included Contemporary Art: The End Game?, Natural Law and Human Nature, 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 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 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 385 Arts: Special Topics 3 Credits**

Upper-level Special Topics in the Arts courses focus on events, ideas, people, or problems at the intersections of arts, humanities, and/or sciences. Courses have included Censorship in the Arts.

**HS 392 Directed Studies Seminar 3 Credits**

Under the guidance of an HS faculty member and with support from peers, each student designs and executes an inquiry into a topic of his or her own choosing. Class readings and discussions focus on issues relevant to the inquiry process. Students provide mutual feedback on work and presentations of results are made at the end of the term. Requires permission of instructor on basis of student proposal.

**HS 395 Multi-Disciplinary: Special Topics 3 Credits**

Upper-level courses in Multidisciplinary Special Topics engage two or more disciplines to understand phenomena, such as global issues or historical events.

**HS 396 Tutorial Study 2.00 - 3.00 Credits**

Tutorial study is a variable credit course defined as college-level complementary training which may include study, research, or other learning experience. Students may apply for tutorial study after meeting with the HS Department Chair and by submitting a Tutorial Study application to the Registrar. This course meets once a week for the full semester.

**HS 397 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 HS Department and structured by clearly defined criteria and with learning outcomes. There is a five student minimum enrollment required for all group study courses with a maximum enrollment of nine (9) students per course. Students may not enroll in more than one Group Study per semester.

**HS 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. Prerequisites: junior standing and permission from HS Department Chair. Credits vary between 1 and 4.

## Interior Architecture (IN)

**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, aesthetics, 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, and 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 the 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, and 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 learning 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 and 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 329 Environmental Graphic Design 3 Credits**

Environmental Graphics – the experience of graphic design in the built environment – is a complex, multi-disciplinary practice comprising architecture, branding, lighting, color theory, landscape, and object design. Through a series of hands-on projects and field trips, students will research and experiment with components of contemporary and historic environments. Mapmaking and wayfinding activities begin with sites in Seattle and expand to consider a global context. Projects evolve from field sketching and exploratory writing to fully realized graphics produced for the three-dimensional world. Using research and design development strategies that mix Interior Architecture and graphic design, students produce a fully realized suite of graphics and install them at a site.

**IN 330 Exhibit Design 3 Credits**

Within the multimedia world of exhibition design, students will go behind the scenes of a highly collaborative field with field trips, case studies, and hands-on experiences. Students will learn the process of planning and designing and promoting an exhibition: understanding the subject and the audience, the architecture of the space, and the inventive use of light, sound, film, and environmental graphics. Space planning, curatorial practices, and innovative installation practices are investigated.

**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 336 ST: Comparative Interiors & Objects 3 Credits**

Students explore, research & compare Interiors & Objects in varying degrees of contextual complexity. This lecture series emphasizes the understanding of IA design as an analytical process that extends from programmatic analysis to the formal development of interior architecture spaces & objects in a variety of Mediums such as Art, Film, Theatre, & other Practices. Comparative creative thinking & research will be used to analyze space & objects to further develop an individual's creative play for multiple design solutions relating to Current Events & 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 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 project's 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 extending 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 discussions 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 course prepares students 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, and 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**

During this final course Interior Architecture students focus on a self-defined capstone project that requires a formal proposal submitted for approval by the department before its earliest stage of production. Students will share research and work collaboratively in refinement and execution among faculty and professional mentors. This capstone project defines the notion of design, process, material and technical exploration, expression, and experimentation that best expresses the student's ability as an artist, citizen, and innovator. By the end of this course, the project will reflect an advanced level of research and formal investigation reviewed by faculty, guest panelists, professional mentors, and peers. Capstone projects are exhibited for public and community viewing at the end-of-year BFA Exhibition. Student participation in the exhibition is required for this course.

**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**

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

**IN 429 Environmental Graphic Design 3 Credits**

Environmental Graphics – the experience of graphic design in the built environment – is a complex, multi-disciplinary practice comprising architecture, branding, lighting, color theory, landscape, and object design. Through a series of hands-on projects and field trips, students will research and experiment with components of contemporary and historic environments. Mapmaking and wayfinding activities begin with sites in Seattle and expand to consider a global context. Projects evolve from field sketching and exploratory writing to fully realized graphics produced for the three-dimensional world. Using research and design development strategies that mix Interior Architecture and graphic design, students produce a fully realized suite of graphics and install them at a site.

**IN 430 Exhibit Design 3 Credits**

Within the multimedia world of exhibition design, students will go behind the scenes of a highly collaborative field with field trips, case studies, and hands-on experiences. Students will learn the process of planning and designing and promoting an exhibition: understanding the subject and the audience, the architecture of the space, and the inventive use of light, sound, film, and environmental graphics. Space planning, curatorial practices, and innovative installation practices are investigated,

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

This studio explores problem identification that includes research, programming, preliminary space planning, and design development. In each module, students develop complete scope projects ranging from corporate, educational, scientific, healthcare agencies, or institutional. Emphasis 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, a museum, an exhibition, environmental graphics, experiential spaces, specialized lighting, and/or 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 the department chair.

