

CATALOG 2009–2010

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admission

In preparation for study at Cornish College of the Arts, high school students should follow a college preparatory program, including courses in the visual or performing arts whenever possible. Transfer students should follow a rigorous, broad-based curriculum that includes coursework in their artistic discipline.

Rolling Admission

Cornish practices rolling admission, meaning applications are accepted at any time until a program has reached its maximum enrollment. Admission is selective, and each year we receive more applications than we have space. Space availability varies according to each department. Prospective students are strongly encouraged to apply as early in the year as possible.

Priority Application Deadline

While you are welcome to apply at any time, Cornish uses a priority deadline of March 1 for fall admission. Students who complete an application (which includes the audition or portfolio review) by March 1 will receive first consideration for admission to their chosen major and for need, merit, and talent-based scholarships.

Those applying to Cornish should contact the Office of Admission for current information on space availability, scholarships, and how best to apply. The Office of Admission can assist with questions about financial aid, auditions, and portfolio reviews. Admission staff can also help applicants explore whether Cornish is the right place for them to pursue their artistic goals. Call the Office of Admission at 206.726.5016 or 800.726.ARTS, or e-mail admission@cornish.edu to set up an appointment with an admission counselor, to schedule a campus tour, or to ask questions.

Office of Admission

Cornish College of the Arts
1000 Lenora Street
Seattle, WA 98121
tel: 206.726.5016 or 800.726.ARTS (2787)
fax: 206.720.1011
e-mail: admission@cornish.edu
web: www.cornish.edu/admission

Admission Requirements

All prospective students wishing to pursue a degree at Cornish must have graduated from high school with a minimum 2.0 grade point average (on a 4-point scale) or have passed the General Education Development (GED) Test. Transfer-student applicants must submit transcripts of all college work.

Home-schooled applicants will be evaluated on an individual basis. Home-schooled applicants should supply as much information as possible about their home school experience. At minimum, transcripts and descriptions of all courses, with reading lists, should be submitted to the Office of Admission. If courses have been taken at a local high school or college, transcripts must be submitted.

All applicants are strongly encouraged to take the SAT or ACT, though it is not required for admission.

International applicants must demonstrate English language proficiency and the ability to pay the annual comprehensive cost of attending school. For more information, see the section below, "International Students."

Application Requirements

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

1. All applicants must submit an Application for Admission to the Office of Admission. An Application for Admission consists of:
 - The Application for Admission—either paper or online format
 - Two essays, as instructed on the application
 - Official high school transcript or, if applicable, GED score report.
 - Official transcripts from all colleges or universities attended
 - A \$35 nonrefundable application fee
 - International students must submit an official TOEFL Score Report and documentation of financial resources.
 - Submitting SAT or ACT exam scores, though not required, is strongly encouraged.
2. Applicants to the Art, Design and Performance Production Departments must have a portfolio review, and applicants to the Dance, Music and Theater Departments must complete an audition with the chair or faculty member in respective departments. Each department has specific requirements for what is to be included in a portfolio review or audition. These requirements are detailed online in the Application for Admission booklet, or can be obtained from the Office of Admission.

International Students

International students must submit all application materials in order to be considered for admission to Cornish College of the Arts and for a student visa (F-1). All documents must be submitted in English. Any documents translated into English must be notarized by the translator.

International students must demonstrate English language proficiency through a TOEFL exam score. Minimum scores for admission are: paper test 525; computer-based test 195; internet-based test 70. The Cornish College institutional code to have scores reported directly to the College is 4801.

The \$35 application fee must be sent in U.S. funds as a bank draft or international money order for the application, or by credit card for the online application. International applicants are required to provide evidence of sufficient funds to cover expenses for an entire academic year. Applicants must submit a letter of financial guarantee (no more than three months old) from the parents' or sponsor's bank certifying the amount of U.S. currency available for the student's education. Departmental talent-based scholarships are the only form of financial assistance available to international students.

Nonmatriculated Enrollment

Students interested in taking classes without obtaining a degree from Cornish College can take classes through our nonmatriculated program. Registration for classes is through the Registrar's Office. No financial aid assistance is available for non-matriculated course work.

Transfer/Nontraditional Credits

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

- Advance Placement exams
- College level (nonremedial) courses
- Credit by exam
- Prior learning experience
- Running Start/college in the high school programs

Cornish Policy for the award and evaluation of transfer and nontraditional credit is on page 66 and 67.

Returning Student Admission

Students who have withdrawn from the College or do not elect to return from a Leave of Absence must reapply for admission by submitting a Returning Student Application to the Office of Admission. If students have taken courses for credit at another college during their absence from Cornish, they must submit transcripts from those institutions. Returning students should apply for admission and financial aid simultaneously.

The application will be reviewed by the following offices to determine the student's admissibility: the Registrar, Financial Aid, Student Accounts, and the department chair. The department chair may ask that the student schedule an audition or portfolio review. Returning students must follow any new degree requirements that have been instituted during their absence from the College.

Transfer Admission

Applicants who have completed high school and have a minimum of one college course for credit, other than through a program such as Running Start, are considered transfer applicants. Transfer applicants complete the same Application for Admission and audition or portfolio review as described above. Transferability of credit is based upon both review of college transcripts and the audition or portfolio review. Transfer applicants should review pages 66 and 67 regarding transferability of credit and credit limits.

Veterans

Cornish College of the Arts cooperates with the Veterans Administration to give educational benefits to veterans and any qualifying spouse/dependents of veterans whose death or permanent and total disability is service-related. Selected academic programs of study at the College are approved by the Higher Education Coordinating Board's State Approving Agency (HECB/SAA) for enrollment of those eligible to receive benefits under Title 38 and Title 10 of the U.S. Code.

Students should apply for admission and for their VA benefits simultaneously. 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.

Washington Running Start

Washington State students who have taken Running Start classes should apply to the College as incoming freshmen. This also applies to students from other states with similar dual-enrollment or "college in the high school" programs. To receive credit for college-level work, students must submit transcripts from the college or university where they completed the courses.

financial aid & scholarships

The Office of Financial Aid welcomes the opportunity to work with families to identify best strategies in combining family and aid resources. Cornish offers the full range of financial aid funding: merit and need-based institutional scholarships, federal and state grants and work-study, federal loans for parents and students, and private educational loans for students. Eighty-six percent of full-time Cornish students receive some form of financial aid. Prospective students can contact their Admission Counselor, and current students can contact their Financial Aid Advisor for more information.

Merit-based Assistance

All students are considered automatically for institutional and departmental scholarships. Each department determines its application process, and applications may or may not be required. Scholarships are awarded by department chairs and their departmental committees. New and current student awards are based upon artistic and academic merit.

Priority Application Deadline: New Students Incoming freshmen and transfer students qualify for merit scholarships based upon their audition or portfolio review. Priority is given to students who complete their Application for Admission by the priority deadline of March 1.

Need-based Assistance

All students applying for admission or currently enrolled in a degree program at Cornish College of the Arts may apply for need-based financial aid by filing the Free Application for Federal Student Aid (FAFSA).

To be eligible to file the FAFSA and receive financial aid, a student must:

- Be 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

A financial aid package may include one or more of the following types of funds: grants and/or scholarships based on merit and/or need, 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 an undergraduate student (PLUS). The dollar amount of each fund in the award is disbursed equally between fall and spring semesters. A student's eligibility is determined annually by the institution when the student files a FAFSA. Funding eligibility may vary from year to year, depending on merit and/or need as determined by the FAFSA need analysis.

Every year, the Department of Education selects a certain percent of student FAFSA applications nationwide and institutionally for review in a process called Verification. A Cornish student whose FAFSA application is selected for Verification must provide signed and dated copies of parent(s) and student U.S. tax returns with schedules and W-2 forms within 3 weeks of initial notification by the college. The performance of this requirement by the Financial Aid Office ensures compliance with Federal regulations and institutional eligibility to participate in the various federal and state funding programs.

Priority Application Deadline: Current Students

Current students should ensure that Cornish receive their FAFSA from the Department of Education no later than February 15. Note that Federal and State aid is available to all who are eligible, and awarded up to the time of enrollment as long as funds are available. For additional information, contact the Financial Aid Office at 206.726.5014 or the Admission Office at 800.726.2787.

Satisfactory Academic Progress

A student must make satisfactory academic progress toward graduation within a maximum of six years based on full-time enrollment in order to continue to receive financial aid at Cornish College of the Arts.

Disbursement of Funds

All Pell, FSEOG, Perkins Loan, Stafford Subsidized and/or Unsubsidized Loans, Parent Loans (PLUS), grants, and institutional scholarships are applied first to pay student tuition costs. The credit balance remaining, if any, is disbursed to the student for other college expenses.

Washington State Need Grant

The Washington State Need Grant is disbursed in the form of individual checks made payable to students. These can be applied toward outstanding tuition costs for the semester and the remainder, if any, refunded to students to cover educational expenses.

Federal and State of Washington Work-Study Program

The Work-Study Program is an opportunity for students to pay some college expenses through on or off-campus employment. Eligibility is based on need. Earnings are disbursed to the student according to the employer payroll timeline and at least once per month. Students are limited to nineteen hours of work-study per week during enrollment periods and up to forty hours per week during breaks. Hourly wages vary by position.

Students working off-campus in the State of Washington Work-Study Program are paid directly by their employer. Available on and off-campus job listings are posted on bulletin boards in Kerry Hall and the Main Campus Center and on the Cornish Financial Aid Web page at www.cornish.edu/finaid throughout the academic year. For more information, contact the Financial Aid Office at 206.726.5035.

Scholarships

The following is a list of named scholarships awarded by the departments to qualifying students. No separate application is required to participate, and student recipients are notified of these awards in their financial aid award letter and in a congratulatory letter from their department.

Berthe Poncy Jacobs Endowed Scholarship

Brotherton Scholarship in Law Business and the Arts

Chris Holland Memorial Endowed Scholarship

Christine Howe Endowed Scholarship

Countryman Endowed Scholarship

David DeMoss Endowed Scholarship

Deborah Ann Penna Endowed Scholarship

Donna Shannon Endowed Scholarship

Emily Hall Morse Endowed Scholarship

William Randolph Hearst Endowed Scholarship

Jack and Sylvia Cluck Scholarship for Needy Students

Jack W. Stangle Endowed Scholarship

Jacob Lawrence Endowed Scholarship

Joan Franks Williams Endowed Scholarship

John Cage Scholarship

Jon and Mary Shirley Foundation Endowed Scholarship

Judith Kindler and A. Kyle Johnson Scholarship in Visual Arts

Karen Irvin Endowed Scholarship in Dance

Kreielsheimer Foundation Scholarship

Lynn Goodlad Endowed Scholarship

Merce Cunningham Endowed Scholarship

Molly Jo Finnigan Endowed Scholarship

Music & Art Foundation

Peter Vinikow Endowed Scholarship

Players Club

Presser Undergraduate

Reagan Endowed Scholarship

Richard Gilman Scholarship in Painting and Fine Arts

Robert Block Endowed Scholarship

Seafirst Merit Award

Sparks Endowed Dance Scholarship

Stephen Hannock Art Scholarship

Steve Jensen Endowed Scholarship

Thomas Stone Torrance Endowed Scholarship

Viveza Art Experience Scholarship

Viola Stevens Barron Endowed Scholarship

Warren Estate Endowed Scholarship

Wills Bequest

Wilton J. McConkey Scholarship

Zel Brook Endowed Art Scholarship

tuition, fees, payments & refunds

Tuition and Fees

The College establishes tuition and fees each February for the upcoming school year. For the 2009-2010 academic year, the estimated cost of full-time attendance at Cornish is listed below.