## Music (MU)

**MU 101 Musicianship I 3 Credits**

An introduction to basic music theory and ear training including: notation for pitch and rhythm; intervals; diatonic (major and minor) scales; chromatic scale; diatonic modes; key signatures; transposition; and concepts in rhythm, meter and durational notation. Students will explore these foundational theoretical principles through analysis, composition, improvisation, performance, and listening.

**MU 102 Musicianship II 3 Credits**

An exploration of the linear aspect of music and the nature of the melodic impulse. Across styles, genres, eras, and cultures, the linear singularity of melody is a shaping force in music. Topics will include notation and sound, diatonic scales and modes, key signatures, intervals, melodic rhythm, pitch curves, melodic structure, melodic profile, melodic gesture, and simultaneous melodies through the study of counterpoint. Students will explore melody through analysis, composition, improvisation, performance, and listening.

**MU 120 Ensemble I 2 Credits**

Communal music-making plays a vital role in the development of the creative musician. 100-level ensembles provide entry-level experience through a rotating variety of styles, repertoires, and approaches. In addition to bi-weekly rehearsals, students take part in a public performance through the Music Department's semesterly Scores of Sound Festival. Sample 100-level ensembles may include: African Drumming, Jazz Ensemble I, Beat Maker's Ensemble, Chamber Ensemble I, Guitar Ensemble, and Beginner Gamelan Ensemble.

**MU 144 The Practice of Improvisation 2 Credits**

Introduction to the theory and practice of musical improvisation. Students explore a variety of methods and approaches to improvisation including non-idiomatic, open structure, harmonically based, graphic notation, and non-Western traditions. Significant recordings, scores, and texts are studied as a means of understanding improvised practice as a foundational aspect of musicianship.

**MU 159 Sound in Theory and Practice 2 Credits**

An introduction to sound as a naturally occurring phenomenon and as the raw material of artistic practice. Students examine the physics of sound, psychoacoustics, Pauline Oliveros' Deep Listening, the manipulation and capturing of sound through technology, and the history of sound studies and electronic music. No technical knowledge is required.

**MU 170 Music in Context 3 Credits**

This course examines the intersecting webs within which music takes place, including social, political, economic, cultural, and historical contexts. Through regular listening, reading, and writing assignments, this course offers an introduction to "contextualizing music," with topics ranging widely from Beethoven to Billie Holiday to Beyoncé. This course is open to music majors and non-majors.

**MU 180 Private Instruction: 100-Level 2 Credits**

The Cornish Music Department puts a high level of importance on Private Instruction as a means of development and mentorship for the aspiring musician. Private Instruction at the 100-level introduces students to basic techniques and repertoire for instruments, voice types, or compositional practice. Students demonstrate their development at an End of Semester Performance (ESP) in front of a faculty panel, who offer written and verbal feedback.

**MU 190 Elective PI: 100-Level 2 Credits**

The Cornish Music Department puts a high level of importance on Private Instruction as a means of development and mentorship for the aspiring musician. Private Instruction at the 100-level introduces students to basic techniques and repertoire for instruments, voice types, or compositional practice. Students demonstrate their development at an End of Semester Performance (ESP) in front of a faculty panel, who offer written and verbal feedback. Private Instruction fees apply, see website for details.

**MU 201 Musicianship III 3 Credits**

This course will explore the “color” of sound, building on our knowledge of timbre from introductory sound studies, we will come to understand the complex nature of harmony. Across styles, genres, eras, and cultures, harmony gives context to sound, and is a shaping force in music. Topics will include chords, triads, chord function, chord—scale theory, figured—bass and lead—sheet notation, cadences, diatonic chord progressions, and chromatic chord progressions. Students will explore harmony through analysis, composition, improvisation, performance, and listening.

**MU 202 Musicianship IV 3 Credits**

This course will present the concepts of Chromatic and Modal Harmony. These concepts will be explored in-depth through the idea of linear chromaticism and chord extension. This concept will be the lens used to explore modulations, mode mixture, substitutions, modal resolutions, the Lydian-chromatic system. The study of simple forms will act as a bridge to contextual understanding of the Musicianship series. The course will finish with an introduction to 20th and 21st century techniques.

**MU 220 Ensemble II 2 Credits**

Communal music-making plays a vital role in the development of the creative musician. 200-level ensembles provide intermediate experience through a rotating variety of styles, repertoires, and approaches. In addition to bi-weekly rehearsals, students take part in a public performance through the Music Department’s semesterly Scores of Sound Festival. Sample 200-level ensembles may include: Blues Ensemble; Laptop Ensemble; Celtic Music Ensemble; Jazz Ensemble II; Chamber Ensemble II; and others.

**MU 245 The Practice of Music Composition 2 Credits**

Introduction to musical composition including the generation of material, arranging and orchestration, and sustaining a creative musical practice. Significant composers, scores, and texts are studied as a means of understanding composition as a foundational aspect of musicianship.

**MU 258 Fundamentals of Electronic Music 2 Credits**

This course explores the history of electronic technology as a means of musical expression. We will approach a variety of styles and eras of electronic music through listening, analysis, compositional modeling, and other creative work. Students will have hands—on experience with tools and techniques used to create electronic music in the analog and digital realm, and will develop a framework of understanding with which to generate historical, formal and theoretical analyses as well as creative, generative work.

**MU 280 Private Instruction: 200-Level 2 Credits**

The Cornish Music Department puts a high level of importance on Private Instruction as a means of development and mentorship for the aspiring musician. Private Instruction at the 200-level is a continuation of 100-level instruction, with increasingly higher levels of expectations for technique and repertoire for instruments, voice types, or compositional practice. Students demonstrate their development at an End of Semester Performance (ESP) in front of a faculty panel, who offer written and verbal feedback.

**MU 290 Elective PI: 200-Level 2 Credits**

The Cornish Music Department puts a high level of importance on Private Instruction as a means of development and mentorship for the aspiring musician. Private Instruction at the 200-level is a continuation of 100-level instruction, with increasingly higher levels of expectations for technique and repertoire for instruments, voice types, or compositional practice. Students demonstrate their development at an End of Semester Performance (ESP) in front of a faculty panel, who offer written and verbal feedback. Private Instruction fees apply, see website for details.

**MU 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.

**MU 316 Topics in Music Technology 2 Credits**

Rotating topics in advanced aspects of Sound and Music Technology covering a wide array of genres and methodologies. Courses offered may include: Composing for Film and Games; Performing with Live Electronics; 3-Dimensional Sound; Advanced DAW and Recording Techniques.

**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 320 Ensemble III 2 Credits**

Communal music-making plays a vital role in the development of the creative musician. 300-level ensembles provide advanced experience through a rotating variety of styles, repertoires, and approaches. In addition to bi-weekly rehearsals, students take part in a public performance through the Music Department’s semesterly Scores of Sound Festival and additional public performance by arrangement of Instructor and students. Sample 300-level ensembles may include: Modern Afro Pop Ensemble; Chamber Ensemble III; Latin Jazz Ensemble; Jazz Ensemble III; Spontaneous Music Ensemble; Advanced Gamelan; and others.

**MU 324 Topics in Music Theory and Analysis 3 Credits**

Rotating topics in the theory and analysis of music covering a wide array of timeframes, genres, and methodologies. Courses offered may include: Post—Tonal Theory; Advanced Jazz Harmony; Repetition as a Musical Structure; Form & Analysis: the Shape of Things; Polyphony and Counterpoint



**MU 348 Topics in Generative Music Practice 2 Credits**

Rotating topics in generative music practice allowing students the opportunity to explore their own artistic voice through composition, arranging, and improvisation in a wide array of genres and methods. Courses offered may include: Composing for Electronic Media; Advanced Improvisation Practice; Composing for String Quartet; The Art of Songwriting; Arranging and Orchestration

**MU 354 Topics in Music History 3 Credits**

Rotating topics in the development of various musical histories covering a wide array of historical time periods, geographical regions, musical genres, and critical methodologies. Special emphasis placed on writing, revision, and research methods. Courses offered may include: The Western Musical Canon; Gender and Sexuality in Music; Improvisation, Race, and Experimentalism; Minimalism; Histories of Sound Recording; and others.

**MU 356 Topics in Ethnomusicology 3 Credits**

Rotating topics in the study of music covering a wide array of global perspectives, timeframes, genres, and methodologies. Special emphasis placed on ethnographic research and fieldwork. Courses offered may include: Musical Ethnographies of Seattle; Black Music Matters; Music and Spirituality; and others.

**MU 357 Music, Community, and Pedagogy 2 Credits**

Through implementing workshops and performances in community centers and public schools in the Seattle community, this course stimulates music students to discover and apply their unique artistic identity in the world outside the academy. Students will uncover who they are as artists through exercises in self-examination (identity), and communicate those identities through projects in digital web design, self-promotion on social media, and grant writing (communication). Students will then practice building audiences through proposing and implementing projects built around their strengths in the community (connection). This project-based course is focused on building awareness and relevance of one's artistic voice within the context of community.

**MU 380 Private Instruction: 300-Level 2 Credits**

The Cornish Music Department puts a high level of importance on Private Instruction as a means of development and mentorship for the aspiring musician. Private Instruction at the 300-level is a continuation of 200-level instruction, with increasingly higher levels of expectations for technique and repertoire for instruments, voice types, or compositional practice. Students demonstrate their development at an End of Semester Performance (ESP) in front of a faculty panel, who offer written and verbal feedback.