Established costs:

Tuition	\$27,000
Student Fee	\$350
Orientation Fee	\$175

Estimated expenses: (can vary for each student)

Food and Housing	\$8,900
Academic & Artistic Supplies	\$1,800
Personal Expenses	\$2,000
Transportation	\$800
Laptop (design majors)	\$3,000
Private Music Lessons (music majors)	\$450 – \$820
Department fees, by major	\$100 – \$300
Course/Lab fees (information below)	\$100 – \$500

The amounts printed here are accurate at the time of printing (September 2009). For up-to-date information, visit the Cornish College of the Arts Website at www.cornish.edu/registrar/policies/ tuition or call the Student Account Office at 206.726.5025.

Payment of Tuition and Fees

Tuition and fees for first-time students are due and payable in full at registration. Students who preregister will be billed thirty days prior to the beginning of the semester. Tuition is due the Friday prior to the beginning of classes. Students are expected to read and understand the registration, withdrawal, add/drop, leave of absence, and refund policies of Cornish College.

Failure to pay tuition and fees can result in cancellation of registration. Cornish College reserves the right to withhold academic transcripts, diplomas, and letters of recommendation for past due student accounts or Perkins loan accounts. Collection costs are added to the past-due amount when it is necessary to refer the account to a collection agency.

Tuition Payment Plan

The Tuition Payment Plan (TPP) is available to degree-seeking students who are U.S. citizens. Tuition and fees, minus applicable financial aid, are paid in equal installments over a ten-month period. This program covers students enrolled for the entire year; payments begin in July and end in April of the following year. A payment plan registration fee applies. For more information, contact the Student Account Office at 206.726.5025.

Adjustments and Refunds

Adjustments and refunds of tuition, fees, and financial aid are permitted only when a student officially withdraws from Cornish or completes change-of-registration procedures. The withdrawal process is complete when all necessary forms are signed by Registration and Records Office personnel. Lack of attendance (course abandonment) does not constitute an official withdrawal from the college and does not cancel a student's financial obligation.

When a student leaves school or does not register for the next semester, recipients of Stafford and Perkins federal loans must schedule an exit interview with the Financial Aid Office, and the Student Account Office must complete their exit interview prior to graduation and have their student account paid in full prior to commencement.

Laptop Computer Purchase

All students entering the Cornish Design Department are required to purchase a laptop, and each discipline within Design has recommended computer hardware and software specifications. The estimated cost is \$2,000–\$3,000 for the computer and software. Contact the Office of Admission, or check the Cornish Website for information, www.cornish.edu/design/laptops.htm.

Laboratory Fees

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

Recalculation of Financial Aid

Federal financial aid recipients who withdraw from Cornish during the first nine weeks (or 60%) of the semester will have their financial aid recalculated according to federal guidelines. Depending on the outcome of a recalculation, students may owe:

- All or a portion of their federal loans (to be paid back to their lending institution)
- All or a portion of the tuition and fees for which they were originally charged per the Cornish College following schedule

Tuition Refunds Due to Withdrawal

Tuition refunds are based on three factors:

- The date that either an Add/Drop or Complete Withdrawal Form is received and dated in the Registration and Records Office
- A predetermined refund schedule (see below)
- The dollar amount a student has paid toward tuition (cash and/or financial aid)

If a credit balance results from withdrawal, a refund check will be mailed to the student.

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

- On or before the first day of class – 100% refund of tuition and fees (minus the \$250 tuition deposit for new students) This is also the last day for a full housing refund, minus the application fee. See Housing & Residence Life contract for complete details.
- Between the second day of class and the first Friday of the semester – 75% refund of tuition and fees (minus the \$250 tuition deposit for new students)
- During the second week of the semester – 50% refund of tuition and fees (minus the \$250 tuition deposit for new students)
- Third week of the semester and beyond – no refund of tuition and fees

Lab fees are 100% refundable during the add/drop period (the first seven days of the semester) and are non-refundable after the add/drop period.

Disclaimer

It is the intention of the College to offer uninterrupted courses of study to its students. In the event that the College is unable to continue some or all academic instruction because of a natural disaster or other event over which the College has no control, tuition and other fees are not refundable.

student services

Student Affairs

Student Affairs 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.

Student Affairs is committed to the following goals:

- Community Building: Providing programs that encourage, enhance, and maintain a sense of community on campus
- Co-curricular Learning: Providing out-of-class experiences that complement in-class learning
- Student Support: Providing programs and services to ensure students' success and persistence towards graduation
- Student Involvement: Providing opportunities for students to take an active role in the College

Student Affairs areas include: New Student Orientation, Residence Life, Student Rights and Responsibilities, Career Services, Prevention and Wellness, Disability Support Services, Student Leadership and Student Activities. Many of our programs and services are described throughout this Catalog. For more information, visit www.cornish.edu/student_affairs.

Residence Life

Cornish College of the Arts requires full-time freshmen under age 21 to live in the residence halls unless they are married, have children or reside with their parents. Cultural diversity and respect for differences is valued in each of our two residence hall communities. Each community has its own personality and traditions. The 7th Ave Residence and The 8th Ave Residence are our two traditional residence halls located within a five minute walk from the Main Campus Center. The 7th Ave Residence is home to 160 students, the 8th Ave Residence is home to 120 students. Resident students can use the amenities in both halls. Both halls are staffed with a hall director, resident assistants, desk assistants, custodians, maintenance and security.

Residence Hall Charges 2009 – 2010

Room Rates Semester/Academic Year

Double Occupancy – \$2,950/Semester
or \$5,900/Year

*Students must submit a \$300 Security/Damage deposit with their housing application

Meal Plan

All residents are required to purchase a meal plan

Plan 1: \$3,600.00 per academic year or
\$1,800/semester

Plan 2: \$3,000.00 per academic year or
\$1,500/semester

Plan 3: Available to Dance and Music resident students only - \$2,400 per academic year or \$1,200/semester

Information: (206) 726-5003

Off Campus Housing Assistance

For students not living in the Residence Halls Student Affairs and the Office of Admission offer information to help get started in the search for off-campus housing.

Campus Security

The College is staffed by security personnel who safeguard the campus during the day, evening, and weekend hours. They also respond to various emergencies, accidents, injuries, and serious illnesses that may occur on campus. Students have a responsibility to exercise caution and good judgment in protecting themselves and their property.

Career and Job Assistance

Student Affairs provides the following job and career services for Cornish students and alumni:

- Postings of non work-study jobs, internships, and volunteer opportunities
- Career research materials and information
- Internet access for expanded searches related to work and graduate schools
- Career Fairs
- Assistance with resume preparation

· Talent Bank – The Cornish Talent Bank is a referral program that provides Cornish College students, graduates, and faculty with professional-level opportunities in the arts. Areas of expertise include theatrical and musical entertainment (music students must audition), dance, illustration, and interior and graphic design. The Talent Bank participant list is made available to the public through Student Affairs. All placement negotiations occur directly between the client and Talent Bank members. Talent Bank membership is restricted to current Cornish students, graduates, and faculty.

For more information contact the Student Affairs Program Coordinator at 206-726-5098 or www.cornish.edu/student_affairs/careers for assistance with Career information and resources.

Counseling Services

The Student Counseling Office offers short-term personal counseling, up to fifteen sessions per year. All counseling is confidential, and there is no fee. The Counseling Office can also provide referrals to off-campus mental health professionals and community resources.

Disability Support Services

Cornish College of the Arts endeavors to make its programs accessible to qualified students with disabilities (consistent with federal and state laws). Student Affairs works cooperatively with College programs to ensure compliance with the Americans with Disabilities Act and Section 504 of the Rehabilitation Act of 1973.

Student Affairs coordinates accommodations for students with disabilities in academic and nonacademic programs. Accommodations may

include: academic advising, accessible facilities, alternate education media, alternate testing, interpreters, mobility assistance, note taking, personal counseling, priority registration, reading services, specialized equipment, and/or access to books on tape.

Student Affairs promotes self-advocacy for students with disabilities and teaches them self-advocacy skills. Please contact the Student Affairs program coordinator at 206.726.5098 or studentaffairs@cornish.edu to request information or to inquire about arranging for accommodations. Information regarding services, resources, and assistance for Cornish students with disabilities, including the Disability Support Services Student Guide, and helpful links are available online at www.cornish.edu/student_affairs/disability.

Prevention and Wellness Services

Prevention and Wellness Services at Cornish College cares about the overall health and well being of our community. We invite you to take your personal health into consideration to support reaching your academic and career goals. We are dedicated to providing programs, resources, and education about a variety of college health-related issues including:

- Alcohol and Other Drugs
- Eating Disorders
- Fitness & Recreation
- General Health and Wellness
- HIV/AIDS
- Nutrition
- Sexual Health
- Stress Management
- Suicide Prevention
- Tobacco

Contact the Wellness & Educational Programs Coordinator at 206.726.5156 or visit the Prevention and Wellness section of the Cornish Website for more information and helpful links at www.cornish.edu/student_affairs/prevention_and_wellness/.

Student Health Insurance

Cornish College of the Arts requires all matriculated students to carry health insurance and operates under a hard-waiver system. Students who do not have adequate* insurance coverage will automatically be enrolled in the Cornish Aetna-based insurance plan at a rate of \$363 per semester. These charges will be billed directly to the student during the regular billing cycle. Students will receive their insurance cards during the first two weeks of the academic year. Policy information is available at www.aetnastudenthealth.com or in the Student Affairs Office. Supplemental coverage is available for a fee by calling Aetna Student Health directly at 1.800.853.5899.

For students who already have private insurance which allows them access to care in the Seattle Metro Area**, they must fill out the wavier form at www.cornish.edu/student_affairs/health_insurance NO LATER than September 18, 2009 to avoid being automatically enrolled in the Cornish Plan.

Please note that students must be insured in order to continue their studies at Cornish College of the Arts. Should any change in their insurance status occur during the year they must immediately inform the Wellness & Educational Programs Coordinator and enroll in the alternative insurance plan immediately.

*Adequate coverage is defined as belonging to a health care organization that offers primary care, emergency care, and prescription drug coverage within 40 miles** of Cornish College of the Arts.

Brochures describing the plan are available from Admissions or from Student Affairs. Contact the Wellness & Educational Programs Coordinator at 206.726.5156 for more information.

Study Abroad

Cornish maintains consortium agreements with Arcadia University and with Butler University through which students in their junior year may pursue up to one year of study abroad. Students must have at least a 3.0 career GPA by consortium agreement.

Arcadia and Butler sponsor programs in a number of countries, including England, Greece, Italy, Australia, Mexico, New Zealand, Scotland, and Spain. Students must go through these programs to use federal, state, and institutional financial aid to fund their study abroad. All coursework must be approved in advance if it is to be used to meet Cornish College degree requirements.

Interested students should apply through the Registration and Records Office. The College will approve up to four students per term for study abroad. Students should plan on applying no later than nine months before the term of intended study. Ideally, students are encouraged to contact the Registration and Records Office at the end of the fall term of their sophomore year.

Student Organizations

The Cornish Student Leadership Council represents the student body of Cornish College of the Arts by:

- Providing a forum for discussion, problem solving, and advocacy on issues relevant to the quality of life for students
- Serving as liaisons to the administration, faculty, and staff
- Providing programs for the student body
- Disbursing funds to student interest groups

Student Interest Groups

Student interest groups provide opportunities outside the classroom for Cornish students to participate in educational, intellectual, interdisciplinary, and cultural events and services. For more information or to find out how to develop and participate in such groups, contact Student Affairs at studentaffairs@cornish.edu or 206.726.5003.

student rights & responsibilities

Student Code of Conduct

It is assumed that Cornish College students will conduct themselves as responsible members of the College community. This means that students will obey the law and comply with rules and regulations; will maintain high standards of integrity and honesty; will respect the rights, privileges, and property of other members of the College community; and will not interfere with legitimate College affairs. Cornish College may take appropriate disciplinary action when student conduct interferes with the personal rights or privileges of others, with the College's educational responsibilities, or when a student commits any offense of conduct. The complete code of conduct is available on the Student Rights and Responsibilities section of the Cornish Website at www.cornish.edu/student_affairs/rights.