**MU 390 Elective PI: 300-Level 2 Credits**

The Cornish Music Department puts a high level of importance on Private Instruction as a means of development and mentorship for the aspiring musician. Private Instruction at the 300-level is a continuation of 200-level instruction, with increasingly higher levels of expectations for technique and repertoire for instruments, voice types, or compositional practice. Students demonstrate their development at an End of Semester Performance (ESP) in front of a faculty panel, who offer written and verbal feedback. Private Instruction fees apply, see website for details.

**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 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 2 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 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 420 Ensemble IV 2 Credits**

Communal music-making plays a vital role in the development of the creative musician. 400-level ensembles provide select, highly advanced experiences through a rotating variety of styles, repertoires, and approaches. In addition to bi-weekly rehearsals, students take part in a public performance through the Music Department's semesterly Scores of Sound Festival and additional public performance by arrangement of Instructor and students. Sample 400-level ensembles include: Jazz Composers Ensemble, Electro-Acoustic Ensemble, New Music Ensemble, and others.

**MU 480 Private Instruction: 400-Level 2 Credits**

The Cornish Music Department puts a high level of importance on Private Instruction as a means of development and mentorship for the aspiring musician. Private Instruction at the 400-level is a continuation of 300-level instruction, with increasingly higher levels of expectations for technique and repertoire for instruments, voice types, or compositional practice. Students demonstrate their development at an End of Semester Performance (ESP) in front of a faculty panel, who offer written and verbal feedback.

**MU 490 Elective PI: 400-Level 2 Credits**

The Cornish Music Department puts a high level of importance on Private Instruction as a means of development and mentorship for the aspiring musician. Private Instruction at the 400-level is a continuation of 300-level instruction, with increasingly higher levels of expectations for technique and repertoire for instruments, voice types, or compositional practice. Students demonstrate their development at an End of Semester Performance (ESP) in front of a faculty panel, who offer written and verbal feedback. Private Instruction fees apply, see website for details.

**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 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 201 Costume Design I 3 Credits**

The development and practice of rendering techniques is an essential requirement for the costume designer. Students will focus on observational figure drawing fundamentals and formulaic methods of drawing & painting a variety of figure poses, character attitude and clothing silhouette and textures. They will develop skills in both hand-drawn and digital rendering techniques to effectively communicate design ideas.

**PP 202 Lighting Design I 3 Credits**

This course is an introduction into the visual art and craft skills required to be a successful lighting designer for theatre and live performance. Projects will explore visual research strategies and presentation, light plot drafting by hand and using Vectorworks or AutoCAD, script analysis and lighting the performer in a proscenium space.

**PP 203 Scenic Design I 3 Credits**

This course is an introduction into the visual art and craft skills required to be a successful scenic designer for theatre and live performance. Projects will explore visual research strategies and presentation, perspective and speculative sketching, scale model building, scenic drafting, and paint elevations.

**PP 204 Sound Design I 3 Credits**

This course is an introduction to the process and craft of sound design in professional theater and performance. Students will work with texts and scripts to develop sound designs that support a dramatic theme. Production related sound documents that support theatrical productions will be introduced. Students will also learn the basics of related technology used to trigger sounds in performance and balance the levels of different sounds.

**PP 205 Technical Direction I 3 Credits**

This course is an introduction to the basic skills and techniques used by a Technical Director to facilitate the processes of bringing a production to completion.

**PP 206 Stage Management I 3 Credits**

The stage manager is the hub of communication for plays, operas, musicals and dance performances. Stage Management 1 is the foundational class for this discipline. Students learn and practice preparing production documentation, communicating across platforms, industry standards and collaboration.

**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 301 Costume Design II 3 Credits**

Costume Design 2 explores the theory and practice of the design process for the professional theater. Designers will develop skills in conceptualization and craft by focusing on play or musical scripts. Through work on these projects, Designers will explore text analysis, the design process, and collaboration. Required for Costume Design 3.

**PP 302 Lighting Design II 3 Credits**

Lighting Design 2 explores the theory and practice of the design process for the professional theater. Designers will develop skills in conceptualization and craft by focusing on play or musical scripts. Through work on these projects, Designers will explore text analysis, the design process, and collaboration. Required for Lighting Design 3.

**PP 303 Scenic Design II 3 Credits**

Scenic Design 2 explores the theory and practice of the design process for the professional theater. Designers will develop skills in conceptualization and craft by focusing on play or musical scripts. Through work on these projects, Designers will explore text analysis, the design process, and collaboration. Required for Scenic Design 3.

**PP 304 Sound Design II 3 Credits**

Sound Design 2 explores the theory and practice of the design process for the professional theater. Designers will develop skills in conceptualization and craft by focusing on play or musical scripts. Through work on these projects, Designers will explore text analysis, the design process, and collaboration. Required for Sound Design 3.

**PP 305 Technical Direction II 3 Credits**

Technical Directing 2 explores the theory and practice of the design process for the professional theater. Designers will develop skills in conceptualization and craft by focusing on play or musical scripts. Through work on these projects, Designers will explore text analysis, the design process, and collaboration. Required for Tech. Directing 3, along with 3 credits of one other Design 2 and Collaboration Seminar

**PP 306 Stage Management II 3 Credits**

Stage Management 2 is the analogue to Design 2 for aspiring stage managers. The course explores professional practice in management skills, synthesizing of information from a diversity of sources, and further case study in group dynamics and problem solving scenarios. Required for Stage Management 3.

**PP 309 Collaborative Design Seminar 3 Credits**

This course is composed of multi-discipline seminar sessions focused on the act of collaboration. Performance Production design students and directing students will discuss plays, share research, collaborate on designs, and present ongoing and final work. Students will develop skills in conceptualization, collaboration, and communication by focusing on two projects. Through work on these two plays, students will explore text analysis, varied design approaches, and the interplay of a creative team working to find a shared vision.

**PP 311 Costume Design III 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 Lighting Design III 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 Scenic Design III 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 Sound Design III 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 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 401 Costume Design IV 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 402 Lighting Design IV 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 403 Scenic Design IV 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 404 Sound Design IV 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 405 Technical Direction III 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 406 Stage Management III 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 102 Physical Technique and Yoga 2 Credits**

This course is designed to train the creative artist in the foundations of Mindfulness and the mind/body connection, as well as physical strength, healthy neutral alignment, flexibility, integration, and endurance. Students develop the capacity to self-diagnose idiosyncratic tensions and the tools necessary to release them in order to create a present, alert, relaxed and available body/mind and heart for creative work. The course also involves exploration of Suzuki Technique to ground themselves physically and emotionally in present time.

**TH 111 Improvisation and Collaboration 3 Credits**

TH111 Acting/Improvisation and Collaboration explores physical improvisational theater techniques that develop both individual creativity and ensemble acting skills. Students learn to apply these techniques to the creation of character and action based on text, and in the collaborative development of performance pieces based on assigned themes. The class focuses on working mindfully to create spontaneity, discovery, moving through discomfort and play. Students and faculty collaborate in an environment that encourages artistic risks – physical, vocal, emotional, and imaginative - while learning ways to strengthen and maintain resilience.

**TH 112 Improvisation and Devising 3 Credits**

Students expand their improvisational skill set to take on the role of both performer and generative artist. Class work will deepen the development of the concepts introduced in TH 111 including target work, narrative staging and Viewpoints. Students will employ these tools to create their own performance opportunities. The class will collaborate on a series of ensemble and solo devising exercises, culminating in public and in-class performances.

**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 115 Stage Makeup 1 Credit**

Learn techniques of makeup for the stage, including character, corrective, old age, and special effects.

**TH 121 Voice Fundamentals 2 Credits**

This course will facilitate a practical understanding of how the voice works, from the anatomy of the voice to its implementation in communication, while also developing a keen awareness of the connection between the voice, the body, and the mind. Students explore the relationship that relaxation, breath, and physical alignment have with vocal range, power, and dynamics. Students develop self-awareness and healthy, sustainable vocal practices, working to identify and release idiosyncratic mental, physical, emotional and vocal habits that restrict and limit self-expression. 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 122 Voice and Speech 2 Credits**

The focus of this course is linking vocal production with language, investigating the manners and placements of speech actions within the vocal tract, as well as discovering creative possibilities in the sounds and the words themselves. Students will develop a working understanding of the International Phonetic Alphabet (IPA), acquiring technical understanding of the physical actions of distinct speech sounds, along with movement based exploration of the sounds themselves. The goal is to infuse language with life, deepening curiosity of the inherent nature of individual sounds, in order to discover the limitless opportunities in the words we speak.

**TH 135 Private Vocal Instruction 2 Credits**

This course provides private singing lessons focusing on the techniques of musicianship, breathing, placement and other performance skills necessary for proficiency in the contemporary musical theater. Private lessons at the 100 level introduce students to basic techniques and repertoire, as well as reinforcing healthy and sustainable vocal practice.

**TH 137 Introduction to Tap Dance 1 Credit**

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

**TH 139 MT Dance Fundamentals I 2 Credits**

This is part one of an introductory two-semester dance class for Musical Theater students. Course content includes fundamental Ballet technique and Jazz isolations, as well as an introduction to American Musical Theater social dance styles. The course will also explore how dance reveals social and historical development, and how other cultures influence American Theatre Dance/Jazz.

**TH 140 MT Dance Fundamentals II 2 Credits**

This is part two of an introductory two-semester dance class for Musical Theater students. Course content includes fundamental Ballet technique and Jazz isolations, as well as an introduction to American Musical Theater social dance styles. The course will also explore how dance reveals social and historical development, and how other cultures influence American Theatre Dance/Jazz.