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 evaluation. At the same time, they are responsible for maintaining the standards of academic performance established by each of their instructors.
- Students have the right to a learning environment that is free from unlawful discrimination, inappropriate and disrespectful conduct, and all harassment, including sexual harassment.
- Students are protected against improper disclosure of information about their views, beliefs, and political associations that may be acquired by Cornish instructors, advisors, and counselors. Such information is considered confidential.
- Students have the right to privacy of all student records, according to the Family Educational Rights and Privacy Act (FERPA) of 1974.

Academic Honesty

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

Academic Policies

Cornish College has established academic requirements and standards which must be met for successful completion of individual courses and a baccalaureate degree. These requirements and standards are printed in the Cornish College of the Arts Catalog (this publication) and the Student Handbook. Department chairs, faculty members, and the Registrar will provide guidance in academic matters, but students are responsible for understanding the academic policies as well as the successful progress and completion of their own program.

Attendance

Students are responsible for meeting the faculty's expectations for class attendance and punctuality. Most departments have developed attendance policies that describe departmental expectations and consequences of noncompliance. It is the student's responsibility to become aware of and follow the attendance policies.

In the United States and the State of Washington, many holidays are recognized as legal holidays. Cornish College 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 69 or on the Cornish Website.

Cornish College recognizes that our community is diverse in background and religious affiliation and wants to ensure that our students are supported in the practice of their personal religious faith. Students are excused on major holidays of their faith should they wish to observe such holidays. These include, but are not limited to: the Christian holidays of Christmas and Easter; the Jewish holidays of

Yom Kippur, Rosh Hashanah, and the evening of the first night of Pesach; and the Muslim holidays of Eid al-Fitr and Eid al-Adha. Students who observe religious holidays during class times are responsible for informing their teachers in advance and for making up any missed class work.

Directory Information

Cornish College of the Arts will release to third party inquiry information that is defined as "Directory Information." Directory information consists of: student name, phone number, photograph, department and major, dates of attendance, degrees and awards, and birth date.

Students may request that Directory Information remain confidential by submitting the request in writing to the Registration and Records Office. The request for confidentiality will be kept on file for the current school year only. Students will need to renew their request for the following year.

See also Student Privacy/Family Education Rights and Privacy Act (FERPA) in this section.

Equal Opportunity Policy

Cornish College of the Arts does not discriminate 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.

Freedom of Assembly and Association

Students shall have the right of assembly in College facilities that are generally available to the public, provided that such assembly shall:

- Be conducted in an orderly manner
- Not interfere with vehicular or pedestrian traffic
- Not interfere with classes, schedules, meetings, ceremonies, or with educational and administrative functions of the College.
- Not interfere with the regular activities of the College
- Not cause damage or destruction to College property or private property in College facilities

Freedom of Expression

Students are free to examine and discuss all questions of interest to them and to express opinions publicly and privately. They are free to support causes, provided they do so in an orderly manner that does not disrupt the regular operation of the College or violate the Conduct Code. It is essential for students to understand that they speak only for themselves, and not the College, in any public expression and demonstration.

Class instructors should encourage free discussion, inquiry, and expression relative to the course subjects. Students are free to take exception to the information or views offered and to reserve judgment about matters of opinion. However, they are still responsible for learning the content and completing all assignments of any course taken for credit.

Grievances

The purpose of the Grievance Procedures is to provide a process for students to report perceived violations of College policy. The procedures were developed in order to protect student's freedom of expression in the classroom and to protect them against improper disclosure of their views, beliefs, and political associations. They provide each student reasonable protection against arbitrary or capricious actions taken by College employees. Grievances can be brought against faculty, administrators, staff, or other students.

The procedures for academic and nonacademic grievances can be found in the Student Handbook and on the Student Rights and Responsibilities section of the Cornish website at www.cornish.edu/student_affairs. The Director of Student Affairs, Director of Human Resources, and department chairs can assist students with the grievance process. Issues of sexual harassment are handled under the College's policy on sexual harassment.

Sexual Harassment

Cornish College believes that all students are entitled to study in an environment free of harassment, and expects that all employees and students will treat each other with courtesy, dignity, and respect. We take our obligation to maintain a learning environment free of

harassment very seriously. Sexual harassment is a form of misconduct that constitutes a serious offense and may subject offenders to disciplinary action, up to and including expulsion or termination. Students may file either an informal or formal grievance directly with the Director of Student Affairs pursuant to the procedures outlined in the Student Handbook.

Unwelcome sexual advances, requests for sexual favors, sexual demands, or other verbal, physical, or visual conduct of a sexual nature will constitute sexual harassment when:

- Submission to the conduct is either an explicit or implicit term or condition of receiving a passing grade
- Submission to or rejection of the conduct is used as a basis for an employment decision affecting the person rejecting or submitting to the conduct
- The conduct has the purpose or effect of unreasonably interfering with an affected person's educational performance, or creating an intimidating, hostile, or offensive environment.

Student Art Work

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

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 personal information to a public or private person or agency without prior permission from the student. Students may review their educational records, excluding recommendations, evaluations, and other private notices, by contacting the Registration and Records Office.

The College is allowed to define which administrators, faculty, staff, and outside agencies will be allowed access to student records.

Students can obtain a copy of the Educational Privacy Statement from the Registration and Records Office, along with the procedure for requesting to inspect educational records. This procedure is also printed in the Student Handbook.

Students have the right to file complaints concerning any alleged failures to comply with this act.

Solomon Amendment

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

See also Directory Information in this section.

Student Right-to-Know Act/the Clery Act

Cornish College of the Arts issues a report of persistence, graduation rates, and crime statistics on July 1 of each year, as mandated by the Clery Act. Persistence rates track the number of students that continue their education from semester to semester. Graduation rates track the number of students that graduate from a given incoming class. The crime statistics report includes a three-year summary of crime statistics, campus security policy, the law enforcement authority of campus security, and where students should go to report crimes.

In cooperation with Campus Security, the crime statistics report is published through the Registration and Records Office, and is available to students upon request. It is also posted on the College Website.

academic policies

Academic Advising

The department chair will serve as advisor or appoint a faculty member in that capacity. In addition to meeting with students before registration, the advisor will answer any questions regarding degree requirements and academic progress. Students are encouraged to make a yearly appointment with the Assistant Registrar to discuss their academic progress.

Additionally, the Assistant Registrar will mail an Advising Template to students at the end of each summer that details their progress toward completion of degree requirements. The Advising Template indicates course requirements that are completed, course requirements in progress, and courses still to be completed. It is accurate as of the date it was printed, and is most easily understood when read in conjunction with the description of a student's Model Program.

The Advising Template does not constitute an official academic record. Rather, it is created in support of the student's responsibility to be aware of timely completion of all degree requirements.

Academic Amnesty

In consideration of financial aid and graduation with honors, students may petition the academic standards committee for Academic Amnesty for grades earned at Cornish College of the Arts five or more years prior to readmission. Although the original grades will appear on the transcript, grades granted academic amnesty are not included in the students grade point average or credit-hour totals.

Academic Amnesty can be granted only for an entire term's coursework. Once granted, a student may not apply any courses from that term to current degree requirements.

Academic Term Honors

Full-time students whose semester grade point average is between 3.85 and 4.00 earn a commendation Honors. These honors are recognized by a reception hosted by Student Affairs and by a special letter of commendation to the student, a copy of which is maintained in the student's permanent academic file.

Academic Standards

The Academic Standards Committee is responsible for the development of the grading and evaluation policy at Cornish. In addition, the Committee also addresses decisions pertaining to academic probation and suspension of students, as well as student petitions of College regulations. The Academic Standards Committee is comprised of the Provost, Associate Provost, department chairs, Director of Student Affairs, and the Registrar. It meets at the end of each regular academic term to review and/or report on student progress.

The following information defines minimum academic standards and possible actions as mandated by College policy.

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

Academic Warning: Academic warning is given when a student's semester grade point average falls below the minimum academic standing requirements.

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

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

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

Suspension: A student may be suspended if the career grade point average remains below the required minimum grade point average for two consecutive semesters of attendance. A suspended student who wishes to return to Cornish must petition the Academic Standards Committee after one academic year has passed. The student must then reapply to the College through the Admissions and Financial Aid Offices.

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

Adding and Dropping Courses

Students may add courses or change course sections only during the first seven days of each semester. Students may drop courses up through the eleventh week of classes, but after the first seven days of the semester, a non-punitive withdrawal grade (w) is noted on the student's transcript. A student who stops attending a course without officially dropping it, known as course abandonment, receives an F, which is calculated into the grade point average.

Closed Classes/Waiting Lists

As courses are filled during registration, Registration and Records will maintain waiting lists for departments, as authorized by the department chairs. Before the beginning of the term, the Registration and Records Office will monitor class availability and move students off the waiting list and into classes when possible.

Concurrent Enrollment

Once a student begins attending courses at Cornish College, advance approval is required for concurrent enrollment at another institution if the student intends to transfer courses to satisfy Cornish degree requirements. Without advance approval, coursework that is completed at another institution while a student is enrolled at Cornish will not be applied toward degree requirements and will not be considered for transfer.

Occasionally, talented young students are ready to pursue studies at the college level while completing their high school graduation requirements through concurrent enrollment. Please contact the Office of Admission for details.

Course Abandonment

Abandoning courses by ceasing to attend, or telling the instructor that you do not intend to complete the course does not constitute withdrawal; official procedures are required to withdraw from a course or the College. Failure to complete a course or the semester does not cancel a student's obligation to pay tuition, fees, and other charges in full. Moreover, students will receive a grade in all courses for which they have registered, regardless of whether or not they attend. Students withdraw from a course by submitting either a Withdrawal or Drop Form to the Registration and Records Office.

Credit Limit per Semester

Students may register for up to 18 credits each semester. Students in good academic standing who wish to register for an overload must receive written permission from the Registrar and/or Provost. Additional per-credit tuition fees will be charged for over 18 credits. (See Schedule of Classes for the current fee.)

Grades

Courses can be taken for one of three grade options: Letter Grade, Pass/Fail, and Audit (No Credit). Students should indicate their grade option choice for each course on their Registration or Add/Drop Form.

Students may elect to take up to 6 credits of Arts electives with a Pass/Fail grade option. The Pass grade (C or better) does NOT impact GPA, although the credits are calculated into the student's total Career Hours. Should a student fail a course taken as Pass/Fail, both the failing grade and attempted hours are calculated into the student's Term and Career GPAs. Humanities and Sciences requirements and/or major requirements (unless designated by the department curricula) may not be taken on a pass/fail basis.

Courses taken as audit are not awarded college credit and cannot count towards degree requirements. Audited courses should be considered as courses taken for personal enrichment only; see the Schedule of Classes for the special tuition rate for this grade option.

Grade changes: The course instructor must submit grade corrections and/or changes to the Registration and Records Office by the ninth week of the next regular semester.

Incomplete grades: To receive an incomplete grade, a student must agree upon and complete an Incomplete Grade Contract with the instructor. This Contract must be approved by the student's department chair and submitted to the Registration and Records Office by the last day of the semester.

Incomplete work must be made up and the grade submitted to the Registration and Records Office by the ninth week of the next regular semester.

Grade Point Average

Only Cornish letter-graded courses are calculated into the grade point average. The letter grade point equivalent is multiplied by the number of credits attempted, which gives the total grade points for a class. For example, a C (2.0) in a 3-credit course equals 6.0 grade points. Total grade points for term and career are then divided by total graded credits to calculate the term and career grade point averages.

Students may repeat a course, but 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 grade point average. Students cannot receive financial aid for repeated courses except when taken as a requirement.

Terminology: *Career/term credit hours earned:*

This total includes the number of Cornish credits that count toward graduation. This number may be inflated by extra courses taken by the student that do not apply toward the degree. Check with the Assistant Registrar or department chair for verification of credits earned toward graduation.

Career/term credit hours attempted:

This total includes successfully completed courses, failed courses, incomplete courses, and withdrawals.

Career/term GPA hours: This total excludes courses with a grade notation of Incomplete (I) or Withdrawal (W). Earned credit is a total of all credits for courses that will be calculated in the GPA.

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

Grades Calculated Within GPA

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

Grades Not Calculated within GPA

P	Pass (C or better)
NC	Non-Credit audit
NG	No Grade Submitted by Instructor
W	Withdrawn
I	Incomplete

Grade reports are mailed at the end of each term to the student's local address on file in the Registration and Records Office.

Independent Study

Department curricula are assumed by the College to provide a complete training path. Upon attaining junior or senior class standing, a student may be permitted a career total maximum of 4 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.

Interdepartmental Transfer (Change of Major)

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

Leave of Absence

A formal Leave of Absence can be requested for duration of up to one academic year by students who have completed at least one semester at Cornish in good academic standing.

A Leave of Absence essentially reserves a student's place in the department for the duration of the leave. If new degree requirements are instituted while the student is on Leave of Absence, that student only needs to complete the degree requirements in place at the time of the student's departure.

Students who wish to return from a Leave of Absence must complete an application to return and submit it to the Registration and Records Office. After a review, students will be contacted with the outcome. Should an audition or portfolio review be required, the student will be notified as well. Once approved, the student may register during Continuing Student's Advanced Registration.

Students receiving financial aid should also contact the Financial Aid Office 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.

Nonmatriculated Enrollment

Students interested in taking classes without obtaining a degree from Cornish College can take classes through the College's Non-matriculated Student Program. Registration for classes is through the Registrar's Office. Students must be at least 16 years of age to enroll in credit or noncredit classes on a nonmatriculated basis. Students may enroll for no more than 9 credits per semester, and only the first 16 semester hours of credit attained on a nonmatriculated basis can be applied to a degree program at Cornish College. Financial Aid is not available to nonmatriculated students.

Registration

Current Cornish students register in advance for fall and spring semesters by appointment only in the Registration and Records Office. See registration information in the Schedule of Classes published online each semester for specific dates and times of registration. The Registration and Records Office assigns advance registration appointments to students based on the number of credits accumulated by the last completed term. Students are responsible for meeting with their department chair or academic advisor in advance of their registration appointment to plan their schedule and review degree progress. Department staff will inform students of their procedure for scheduling advising appointments.

New students will meet with an academic advisor and register during selected Summer Orientation Days or Welcome Week, just before the start of each semester. The Office of Admission will inform new students of the time and location of their advising and registration appointment, along with any needed preparation.

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

Transcripts

Students can obtain an official or unofficial copy of their transcript from the Registration and Records Office at any time. Unofficial transcripts

are free of charge and are issued directly to the student for such things as academic planning. Official transcripts can be requested and require three to five days for processing and a \$5 fee. Official transcripts include the signature of the Registrar, College Seal, and date of issue. They are typically sent directly to other institutions or potential employers.

Transfer/Nontraditional Credits

Transfer credit will be awarded for college-level, nonremedial coursework with a grade of C or better from regionally accredited colleges or universities. The Registration and Records Office Staff and department chair and/or academic advisor will evaluate all transfer work and assign Cornish course equivalencies and credits. Credits from quarter-based institutions transfer to Cornish at a 3:2 ratio. No more than 70 transfer credits (including AP/CBE/PLE credits detailed below) can be applied toward a student's degree.

Students who have earned a BFA or BA degree from a regionally accredited U.S. institution prior to admission to Cornish will automatically transfer in a minimum of 30 credits, and thus satisfy the Humanities and Sciences requirement.

Students who have earned a BS from a regionally accredited U.S. institution prior to admission to Cornish will automatically transfer in a minimum of 6 credits in satisfaction of the English Composition requirement.

Students who have earned an AA transfer degree from a Washington State community college under the Direct Transfer Agreement (DTA) program prior to admission to Cornish will automatically transfer in a minimum of 30 credits, and thus satisfy the Humanities and Sciences requirement.

Advanced Placement Credit (AP)

Advanced Placement credit may be awarded on the basis of the College Board Advanced Placement exams taken prior to enrollment at Cornish. Official copies of the test results must be submitted to the Office of Admission as a part of the admission process. Score reports may be no more than five years old at the time

of application to a degree program. No more than six semester credits of nonstudio coursework can be satisfied through the AP and/or CLEP exams. AP exam scores of 5, 4, and 3 are accepted for college credit by Cornish College. Studio Art examinations are not accepted for college credit in the major at Cornish. Cornish grants credit for AP tests in the following way:

Art: Art History

AP score 5 = 6 credits Visual Art History I & II
AP score 3-4 = 3 credits Visual Art History I

Economics: Macro/Micro

AP score 3-5 = 3 credits H&S in Electives

English: Language & Composition

AP score 5 = 6 credits English Composition
AP score 3-4 = 3 credits English Composition

English: Literature & Composition

AP score 5 = 3 credits English Composition and 3 credits Humanities
AP score 3-4 = 3 credits English Composition or 3 credits Humanities

Environmental Science

AP score 3-5 = 3 credits Humanities and Sciences in Electives

Government and Politics: Comparative/U.S.
AP score 3-5 = 3 credits Humanities and Sciences in Electives

History: U.S./European/World

AP score 3-5 = 3 credits Humanities and Sciences in Electives or Humanities

Human Geography

AP score 3-5 = 3 credits Humanities and Sciences in Electives

Languages: French/German/Italian/

Latin (Virgil)/Spanish
AP score 3-5 = 3 credits Humanities and Sciences in Electives

Literature: French/Latin/Spanish

AP score 3-5 = 3 credits Humanities and Sciences in Electives

Music: Theory

AP score 3-5:
Contact Music Department Chair for credit and placement

Psychology

AP score 3-5 = 3 credits Humanities and Sciences in Electives

Science and Mathematics:

Biology/Calculus AB and BC/Chemistry/
Computer Science A and AB/Physics B/
Physics C/Statistics
AP score 5 = 3 credits Humanities and Sciences in Electives or Reason
AP score 3-5 = 3 credits Electives or Science

Statistics

AP score 3-5 = 3 credits Humanities and Sciences in Electives or Science

Credit by Exam (CBE)

Students who have learned the subject matter of a particular course on their own may petition for credit by proof of proficiency in their freshman or sophomore year (after having completed one successful semester in residence at Cornish). The fee is \$30 per credit challenged. A maximum of 30 credits of combined CBE and PLE credit may be 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. Credit will not be granted for the general CLEP examination. No more than 6 semester credits of nonstudio coursework can be satisfied through CLEP or AP exams. The Registration and Records Office will evaluate all CLEP credits for new students.

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 nonaccredited 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.

Withdrawal from a Course or the College

Students may completely withdraw from the semester up until the last day of the eleventh week of the semester. Students should meet with their department chair for academic advising before pursuing this route. Students should also carefully review the grading and tuition refund policy as part of their decision to withdraw from the college.

Unless the student formally requests a Leave of Absence, a complete withdrawal from the term will be understood to indicate that the student is officially withdrawing from Cornish College.

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.

degree progress, requirements & graduation

For students admitted Fall 2009, a Bachelor of Fine Arts (BFA) or Bachelor of Music (BM) from Cornish College of the Arts consists of the following basic requirements:

Art

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

Dance

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

Design

Credits in Major	85*
Humanities & Sciences	30
Arts Electives	6
Total	121

Music

Credits in Major	90
Humanities & Sciences	30
Arts Electives	6
Total	126

Performance Production

Credits in Major	90
Humanities & Sciences	30
Arts Electives	6
Total	126

Theater

Credits in Major	94**
Humanities & Sciences	30
Arts Electives	6
Total	130

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

** Certificate in Theater requires completion of major course work only.

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

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 at least 30 credits each year and closely follow their model program. Class level is based on a student's total (career) earned credits:

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

Arts Elective Requirement

Students are required to take 6 credits of coursework outside their major area of study. Refer to the Schedule of Classes each semester for courses that are indicated as open to nonmajors.

Humanities and Sciences Requirements

As part of their BFA or BM degree, students will complete a minimum of 30 credits in Humanities and Sciences coursework.

The program is organized around a first year Integrated Studies experience, after which students select additional Humanities and Sciences coursework from the three main study areas: Humanities, Science, Social Science. Humanities and Sciences elective coursework affords students the opportunity to focus more closely on specific areas within the Humanities and Sciences curriculum. Humanities and Sciences curriculum must be distributed in this way:

HS Integrated Studies	12 credits
HS Humanities	3 credits
HS Science	3 credits
HS Social Science	3 credits
HS Elective	9 credits
Total	30 credits

As part of the Humanities and Sciences coursework, all students are required to complete one full year (6 credits) of English Composition, either through the Integrated Studies first year experience, transfer credits, advance placement exam, or completion of two semesters of Composition (HS 103 or HS 381).

academic calendar

Cornish College of the Arts' academic calendar consists of two fifteen-week semesters (fall and spring) and an eight-week summer session (mid-June to early August). This calendar is subject to change; contact the Registration and Records Office for an up-to-date calendar.

General Graduation Requirements

Candidates for the Bachelor of Fine Arts (BFA) or Bachelor of Music (BM) degree must meet these criteria:

- Junior/Senior Year Residency: Completion of the final four semesters and 60 semester credits in the major as a matriculated student-in-residence at Cornish. Credit by Exam, Prior Learning Experience, CLEP, AP, and transfer credit cannot be included in the final 60 credits.
- Minimum grade point average of 2.0
- Satisfaction of all degree requirements
- Conversion of all incomplete grades to final grades
- Apply to graduate: Graduation Applications must be submitted to the Registration and Records Office by the end of the fourth week of the semester prior to the semester of graduation

In special circumstances, a student may be permitted to participate in commencement with degree requirements unmet if they have no more than 6 credits outstanding. Students should contact the Assistant Registrar 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:

Summa Cum Laude	3.90 to 4.00
Magna Cum Laude	3.72 to 3.89
Cum Laude	3.55 to 3.71

Fall Semester 2009

Sep 7, 2009 Labor Day
Sep 8, 2009 First Day of Classes
Oct 26, 2009 – Oct 31, 2009 Mid Term Week
Nov 6, 2009 Incomplete Grade Deadline
Nov 11, 2009 Veteran's Day
Nov 16, 2009 – Nov 24, 2009 Cont Student Registration
Nov 20, 2009 Last Day to Drop a Class Last Day to Withdraw
Nov 25, 2009 – Nov 27, 2009 Thanksgiving Recess
Dec 14, 2009 – Dec 19, 2009 Final Exam Week
Dec 19, 2009 Last Day of Classes

Spring Semester 2010

Jan 13, 2010 New Student Registration
Jan 18, 2010 Martin Luther King Day
Jan 19, 2010 First Day of Classes
Feb 15, 2010 President's Day
Mar 8, 2010 – Mar 13, 2010 Mid Term Week
Mar 15, 2010 – Mar 20, 2010 Spring Break
Mar 26, 2010 Incomplete Grade Deadline
Apr 9, 2010 Last Day to Drop a Class Last Day to Withdraw
Apr 5, 2010 – Apr 13, 2010 Cont Student Registration
May 3, 2010 – May 8, 2010 Final Exam Week
May 8, 2010 Last Day of Classes
May 15, 2010 Commencement Ceremony
May 31, 2010 Memorial Day

Fall Semester 2010

Sep 6, 2010 Labor Day
Sep 7, 2010 First Day of Classes
Oct 25, 2010 – Oct 30, 2010 Mid Term Evaluation Week
Nov 5, 2010 Incomplete Grade Deadline
Nov 11, 2010 Veteran's Day
Nov 15, 2010 – Nov 23, 2010 Cont Student Registration
Nov 19, 2010 Last Day to Drop a Class Last Day to Withdraw
Nov 24, 2010 – Nov 26, 2010 Thanksgiving Recess
Dec 13, 2010 – Dec 18, 2010 Final Exam Week
Dec 18, 2010 Last Day of Classes

Spring Semester 2011

Jan 12, 2011 New Student Registration
Jan 17, 2011 Martin Luther King Day
Jan 18, 2011 First Day of Classes
Feb 14, 2011 President's Day
Mar 7, 2011 – Mar 12, 2011 Mid Term Evaluation Week
Mar 14, 2011 – Mar 19, 2011 Spring Break
Mar 25, 2011 Incomplete Grade Deadline
Apr 9, 2011 Last Day to Drop a Class Last Day to Withdraw
Apr 4, 2011 – Apr 12, 2011 Cont Student Registration
May 2, 2011 – May 7, 2011 Final Exam Week
May 7, 2011 Last Day of Classes
May 14, 2011 Commencement Ceremony
May 30, 2011 Memorial Day

department of art

ART MODEL PROGRAM

The Art Department recommends that students plan their program of study around the following sequence. A dash indicates a recommendation that the course not be taken that semester.