**TH 144 Musical Theater Theory&Application 2 Credits**

This course teaches theory-based practical approaches to interpreting key aspects of a musical theater score, including group piano, ear training, ensemble singing and sight singing. The course focuses on application of music theory and basic keyboarding skills to musical theater rehearsal practice and audition preparation.

**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 155 MT Singing: Vocal Function 2 Credits**

MT 155 Musical Theater Singing-Vocal Function introduces students to the detailed anatomy and physiology of their vocal instrument. Focus is placed on registration, resonance, breathing, alignment, range, functional listening, pitch-based appraisals, and tonal quality adjustments. Students will practice listening carefully to their own vocal function, and will learn to perform exercises designed to target specific improvements.

**TH 157 Ensemble Singing and Harmony 1 Credit**

This course allows students to work on melodic ensemble storytelling and group dynamics through singing ensemble works from the musical theater canon. The coursework explores harmony, sight singing, musicality, incorporation of full body energy, understanding and following musical cues, and overall ensemble rapport.

**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 185 Elective Private Vocal Instruction 2 Credits**

This course provides private singing lessons focusing on the techniques of musicianship, breathing, placement and other performance skills. Private lessons at the 100 level introduce students to basic techniques and repertoire, as well as reinforcing healthy and sustainable vocal practice. Private Instruction fees apply, see website for details.

**TH 196 Tutorial Study 2.00 - 3.00 Credits**

Tutorial study is a variable credit course defined as college-level complementary training which may include study, research, or other learning experience. Students may apply for tutorial study after meeting with their department chair and by submitting a Tutorial Study application to the Registrar. This course meets once a week for the full semester.



**TH 197 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 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.

**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.

**TH 204 Stage Combat & Theatrical Intimacy 2 Credits**

This course teaches performers how to learn, understand and implement the choreographed depiction of staged violence and performed intimacy, through established standards and practices that promote safety, responsible partnering, and an understanding of personal boundaries and consent-based protocols. The work of the course is informed by the guidelines established by the Society of American Fight Directors (SAFD) and Intimacy Directors International (IDI), which are regarded as authoritative in these areas by professional theaters and increasingly in film, television and gaming. SAFD Policies and Procedures IDI Five Pillars The course requires students to engage in physical contact, tumbling and the handling of weapons, including rapier & dagger and broadsword. Since an important aspect of safety is repetition, students are expected to participate actively and consistently, to learn and implement the techniques for staged intimacy, and armed and unarmed combat safely and respectfully of their partners. Coursework includes hand-on work with the various stage weapons, combined with an understanding of stage and screen applications. Students will observe and analyze choreographed fights on film and video. The course also makes use of video playback to allow students to observe their own progress. Students need to supply and wear: • Athletic-style clothing that allows for complete freedom of movement. • Closed-toe Athletic shoes • Leather palmed gloves • No jewelry or loose accessories of any kind are to be worn in class including earrings, watches, rings, necklaces, or anything else that can get caught or cause injury

**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 Intermediate Acting Techniques 2 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 craft specific actions by exploring human behavior within the world of the play and work with a scene partner on moment-to-moment response. The work guides students to hone observational skills, of self and others. Class materials include contemporary poetic realism and an introduction to Shakespeare.

**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 220 Acting: Scene to Song I 2 Credits**

This adaptation shifts content from TH 437 in the Senior year to the Second Year for MT students. Scene to Song 1 is designed to provide students with a fundamental knowledge of the tools and skills used in acting for musical theater, 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 221 Embodied Voice 3 Credits**

The actor's vocal instrument meets text. Students learn techniques to develop relaxation, breath support, fuller resonance, dynamic release of sound, vocal clarity and flexibility as applied to text. Additional focus will be placed on integration of physical and vocal technique. Apply phonetics to development of facility with the Neutral American and Standard British dialects.

**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 224 Devising in Collaboration 2 Credits**

Students in this interdisciplinary class investigate the conditions created by group creative processes and bring their unique points of view and areas of study into the ensemble generation of collaborative performance through thematically based presentations. Rehearsals and research sessions will be scheduled by the group. In-class presentations will be followed by group reflections on the developmental process.



**TH 235 Private Vocal Instruction 2 Credits**

This course provides private singing lessons focusing on the techniques of musicianship, breathing, placement and other performance skills necessary for proficiency in the contemporary musical theater. Private Instruction at the 200 level is a continuation of 100 level instruction, with increasingly higher levels of expectations for technique and repertoire. Class time will focus on skill building for grounded breath support, vocal flexibility, expanding range, balancing the vocal registers, recognizing where vocal weakness lies and building specific exercises for your particular needs. For singer-actors, emphasis is also placed on song selection and interpretation, storytelling of the song, musical terminology, and building an audition book.