All art students take 36 studio credit hours in their concentrations chosen from Painting, Photography, Print Art, Sculpture and Video/Media Arts. Following their second year, students may elect one of two studio curricular tracks:

- Advanced study in one studio concentration, with a minimum of 18 credits, and an additional 6 credits within the department. These electives courses may be chosen from studios areas or from special topics classes.

- Advanced study in two areas of concentration, with 12 credit hours in both areas: Photography, Print Arts, Painting, Sculpture or Video/Media Arts.

Studio	72
Art History	12
Humanities & Sciences	30
Arts Electives (outside the major)	6
Total Credits for a BFA Degree in Art	120

First Year	Fall	Spring
Foundations	6	6
Life Drawing I	–	2
Introduction to Digital Imaging	1	–
Visual Art History I	3	–
H&S Integrated Studies	6	6
Total Credits	16	14

Second Year	Fall	Spring
Studio I – II	3	3
Studio I – II	3	3
Studio I – II	3	3
Visual Art History II	–	3
H&S Course Work	3	–
Drawing Applications	3	–
Life Drawing II	–	3
Total Credits	15	15

Curriculum Track 1:

Single Area of Concentration

Third Year	Fall	Spring
Major Studio III	3	–
Major Studio Option	–	3
Studio Option	3	3
Drawing Studio III or Life Drawing III	3	–
Modern	3	–
Contemporary Art History	–	3
Arts Electives	2	2
H&S Course Work	3	3
Total Credits	17	14

Fourth Year	Fall	Spring
Major Studio Option	3	3
Major Studio Option	3	3
Professional Art Practices	3	–
BFA Seminar	–	3
Arts Electives	2	–
H&S Course Work	–	3
H&S Course Work	3	3
Total Credits	14	15

Curriculum Track 2:

Dual Area of Concentration

Third Year	Fall	Spring
Major Studio III	3	–
Major Studio III	3	–
Major Studio Option	–	3
Major Studio Option	–	3
Drawing Studio III or Life Drawing III	3	–
Modern Art History	3	–
Contemporary Art History	–	3
Arts Electives	2	2
H&S Course Work	3	3
Total Credits	17	14

Fourth Year	Fall	Spring
Major Studio Option	3	3
Major Studio Option	3	3
Professional Art Practices	3	–
BFA Seminar	–	3
Arts Electives	–	2
H&S Course Work	3	3
H&S Course Work	3	–
Total Credits	15	14

The faculty reviews all art department students at the end of each semester.

COURSE DESCRIPTIONS

AR 102 / Life Drawing I

2 credits Spring (Chair Permission for Non-Majors)

In this course, students develop technical skills in basic perspective and explore the elements of composition in relation to the figure. Students will investigate dry and wet black and white media using line, shape, form, texture, and value.

AR 105 / Introduction to Digital Imaging

1 credit Fall (Chair Permission for Non-Majors)

This course is an introduction to the Macintosh platform and Adobe Photoshop. Students are familiarized with the computer as a powerful tool for artists of all persuasions.

AR 111 / Foundations

6 credits Fall (Chair Permission for Non-Majors)

First-year students explore the underlying principles for making art in two and three dimensions. Notions of what art is, what it does, and what it is made of are addressed and challenged. The course establishes a visual vocabulary and develops basic techniques in application to materials and visual imagery.

AR 112 / Foundations

6 credits Spring (Chair Permission for Non-Majors)

First-year students explore the underlying principles for making art in two and three dimensions. Notions of what art is, what it does, and what it is made of are addressed and challenged. The course establishes a visual vocabulary and develops basic techniques in application to materials and visual imagery.

AR 141 / Visual Art History I

3 credits Fall (Open to Non-Majors)

This course provides an overview of image making and architecture from the earliest evidence until approximately 1300. The focus is primarily on objects and structures in Egypt, Mesopotamia, Europe, the Near East, and the Greek and Roman empires. This course emphasizes the various forms, styles, and techniques used by these diverse cultures, as well as the varied roles that images played and the specialized functions structures served in a disparate array of settings. Students will discuss both classroom images and museum objects for content, composition, meaning, and message and will learn descriptive vocabulary and visual analysis to effectively explore works of art

AR 142 / Visual Art History II

3 credits Spring (Open to Non-Majors)

This course explores the stylistic developments of painting, sculpture, and architecture of the European Renaissance, Baroque, Rococo, Neo-Classical, and Romantic periods, from 1300-1850. The course focuses on the context of changing political, religious, intellectual, and cultural environments and uses images and museum objects to examine this art, while debating the inventions of the period and the role of patron and artist. The goal is to explore art history in an interdisciplinary way that weaves art, architecture, religion, and mythology into a complex whole. Students will discuss images for content, composition, meaning, and message and will learn descriptive vocabulary and visual analysis to effectively explore works of art.

AR 203 / Drawing Applications

3 credits Fall (Open to Non-Majors)

Work on Paper. In this course, students experience drawing as an active process using a variety of traditional and nontraditional materials. Observational and nonobjective approaches to the development of basic drawing skills, and individual expression in a variety of black and white media are addressed.

AR 204 / Life Drawing II

3 credits Spring (Chair Permission for Non-Majors)

This course is part of a continuing examination of the fundamentals of drawing from the live model. Basic construction of the figure/body and specific instruction in the use and history of proportion systems are addressed. Students explore various black and white media, develop visual awareness, and enrich their capacity for self-expression.

AR 221 / Painting Studio I

3 credits Fall (Chair Permission for Non-Majors)

This course introduces the beginning painting student to the basic language of paint, color, spatial illusion, and practice in both oil and water-based media, covering practical color theory for painters, direct and layered painting methodologies, and skills such as stretcher bar construction. It also covers formal investigations such as studies in composition. Students can expect to gain an increased knowledge regarding pictorial space construction through

observational and non-observational painting, along with individual invention. The primary goal is to begin the visual articulation process in the language of paint.

AR 222 / Painting Studio II

3 credits Spring

(Chair Permission for Non-Majors)

Upon completing the groundwork in Painting Studio I, students will expand upon the formal, conceptual, and material skills necessary for developing their artistic voices. A variety of painting projects are presented that expand the definition, approaches, and possibilities within the act of painting. This course is accompanied by a writing component, reading assignments, and exhibition opportunities, and may include a visiting artist event.

AR 231 / Sculpture Studio I

3 credits Fall (Chair Permission for Non-Majors)

Combined Materials and Structures. In this course, projects are focused on mixed materials and found objects, applying contemporary approaches to assemblages and forms. Projects stimulate innovative uses of materials and a playful sense of exploration. Demonstrations offer an introduction to studio power tools, casting processes, and metals area tools.

AR 232 / Sculpture Studio II

3 credits Spring (Chair Permission for Non-Majors)

Sculptural Imagination. Projects in this course focus on idea-based objects with an emphasis on researching information and materials in support of one's concepts. Investigations are also comprised of continued demonstrations of traditional sculptural processes, materials, and contemporary thought.

AR 246 / Internship

1 -3 credits Fall / Spring (Closed to Non-Majors)

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 assisting art teachers in studio and K-12 settings; providing administrative support

to arts organizations and gallery owners; apprenticing to working artists, curators, and art therapists; teaching art in Boys and Girls Club after-school programs; and serving as lab technicians for local open studios.

AR 251 / Print Art Studio I

3 credits Fall (Chair Permission for Non-Majors)

Intaglio and Paper: a World View. This course is an introductory examination of the print in the context of the history of print and paper. Students make paper and explore their own imagery with the various intaglio techniques in dry point and etching, chine-collé, and the monoprint. The aim of this course is to expand the repertoire of visual languages, encourage invention in this medium, and foster methods of thinking artistically through the making of original prints.

AR 252 / Print Art Studio II

3 credits Spring (Chair Permission for Non-Majors)

Relief Surfaces and Color Layering. This course is an introductory examination of the print in the context of the history of print and paper. Students explore their own imagery in woodcut and other modified relief surfaces that are printed with oil-based pigments. Multiple plates printed in registration provide an avenue for layered color investigations. The aim of this course is to expand students' repertoire of visual languages, encourage invention in this medium, and foster methods of thinking artistically through the making of original prints.

AR 261 / Video Studio I

3 credits Fall (Chair Permission for Non-Majors)

This course is an introduction to Video Art and includes an overview of media arts, small format camera use, and basic nonlinear editing.

AR 262 / Video Studio II

3 credits Spring (Chair Permission for Non-Majors)

This course is the second part of the introduction to Video Art. It includes in-depth lectures and demonstrations on cinematography, editing, lighting, audio, and the history of media art practices.

AR 271 / Photography Studio I

3 credits Fall (Chair Permission for Non-Majors)

Students in this course are introduced to 35mm camera operation, film exposure, and darkroom procedures for black and white photography. They explore fundamental issues of photographic theory and examine the work of both early and contemporary photographers. A 35mm camera with manually adjustable exposure controls is required; cameras are available for checkout for students in need.

AR 272 / Photography Studio II

3 credits Spring (Chair Permission for Non-Majors)

This course refines and expands basic black and white photographic skills and stresses underlying principles. It includes archival print processing and toning, use of contrast control filters, lighting technique and theory, copy stand, and matting/presentation techniques.

Assignments are also designed to help students make their own aesthetic choices in the photographic medium. The work of early and contemporary photographic artists will be presented through slide lectures, videos, and discussions.

AR 301 / Drawing Studio III

3 credits Fall (Chair Permission for Non-Majors)

The course is an exploration of advanced drawing problems related to various subject matter, emphasizing technical skills with volume, weight, value, and composition. Students work toward clarifying their personal vision while continuing their experimentation with all drawing media.

AR 303 / Life Drawing III

3 credits Fall (Chair Permission for Non-Majors)

The Figure under Interrogation. This course is an exploration of advanced figure problems, emphasizing technical skills with volume, weight, value, and composition. Students work toward clarifying their personal vision while continuing their experimentation with all drawing media.

AR 321 / Painting Studio III

3 credits Fall (Chair Permission for Non-Majors)

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

AR 322 / Paint IV: Luminosities & Encaustics

3 credits Spring (Chair Permission for Non-Majors)

In each semester of this level of study in the painting area, students rigorously hone their individual skills while developing their creative vision and personal imagery. This is facilitated by the presentation of new materials, methods, and concepts, with attention paid to the

particular needs and interests of students in the class. These courses include a writing component, readings and discussions, and possible visiting artist events. The goal of this level of study is to give students the basis for informed choices regarding methods, materials, and attitudes that facilitate the development of a unique creative vision.

AR 331 / Sculpture Studio III

3 credits Fall (Chair Permission for Non-Majors)

Theater of Objects. In this course, projects focus on contemporary thought and practices while engaging students in the relationships between objects and the concept of the decentralized object. Considerations are given to light, sound, and motion as sculptural elements.

AR 332 / Sculpture IV: Installation Art

3 credits Spring (Chair Permission for Non-Majors)

Spatial Projects. This course investigates objects in relation to site, placement, and location. Installation projects focus on spatial definitions; performative projects focus on figure action in situ.

AR 343 / Modern Art History

3 credits Fall / Spring (Open to Non-Majors)

This course considers art movements from 1850 to 1960, the Romantic period to the end of the modern period, and provides an introduction to critical historical methodologies. The course concentrates on changes in conceptions of art, the work of the artist, and the development of such new media as graphic design and film. Issues considered are challenges to the national academies of art, the role of subjectivity, the concept of an artistic avant-garde, and the notion of social position (gender, race, and class) as a driving force behind artistic production. By investigating primary texts, students will gain an understanding of historical, socio-political, and religious contexts.

AR 346 / Special Topics

1 -3 credits Fall / Spring

(Chair Permission for Non-Majors)

Special Topics in Art.

AR 351 / Print Art Studio III

3 credits Fall (Chair Permission for Non-Majors)

Multiples: Historical Techniques & Contemporary Innovations. This course expands students' knowledge and experience in intaglio and relief. Aluminum plate lithography is also introduced. The aim of this course is to encourage invention both in content and technique. Students explore issues of scale, as well as the concept of the edition and the dissemination of numerous repeatable images.

AR 352 / Print IV: Mixed Media Works

3 credits Spring (Chair Permission for Non-Majors)

This course is a continuing examination by students of the print and mixed media works on paper through their own images. The course will further develop skills in print media and introduce photo and computer techniques expanding the possibilities of your image making process through mixed media. The aim of this course of study is to encourage invention both in content and technique.

AR 361 / Video Studio III

3 credits Fall (Chair Permission for Non-Majors)

In this course, students work collaboratively to explore the basic roles in production: writer, cinematographer, editor, audio, production manager, and gaffer.

AR 362 / Video IV: New Media and Documentary

3 credits Spring (Chair Permission for Non-Majors)

This course will focus on the practice, history and theory of the documentary form, covering early historical developments in direct cinema and cinema verité right through to contemporary video found on YouTube. Each student will conceive, produce, and edit an HD video documentary. The class will include hands-on workshops in lighting, microphone use, voiceover and soundtrack construction, with tutorials in Final Cut Pro, Adobe After Effects, Soundtrack Pro, and DVD Studio Pro.

AR 371 / Photography Studio III

3 credits Fall (Chair Permission for Non-Majors)

This course is a continuing exploration of the techniques, concepts, history, and interpretive strategies of fine art photography. It includes 4x5 view camera operation, fundamentals of the zone system of exposure and development, and alternative techniques. The work of nineteenth century and contemporary photographic artists is presented through slide lectures, videos, books, and discussions. This course also emphasizes the exploration of an individual project based on a central idea.

AR 372 / Photo IV: Lighting / Alt Process

3 credits Spring (Chair Permission for Non-Majors)

This course is a continuing exploration of the techniques, concepts, history, and interpretive strategies of fine art photography. It includes strobe/flash lighting techniques and various alternative processes such as hand-applied emulsions and color toners. The work of twentieth century and contemporary photographic artists is presented through slide lectures, videos, books, and discussions. The course also emphasizes the exploration of an individual project based on a central idea.

AR 396 / Independent Study

1 credit (Closed to Non-Majors)

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

AR 397 / Independent Study

2 credits (Closed to Non-Majors)

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

AR 398 / Independent Study

3 credits (Closed to Non-Majors)

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

AR 399 / Independent Study

4 credits (Closed to Non-Majors)

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

AR 411 / Professional Art Practices

3 credits Fall (Closed to Non-Majors)

This course is a practical guide to some of the fundamental skills needed to operate as a professional artist, such as writing a résumé and artist statement, approaches to gallery/dealer representation, record keeping, licenses, and legal issues. Visiting artists and gallery visits are included.

AR 412 / BFA Seminar

3 credits Spring (Closed to Non-Majors)

This course brings together all senior art students into one forum to generate and develop ideas, to organize and manage, and to implement all aspects of the senior BFA exhibition, Open to AR Seniors / BFA Exhibition participants only.

AR 421 / Paint V: Exploration / Focus

3 credits Fall (Chair Permission for Non-Majors)

Individual Studio Projects in Painting. Advanced painting students will work in their senior studios where they receive regular consultations regarding the progress of their work. This is a course tailored specifically to fit the needs of students. Improvisation and experimentation will be encouraged. Mixed media is welcome, with the permission of the professor. Articles, references, presentations, and demonstrations may be utilized as the need arises. Experi-

mentation is encouraged in support of building a cohesive body of work for the BFA exhibition in the spring semester.

AR 422 / Paint IV: Advanced Body of Work

3 credits Spring (Closed to Non-Majors)

Individual Studio Projects in Painting. Advanced painting students will work in their senior studios where they receive regular consultations regarding the progress of their work. This advanced course focuses on conceptual content, technical experimentation, and individual growth. It emphasizes the development of a personal artistic vision in painting and/or mixed media, as well as the creation of a cohesive body of work for the senior exhibition thesis. This course is the final component to the senior art experience. Prerequisites: AR 321-322

AR 431 / Sculpture V: Time, Space, Media

3 credits Fall (Chair Permission for Non-Majors)

Sculptural Situations. Sculptural projects will focus on concepts developed from contemporary contexts and cultural issues. Readings and discussions will focus on contemporary sculptural dilemmas.

AR 432 / Sculpture VI: Individual Projects

3 credits Spring (Closed to Non-Majors)

Studio work is focused upon developing projects for the thesis year-end exhibit. Group critiques examine the conceptual basis to thesis projects. These projects are also supported through readings, discussions, demonstrations, and field trips. This course is the final component to the senior art experience. Prerequisites: AR 331-332

AR 441 / Contemporary Art History

3 credits Fall (Open to Non-Majors)

This course covers post-modern and contemporary art--1960 to the present day--and provides a continued discussion of critical methodologies. The hallmarks of post-modern and contemporary art are discussed--such as non-traditional media, video, conceptual art, and performance--both as they developed in the post-modern period, and as they manifest themselves today. This course focuses on museum and gallery visits to discuss original objects, and write formal critiques. The aim is to open up new ways of understanding contemporary visual culture.

AR 451 / Print V: Individual Projects

3 credits Fall (Chair Permission for Non-Majors)

Integral Aspects. This course is an examination of the print where students are encouraged to

explore and experiment through their own images using all print media, including mixed media, with the focus on works of art on paper. The aim of this course of study is to expand students' repertoire of visual languages and encourage direct invention in content and the use of the possibilities available in both traditional and contemporary techniques.

AR 452 / Print VI: Senior Projects

3 credits Spring (Closed to Non-Majors)

Time and effort will be devoted to the production of a unique body of work. The work will follow through on your thesis and artist statement.

Formal presentation of the work will be explored and culminate in your BFA exhibit. Class is comprised of individual and class critiques and studio work time.

Prerequisites: AR 351-352

AR 461 / Video V: Multi-Channel Installation

3 credits Fall (Chair Permission for Non-Majors)

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

AR 462 / Video VI: Senior Projects

3 credits Spring (Closed to Non-Majors)

This course is designed for the self-directed advanced video art student with a focus on individual project development. Through the use of the advanced studio facilities, including 3-channel projections, this course emphasizes the development of a personal artistic vision and the creation of a cohesive body of work contributing to the senior exhibition thesis. Class consists of independent work and problem solving, as well as group critiques and discussion. This course is the final component to the senior art experience.
Prerequisites: AR 361-362

AR 471 / Photo V: Individual Projects

3 credits Fall (Chair Permission for Non-Majors)

This course considers the theoretical and practical problems generated by individual student projects. This class will consist of independent work, with individual and group critiques emphasizing problem solving and personal investment, as well as readings and written statements. Work completed can be applied to senior project/exhibit.

AR 472 / Photo VI: Senior Thesis

3 credits Spring (Closed to Non-Majors)

This course will emphasize the development of a personal artistic vision and the creation of a cohesive body of work contributing to the Senior Exhibit and Thesis. Students will continue to advance their technical, (alternative, non-silver processes and mural printing), conceptual, and interpretive skills related to fine art photography. They explore what it means to develop a personal system of working and decision making that stresses a critical awareness, and the ability to recognize directions in their own work and in the work of others. The work of contemporary photographic artists are presented and discussed through slide presentations, videos, assigned readings, gallery visits, and guest artists. This course is the final component to the senior art experience.
Prerequisites: AR 371-372.

AR 496 / Independent Study

1 credit (Closed to Non-Majors)

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.

AR 497 / Independent Study

2 credits (Closed to Non-Majors)

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.

AR 498 / Independent Study

3 credits (Closed to Non-Majors)

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.

AR 499 / Independent Study

4 credits (Closed to Non-Majors)

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.

ART FACULTY

David Ulrich, Department Chair

MFA · Rhode Island School of Design
BFA · Tufts University/School of the Museum of Fine Arts

Jess Van Nostrand, Exhibitions Curator

MA · Richmond University, London
BA · The George Washington University

Judith Allen, Professor

Photography
MFA · Mills College
BA · Oberlin College

Bonnie Biggs, Professor

Drawing, Sculpture
MFA · Massachusetts College of Art
BFA · Virginia Commonwealth University

Gayle Clemans, Adjunct Instructor

Art History
PhC · University of Washington
MA · University of Washington
BA · University of California

Robert Campbell, Professor

New Media, Video Art
MFA · California Institute of the Arts
BFA · California Institute of the Arts

Elizabeth Darrow, Assistant Professor

Art History
PhD · University of Washington
MA · University of Washington

Linda Davidson, Adjunct Instructor

Drawing
BFA · Rhode Island School of Design

Julie Gaskill, Adjunct Assistant Professor

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

Claudia Hollander-Lucas, Professor

Drawing, Painting
MFA · University of Colorado at Boulder
BFA · Massachusetts College of Art

Tamara Moats, Adjunct Instructor

Art History
MFA · Claremont Graduate School
BA · University of Puget Sound

David Nechak, Professor

Sculpture
MFA · University of Oregon
BFA · University of Oregon

Barbara Noah, Professor

Painting
MFA · Pratt Institute
BA · Mills College

Bridget Nowlin, Adjunct Instructor

Art History
MA · University of Washington
BA · University of Nevada, Reno

Heather Dew Oaksen, Professor

Professional Art Practices, Video Art
MA · University of Oregon
BA · University of California at Berkeley

John Overton, Professor

Professional Art Practices, Print Arts
BFA · Cornish College of the Arts

Kathleen Rabel, Professor

Print Arts
MFA · University of Washington
BA · University of Washington

Kristen Ramirez, Adjunct Instructor

Foundations
MFA · University of Washington
MA · San Francisco State University
BA · University of California

Ruth Tomlinson, Associate Professor

Foundations, Sculpture
MFA · University of Washington
BA · The Evergreen State University

Preston Wadley, Professor

Drawing, Photography
MFA · University of Washington
BFA · Otis College of Art and Design

department of dance

The Dance Department recommends that you plan your program of study around the following sequence. A dash indicates a recommendation that the course not be taken that semester.