**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 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 274 Intro to Playwriting 3 Credits**

Introduction to Playwriting will explore the basic building blocks of creating a play: plot, character, thought, diction, melody, and spectacle. Students will complete in-class writing exercises, write short scenes and plays, share their work, and study the work of contemporary playwrights to understand how they do what they do. Class activities will focus on understanding these basic building blocks and the diverse ways they can be employed in plays to express a playwright's unique point of view. Student playwrights will establish a solid foundation in craft and write with thoughtful purpose in this class so they can confidently experiment as they develop their voice beyond it.

**TH 276 Introduction to Directing 2 Credits**

Students explore the role of the director both as a generative and interpretive artist. The primary aim of the course is to provide a hands-on approach to the understanding and practice of stagecraft and directing.

**TH 278 Introduction to Applied Theater 2 Credits**

Applied Theater introduces students to the various uses of theatre as a medium for education and social development. Explore Applied Theater methods as they are used in non-traditional contexts such as teaching, the criminal justice system, health care, political arenas, and community development. Examine the effectiveness and relevancy of different methods as they are applied to various communities in the US and abroad. Gain practical experience in facilitating Applied Theater practices through a group project that aims to serve disenfranchised people within the local community.

**TH 285 Elective Private Vocal Instruction 2 Credits**

This course provides private singing lessons focusing on the techniques of musicianship, breathing, placement and other performance skills necessary for proficiency in the contemporary musical theater. Private Instruction at the 200 level is a continuation of 100 level instruction, with increasingly higher levels of expectations for technique and repertoire. Class time will focus on skill building for grounded breath support, vocal flexibility, expanding range, balancing the vocal registers, recognizing where vocal weakness lies and building specific exercises for your particular needs. For singer-actors, emphasis is also placed on song selection and interpretation, storytelling of the song, musical terminology, and building an audition book. Private Instruction fees apply, see website for details.

**TH 296 Tutorial Study 2.00 - 3.00 Credits**

Tutorial study is a variable credit course defined as college-level complementary training which may include study, research, or other learning experience. Students may apply for tutorial study after meeting with their department chair and by submitting a Tutorial Study application to the Registrar. This course meets once a week for the full semester.

**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 Mask and Clown 2 Credits**

This course offers students a structure for creative exploration. Games and exercises awaken a sense of pleasure, an awareness of environment, and honest responses to internal impulses and external events. Explorations of physicality lead to the creation of a playground for each student to uncover their individual clown. It is not necessary to be a performer to take the course.

**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.

**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 Text, Subtext, Camera 2 Credits**

This course is designed to develop the actor's ability to learn the techniques necessary to bring character actions and subtextual events to life specifically and truthfully in the unique circumstances of performing in front of a camera. It is focused on development of the actor's craft and development of techniques that allow students to build the skills to free themselves in front of the camera, perform with authenticity, and respond spontaneously to the work of their partner(s). Scenes will be shot and reshoot to allow performers to assess their work with faculty guidance to build greater specificity and deeper connection in subtextually driven scenes.

**TH 316 Acting 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, developing vocabulary and performance technique for the camera, dramatic and commercial audition techniques and preparation, and development of a promotional reel. This Professional Practices course will also explore the business aspects of pursuing an on-camera acting career.

**TH 320 Acting: Scene to Song II 2 Credits**

This course is designed to further develop students' knowledge, skills and techniques for acting for contemporary musical theater styles. This is accomplished through rehearsal of assigned scenes from contemporary and original musicals 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. The course will also support student work in musical theater performance projects.

**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 324 Voiceover 2 Credits**

This course introduces students to the professional of commercial voiceover work. Students learn control and application of the voice through exercises, field trips, and hours of practical experience with a wide array of material. Students discover how to capitalize on their personal style and sound, and work towards a critical understanding of the requirements of the copy and mastery of the microphone and the clock. The class covers self-marketing, unions, analysis, vocal care, contracts, and professional protocol. Students finish the course with a studio-produced demo reel.

**TH 335 Private Vocal Instruction 2 Credits**

This course provides private singing lessons focusing on the techniques of musicianship, breathing, placement and other performance skills necessary for proficiency in the contemporary musical theater. Private Instruction at the 300 level is a continuation of 200 level instruction, with increasingly higher levels of expectations for technique and repertoire. 300-level classes also provide support for students cast in department productions, as well as concurrent musical theater coursework.

**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 345 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 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 351 MT: Song & Dance, Style and Genre 2 Credits**

This course gives Musical Theater students the opportunity to integrate singing, dance and acting through learning and performing a series of foundational ensemble numbers in different genres and styles by major choreographers. This provides an embodied learning experience of important benchmarks in the development of musical theater. (Not offered 2020-2021)

**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 363 Introduction to Teaching Artistry 2 Credits**

Study and practice the elements necessary for creating and delivering meaningful, engaging and powerful lessons to students ages preschool – high school. This course will be structured around instructor lectures, class discussions, small group work, guest speakers, student presentations and classroom observations.