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

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

Dance	91
Humanities & Sciences	30
Arts Elective (outside the major)	6
Total Credits for a BFA Degree in Dance	127

First Year	Fall	Spring
Ballet	3	3
Modern Dance	3	3
DA 115 – 116 Movement Foundations	1	1
DA 150 Creative Foundations	1	–
DA 152 Composition / Improvisation	–	2
DA 131 Lighting Design for Dance <i>or</i> DA 132 Technical Production for Dance*	2	–
DA Technique Electives <i>or</i> Performance	–	1
H&S Integrated Studies	6	6
Total Credits	16	16

Second Year	Fall	Spring
Ballet	3	3
Modern Dance	3	3
DA 133 Rhythmic Fundamentals	2	–
DA 134 Listening to Music	–	2
DA 219 – 220 Kinesiology	3	2
DA 251 Choreography 1	2	–
DA 252 Movement Analysis	–	2
DA Technique Electives <i>and/or</i> Performance	–	1
H&S Course Work	3	3
Total Credits	16	16

Third Year	Fall	Spring
Ballet	3	3
Modern Dance	3	3
DA 205 – 206 Dance History	3	3
DA 351 Choreography 2	2	–
Advanced Dance Studies <i>or</i> H&S †	–	3
DA Technique Electives <i>and/or</i> Performance	2	2
Arts Electives	2	2
Total Credits	15	16

Fourth Year	Fall	Spring
Ballet <i>or</i> Modern	3	3
DA 435-436 Contemporary Issues in Dance	2	2
DA 467 Senior Project	–	3
DA 481 Teaching Methods	2	–
Advanced Dance Studies <i>or</i> H&S †	3	–
Dance Electives	2	2
DA Technique Electives <i>and/or</i> Performance	1	1
H&S Course Work	3	3
Art Electives	–	2
Total Credits	16	16

* Either DA 131 Lighting Design for Dance or DA 132 Technical Production for Dance fulfill the requirement for 2 credits of dance production. Students may take both courses, applying the additional 2 credits either to Dance Electives or Arts Electives (if taken as PP 131.)

† Advanced Dance Studies: DA 352 Choreography 3, DA 482 Teaching Creative Movement, or an additional semester of Ballet or Modern Technique.

COURSE DESCRIPTIONS

DA 101 / Ballet

3 credits Fall

(Audition Required for Non-Majors)

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

DA 102 / Ballet: Elementary

3 credits Spring

(Audition Required for Non-Majors)

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

DA 104 / Ballet: Beginning for Non-Majors

2 credits (Open to Non-Majors)

Introduction to ballet technique for non-dance majors. Students learn the basic ballet vocabulary, sound postural alignment, and coordination.

DA 111 / Modern Dance

3 credits Fall

(Audition Required for Non-Majors)

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

DA 112 / Modern Dance

3 credits Spring

(Audition Required for Non-Majors)

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

DA 114 / Modern Dance:

Beginning/Non-Majors

2 credits

Beginning modern dance technique for non-dance majors, emphasizing alignment, postural support and movement through space.

DA 115 / Movement Foundations

1 credit Fall (Closed to Non-Majors)

Experiential anatomy, conditioning techniques, and the Feldenkrais Method are integrated to create a foundation of conceptual understanding and physical awareness that enhances students' work in technique courses. The courses focus on dynamic stabilization and mobility as technical and artistic goals.

DA 116 / Movement Foundations

1 credit Spring (Closed to Non-Majors)

Experiential anatomy, conditioning techniques, and the Feldenkrais Method are integrated to create a foundation of conceptual understanding and physical awareness that enhances students' work in technique courses. The courses focus on dynamic stabilization and mobility as technical and artistic goals.

DA 125 / Jazz Dance: Beginning/Non-Majors

2 credits (Open to Non-Majors)

Introduction to jazz dance technique for non-dance majors. Students learn basic jazz dance vocabulary, strength, and coordination.

DA 126 / Hip Hop Dance

2 credits (Open to Non-Majors)

Introduction to the Hip Hop dance technique, emphasizing movement vocabulary, rhythm, and qualitative accuracy. Previous dance experience required.

DA 128 / African Dance: Beginning

2 credits Spring (Open to Non-Majors)

Introduction to African Dance, focusing on the traditional roots of dance and drum to understand the language of movement and rhythms. Open to all majors.

DA 131 / Lighting Design for Dance

2 credits Fall (Chair Permission for Non-Majors)

Students learn the basic concepts and practices of dance lighting design and dance technical production. Class projects include designing lights for the New Moves Concert

and designing a repertory dance plot. Students also serve as crew members for one department production.

DA 132 / Technical Production for Dance

2 credits Spring

(Chair Permission for Non-Majors)

Students learn the basic concepts and practices of dance lighting design and dance technical production. Students participate in a variety of crew positions for department productions, developing the broad technical skills required for planning and executing the technical needs of a dance production. Open to Non-majors with instructor's permission.

DA 133 / Rhythmic Fundamentals

2 credits Fall (Closed to Non-Majors)

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

DA 134 / Listening to Music

2 credits Spring

(Chair Permission for Non-Majors)

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

DA 150 / Creative Foundations

1 credit Fall (Chair Permission for Non-Majors)

This course introduces students to choreography and improvisation, creating a foundation of conceptual understanding and experience that facilitates deeper work in the creative process curriculum.

DA 152 / Composition/Improvisation

2 credits Spring

(Chair Permission for Non-Majors)

This course introduces and develops improvisation as a process for exploring creative impulses and creating new movement material. Students learn to create seed phrases and are introduced to choreographic crafting devices. Prerequisite: DA 150

DA 200 / The Art of Yoga

2 credits Fall / Spring (Open to Non-Majors)

The class provides centering, breathing, and relaxation techniques. Check Theater description.

DA 201 / Ballet

3 credits Fall

(Audition Required for Non-Majors)

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

DA 202 / Ballet: Intermediate

3 credits Spring

(Audition Required for Non-Majors)

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

DA 205 / Dance History

3 credits Fall (Open to Non-Majors)

A survey of the history of Western theatrical dance that provides an aesthetic context for contemporary work and a basis for critical analysis of dance as an art form. Students expand their perspectives and develop an appreciation of their dance heritage.

DA 206 / Dance History

3 credits Spring (Open to Non-Majors)

A survey of the history of Western theatrical dance that provides an aesthetic context for contemporary work and a basis for critical analysis of dance as an art form. Students expand their perspectives and develop an appreciation of their dance heritage.

DA 207 / Pointe Technique

1 credit Fall (Closed to Non-Majors)

Beginning intermediate pointe work for the female dancer with emphasis on stability through correct alignment, strength, control and accuracy.

Minimum two years of prior pointe training required.

DA 208 / Pointe Technique

1 credit Spring (Closed to Non-Majors)

Beginning intermediate pointe work for the female dancer with emphasis on stability through correct alignment, strength, control and accuracy.

Minimum two years of prior pointe training required. Open to Dance Majors only.

DA 211 / Modern Dance

3 credits Fall

(Audition Required for Non-Majors)

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

DA 212 / Modern Dance

3 credits Spring

(Audition Required for Non-Majors)

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

DA 219 / Kinesiology

3 credits Fall (Open to Non-Majors)

Musculoskeletal anatomy and physiology of movement, emphasizing application to dance technique. The courses emphasize performance enhancement and injury prevention, providing students with tools for self-care and professional longevity. Open to all majors.

DA 220 / Kinesiology

2 credits Spring (Closed to Non-Majors)

Musculoskeletal anatomy and physiology of movement, emphasizing application to dance technique. The courses emphasize performance enhancement and injury prevention, providing students with tools for self-care and professional longevity.

DA 221 / Repertory

1 credit (Closed to Non-Majors)

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 224 / Tap: Introduction

1 credit (Open to Non-Majors)

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

DA 225 / Jazz Dance: Intermediate

1 credit (Closed to Non-Majors)

Intermediate level of Jazz Dance technique, emphasizing jazz vocabulary and style, rhythmic and dynamic phrasing.

DA 227 / Special Techniques

1 credit Fall / Spring

(Chair Permission for Non-Majors)

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 251 / Choreography I

2 credits Fall (Chair Permission for Non-Majors)

Continued exploration of choreographic processes. Focus on use of seed phrases to create solo material, introduction of musically derived choreographic forms, and work with compositional elements of space, time, and energy. Prerequisite: DA 152

DA 252 / Movement Analysis

2 credits Spring (Open to Non-Majors)

Study of Laban Movement Analysis to describe and explore dynamics, focus, spatial awareness, intention, and style. Prerequisite: DA 251

DA 300 / Yoga II

2 credits Fall / Spring (Open to Non-Majors)

This class will build upon the foundations learned and acquired in DA/TH 200 Yoga. The class will integrate a more intense level of asana and vinyasa (flow yoga) at the same time it will encourage each student to practice at a level that serves their well-being. There will be a book and in-class discussions as part of the practice. Prerequisite: DA/TH 200 or instructor's permission. Check Theater description

DA 301 / Ballet

3 credits Fall

(Audition Required for Non-Majors)

All ballet courses focus on anatomically sound technique, with respect for individual physical limitations. Courses emphasize knowledge of the classical vocabulary, sound alignment, deep muscular core support, and efficient movement

mechanics, as well as movement quality and expressive phrasing. Class assignment is based on previous experience and progress.

DA 302 / Ballet

3 credits Spring

(Audition Required for Non-Majors)

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

DA 305 / Modern Partnering Technique

1 credit Spring (Closed to Non-Majors)

Contemporary partnering techniques of lifting and receiving weight are explored through contact improvisation and other approaches. Prerequisite: Intermediate-level ballet and/or modern technique.

DA 306 / Ballet Partnering Technique

1 credit Fall (Closed to Non-Majors)

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

DA 307 / Pointe Technique

1 credit Fall (Closed to Non-Majors)

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

DA 308 / Pointe Technique

1 credit Spring (Closed to Non-Majors)

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

DA 309 / Male Technique

1 credit Fall (Closed to Non-Majors)

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

DA 310 / Male Technique

1 credit Spring (Closed to Non-Majors)

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

DA 311 / Modern Dance

3 credits Fall

(Audition Required for Non-Majors)

All modern courses focus on anatomically sound technique, with respect for individual physical limitations. Courses emphasize sound

alignment, deep muscular core support, efficient movement mechanics, and use of weight, as well as qualitative and expressive phrasing. Class assignment is based on previous experience and progress.

DA 312 / Modern Dance

3 credits Spring

(Audition Required for Non-Majors)

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

DA 321 / Spanish Dance

1 credit (Closed to Non-Majors)

Concentrated study of Spanish dances.

DA 325 / Jazz Dance: Advanced

1 credit (Closed to Non-Majors)

Advanced level of jazz dance technique, emphasizing jazz vocabulary and style, rhythmic and dynamic phrasing. Prerequisite: Advanced level in ballet and/or modern.