**TH 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 368 Dramaturgy I 2 Credits**

The class investigates the history and current practice of dramaturgy. Students without experience in dramaturgy will be introduced to the practice by written and recorded testimony of contemporary dramaturgs and by the close examination of the dramaturgical challenges that emerge in the current productions at Cornish. All students with production assignments will engage with work that is on the frontier of their learning, both in general understanding and in the current production work.

**TH 371 Acting Classical Texts I 2 Credits**

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 374 Playwriting Practicum 3 Credits**

This 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. TH374 culminates in a formal public staged reading of new works generated during the class.

**TH 385 Elective Private Vocal Instruction 2 Credits**

This course provides private singing lessons focusing on the techniques of musicianship, breathing, placement and other performance skills. Private Instruction at the 300 level is a continuation of 200 level instruction, with increasingly higher levels of expectations for technique and repertoire. Private Instruction fees apply, see website for details.

**TH 386 Playwriting Practicum 3 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 387 Special Topics in Original Works 2 Credits**

A rotating series of classes investigating multiple aspects of original works generation. Topics may include devising theater, group writing, comic improvisation, and other areas of investigation.

**TH 388 Directing Practicum 2 Credits**

This course continues exploration of 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, particularly on working with actors.

**TH 396 Tutorial Study 2.00 - 3.00 Credits**

Tutorial study is a variable credit course defined as college-level complementary training which may include study, research, or other learning experience. Students may apply for tutorial study after meeting with their department chair and by submitting a Tutorial Study application to the Registrar. This course meets once a week for the full semester.

**TH 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.

**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 a range of modern playwrights.

**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 418 Solo Performance II 2 Credits**

Students continue to explore a range of methods for creating a solo performance, with a goal of creating a full length (30-45 minutes) piece.

**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 423 Special Topics in Voice & Speech 2 Credits**

This course is a continuation of the study of phonetics, incorporating international sounds and corresponding symbols which are not usually found in American English. Advanced transcription work will assist the student in recording and learning dialects.

**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 2 Credits**

This course provides private singing lessons focusing on the techniques of musicianship, breathing, placement and other performance skills necessary for proficiency in the contemporary musical theater. Private Instruction at the 400 level is a continuation of 300 level instruction, with increasingly higher levels of expectations for technique and repertoire. This 400-level class also provides support for students cast in department productions, as well as the concurrent Musical Theater Audition class.

**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 445 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 446 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 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 464 Writing About Theater 3 Credits**

This class provides a venue for students to engage in scholarly and popular analytic writing for the theater as a contemporary and historical practice, taking inspiration from the idea of being "poets of the theater rather than in the theater." It includes study of historical forms of theatrical critique, review and analysis and encourages the practice of a variety of forms of writing while building on research and analytical skills.

**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 475 Career Development: Musical Theater 2 Credits**

TH 475 facilitates awareness and implementation of the practical considerations and effective business practices useful in building a career in musical theater. Students access and evolve their skills in collaboration, devising, improvisation, organization, and problem solving to create an actionable business plan, as well as developing the habits and skills necessary to pursue work, initiate and maintain creative relationships, market one's skills, and establish a sustainable career. Emphasis will be on local as well as national work in musical theater, the breadth of opportunities from cabaret and burlesquer to regional theater, and application of theater skills to "soft skills" used in business. This class will also connect students with casting directors, agents, internship opportunities and other resources. TH 475 is taught in conjunction with professional development programming at the 5th Avenue Theatre and other local companies. The course also provides preparation and skill-building for self-production necessary for the presentation of a senior thesis production. (Begins Fall 2021)

**TH 477 Career Development - Theater 2 Credits**

TH 477 Career Development - Theater facilitates awareness and implementation of the practical considerations and effective business practices useful in building a career in the theater. Students access and evolve their skills in collaboration, devising, improvisation, organization, and problem solving to create a sensible and actionable business plan, as well as develop the habits and skills to pursue work, initiate and maintain creative relationships, market one's skills, and establish a sustainable career. Emphasis will be on opportunities across a breadth of platforms including work on screen as well as on stage, and application of theater skills to "soft skills" used in business. This class will also connect students with casting directors, agents, internship opportunities and other resources. The course also provides preparation and skill-building for self-production necessary for the presentation of a senior thesis production. (Begins Fall 2021)

**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 485 Elective Private Vocal Instruction 2 Credits**

This course provides private singing lessons focusing on the techniques of musicianship, breathing, placement and other performance skills. Private Instruction at the 400 level is a continuation of 300 level instruction, with increasingly higher levels of expectations for technique and repertoire. Private Instruction fees apply, see website for details.

**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. Continued exploration of techniques of directing, culminating in the presentation of a class-produced full-length play, of which each director is responsible for an excerpt.

**TH 496 Tutorial Study 2.00 - 3.00 Credits**

Tutorial study is a variable credit course defined as college-level complementary training which may include study, research, or other learning experience. Students may apply for tutorial study after meeting with their department chair and by submitting a Tutorial Study application to the Registrar. This course meets once a week for the full semester.

**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.

# SEARCH COURSES

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