DA 351 / Choreography 2

2 credits Fall (Chair Permission for Non-Majors)

Continued exploration and extension of the creative impulse oriented toward phrase work and improvisation as a tool for creating group dances. Prerequisite: DA 252

DA 352 / Choreography 3

3 credits Spring (Closed to Non-Majors)

Continued development of choreographic craft. Emphasis on creating fully developed group pieces with more sophisticated use of choreographic elements and forms. Rehearsal time outside of class hours is required. Fulfills Advanced Dance Studies requirement. Prerequisite: DA 351

DA 361 / Cornish Dance Theater

1 credit Fall (Closed to Non-Majors)

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

DA 362 / Cornish Dance Theater

1 credit Spring (Closed to Non-Majors)

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

DA 363 / Cornish Dance Theater

2 credits Fall (Closed to Non-Majors)

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

DA 364 / Cornish Dance Theater

2 credits Spring (Closed to Non-Majors)

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

DA 365 / Cornish Dance Theater

3 credits Fall (Closed to Non-Majors)

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

DA 366 / Cornish Dance Theater

3 credits Spring (Closed to Non-Majors)

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

DA 393 / Choreography / Performance: New Moves

1 credit Spring (Closed to Non-Majors)

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

DA 394 / Rehearsal / Performance Sr. Projects

1 – 2 credits Spring (Closed to Non-Majors)

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

DA 396 / Independent Study

1 credit (Closed to Non-Majors)

Focuses on a special project of the student's choice and design that is unavailable within the regular curriculum.

Prerequisites: junior standing and permission from Department Chair.

DA 397 / Independent Study

2 credits (Closed to Non-Majors)

Focuses on a special project of the student's choice and design that is unavailable within the regular curriculum.

Prerequisites: junior standing and permission from Department Chair.

DA 398 / Independent Study

3 credits (Closed to Non-Majors)

Focuses on a special project of the student's choice and design that is unavailable within the regular curriculum.

Prerequisites: junior standing and permission from Department Chair.

DA 399 / Independent Study

4 credits (Closed to Non-Majors)

Focuses on a special project of the student's choice and design that is unavailable within the regular curriculum.

Prerequisites: junior standing and permission from Department Chair.

DA 401 / Ballet

3 credits Fall

(Audition Required for Non-Majors)

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

DA 402 / Ballet

3 credits Spring

(Audition Required for Non-Majors)

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

DA 411 / Modern Dance

3 credits Fall

(Audition Required for Non-Majors)

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

DA 412 / Modern Dance

3 credits Spring

(Audition Required for Non-Majors)

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

DA 435 / Contemporary Issues in Dance

2 credits Fall (Closed to Non-Majors)

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

DA 436 / Contemporary Issues in Dance

2 credits Spring (Closed to Non-Majors)

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

DA 467 / Senior Project

3 credits Fall / Spring (Closed to Non-Majors)

Advanced independent work in choreography, performance, production, teaching, aesthetic foundations, or other areas related to dance that culminates in a performance or significant project.

DA 469 / Dance Internship

1 – 3 credits Fall / Spring

(Closed to Non-Majors)

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

DA 481 / Teaching Methods

2 credits Fall / Spring (Closed to Non-Majors)

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 (Closed to Non-Majors)

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

DA 496 / Independent Study

1 credit (Closed to Non-Majors)

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.

DA 497 / Independent Study

2 credits (Closed to Non-Majors)

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.

DA 498 / Independent Study

3 credits (Closed to Non-Majors)

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.

DA 499 / Independent Study

4 credits (Closed to Non-Majors)

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.

DANCE FACULTY

Kathryn “Kitty” Daniels, *Department Chair*

Ballet, Contemporary Issues in Dance

MA · Lesley College

BA · Goddard College

Amma Anang, *Adjunct Instructor*

African Dance

MFA · Mills College

BA · California State University at Chico

Byron Au Yong, *Adjunct Instructor*

Rhythmic Fundamentals, Listening to Music

MFA · Tisch School of the Arts, NYU

MA · UCLA

BA/BM · University of Washington

Steve Casteel, *Visiting Faculty*

Ballet, Men's Technique, Ballet Partnering

BFA · Cornish College of the Arts

MFA · University of Arizona

Houston Ballet

Carla Corrado, *Adjunct Instructor;*

Physical Therapist

Conditioning, Kinesiology,

Movement Foundations

BSPT · University of Washington

BA · University of Rochester

Daniel Cruz, *Adjunct Instructor*

Hip Hop

Cruz Control Dance Company

Christina McNeil, *Adjunct Instructor*

Jazz

BFA · Cornish College of the Arts

Meg Fox, *Adjunct Instructor*

Lighting Design and Technical Production

MTS · Seattle University

BA · The Evergreen State College

Patricia Hon, *Professor*

Ballet, Modern, Pointe

Rosella Hightower's Centre de Danse

Classique, France

Joffrey School

Martha Graham School of

Contemporary Dance

Vivian Little, *Adjunct Instructor*

Ballet

Pacific Northwest Ballet

San Francisco Ballet

Tonya Lockyer, *Adjunct Instructor*

Movement Analysis

BA · University of Washington

Certified Movement Analyst · Laban/Bartenieff

Institute for Movement Studies

Tim Lynch, *Adjunct Instructor*

Ballet

BFA · Cornish College of the Arts

Pacific Northwest Ballet

Wade Madsen, *Professor*

Choreography, Modern Dance

BA · University of New Mexico

Lodi McClellan, *Professor*

Ballet, Teaching Methods

MFA · University of Washington

BA · Mount Holyoke College

Kathi McCormick, *Adjunct Instructor*

Pointe

Nevada Dance Theater, Joffrey Ballet

Michele Miller, *Associate Professor*

Modern Dance, Modern Partnering,

Teaching Methods

BA · Point Park College

Becci Parsons, *Adjunct Instructor*

Feldenkrais Method, Movement Foundations

BA · University of Washington

Feldenkrais Guild Certification

Alia Swersky, *Adjunct Instructor*

Creative Foundations,

Composition/Improvisation

BFA · Cornish College of the Arts

Deborah Wolf, *Professor*

Modern Dance, Choreography

BA · State University of New York/Brockport

department of design

There are three concentration-specific model programs in the Design Department; one each for Interior Design, Visual Communication Design, and Motion Design. We recommend that you plan your program of study around one of the following sequences. A dash indicates a recommendation that the course not be taken that semester.

INTERIOR DESIGN

Design Credits	86
H&S Credits	30
Arts Elective (outside the major)	6
Total Credits for a BFA Degree in Interior Design	122

First Year – Foundation	Fall	Spring
DE 101 Design Fundamentals I	3	–
DE 102 Design Fundamentals II	–	3
DE 121 Drawing I	3	–
DE 122 Drawing II	–	3
DE 150 Color Theory	–	2
DE 171 Digital Darkroom I	2	–
DE 173 Digital Drawing I	2	–
DE 176 Digital Publishing <i>or</i> DE 178 Digital 3D Visualization I	–	2
H&S Integrated Studies	6	6
Total Credits	16	16

Second Year	Fall	Spring
DE 205 Studio I Conceptual Space	3	–
DE 206 Studio II Interior Concepts	–	3
DE 207 Design Fabrication	3	–
DE 209 Materials & Sources	–	3
DE 217 Digital 2D/3D Representation	3	–
DE 237 Art History I	3	–
DE 238 Art History II	–	3
DE 252 Lighting Design	–	2
DE 253 Graphic Representation I	2	–
DE 254 Space Illustration	–	2
Digital <i>or</i> Technique Option	2	2
Total Credits	16	15

Third Year	Fall	Spring
DE 305 Interior Studio III	3	–
DE 306 Interior Studio IV	–	3
DE 337 History of Design	3	–
DE 355 Construction Technology	3	–
DE 356 Construction Documents	–	3
Studio Option	–	3
H&S Course Work	3	3
H&S Course Work	–	3
Arts Elective	3	–
Total Credits	15	15

Fourth Year	Fall	Spring
DE 407 Design for Complex Systems	3	–
DE 410 Senior Studio	–	3
DE 433 Professional Practices	3	–
DE 436 History of Interior Design	3	–
DE 444 BFA Seminar	–	3
DE 478 Digital 3D Modeling	2	–
H&S Course Work	3	3
H&S Course Work	–	3
Arts Elective	–	3
Total Credits	14	15

VISUAL COMMUNICATION DESIGN

Design Credits	85
H&S Credits	30
Arts Elective (outside the major)	6
Total Credits for a BFA Degree in Visual Communication Design	121

First Year – Foundation	Fall	Spring
DE 101 Design Fundamentals I	3	–
DE 102 Design Fundamentals II	–	3
DE 121 Drawing I	3	–
DE 122 Drawing II	–	3
DE 150 Color Theory	–	2
DE 171 Digital Darkroom I	2	–
DE 173 Digital Drawing I	2	–
DE 176 Digital Publishing <i>or</i> DE 178 Digital 3D Visualization I	–	2
H&S Integrated Studies	6	6
Total Credits	16	16

Second Year	Fall	Spring
DE 201 Visual Communication	3	–
DE 202 Systems Communication	–	3
DE 221 Drawing III	3	–
DE 237 Art History I	3	–
DE 238 Art History II	–	3
DE 261 Typography I	3	–
DE 262 Typography II	–	3
Studio Option	–	3
Digital <i>or</i> Technique Option	2	2
Digital <i>or</i> Technique Option	2	2
Total Credits	16	16

MOTION DESIGN

Design Credits	85
H&S Credits	30
Arts Elective (outside the major)	6
Total Credits for a BFA Degree in Motion Design	121

First Year – Foundation	Fall	Spring
DE 101 Design Fundamentals I	3	–
DE 102 Design Fundamentals II	–	3
DE 121 Drawing I	3	–
DE 122 Drawing II	–	3
DE 150 Color Theory	–	2
DE 171 Digital Darkroom I	2	–
DE 173 Digital Drawing I	2	–
DE 176 Digital Publishing <i>or</i> DE 178 Digital 3D Visualization I	–	2
H&S Integrated Studies	6	6
Total Credits	16	16

Second Year	Fall	Spring
DE 201 Visual Communication	3	–
DE 204 Sequential Communication	–	3
DE 225 Drawing for Motion	3	–
DE 237 Art History I	3	–
DE 238 Art History II	–	3
DE 261 Typography I	3	–
DE 262 Typography II	–	3
Studio Option	–	3
Digital <i>or</i> Technique Option	2	2
Digital <i>or</i> Technique Option	2	2
Total Credits	16	16

Third Year	Fall	Spring
Studio Option	3	3
Studio Option	3	3
DE 337 History of Design	3	–
H&S Course Work	3	3
H&S Course Work	–	3
Arts Elective	3	3
Total Credits	15	15

Fourth Year	Fall	Spring
DE 407 Design for Complex Systems	3	–
DE 412 Senior Studio	–	3
DE 434 Professional Practice	3	–
DE 438 History of Motion Design	3	–
DE 444 BFA Seminar	–	3
Studio Option	–	3
H&S Course Work	3	3
H&S Course Work	3	–
Total Credits	15	12

COURSE DESCRIPTIONS

DE 101 / Design Fundamentals I

3 credits Fall (Chair Permission for Non-Majors)

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

DE 102 / Design Fundamentals II

3 credits Spring

(Chair Permission for Non-Majors)

Students continue an exploration of the principles of visual literacy that were introduced in Design Fundamentals I. Students systematically investigate 3D and 4D visual language foundations. The studio experiments are conceptual and abstract in nature and are shaped through a process of increasing critical, analytical, and perceptual skills. Prerequisite: DE 101

DE 121 / Drawing I

3 credits Fall (Chair Permission for Non-Majors)

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

DE 122 / Drawing II

3 credits Spring

(Chair Permission for Non-Majors)

Students continue to translate line, shape, and value as it relates to the two-dimensional surface and expand on black and white media to include color. Students draw from observation and extend that knowledge to include manipulating subject matter by simplifying and abstracting objects. Students break down still life to basic forms and describe it through planes and geometric structure, as well as building up forms to create invented drawings. When looking at surface value, students study how different textures and patterns affect the value. Students study perspective more in-depth, including three-point perspective, perspective of cast shadows, and foreshortening. Prerequisite: DE 121

DE 150 / Color Theory

2 credits Spring

(Chair Permission for Non-Majors)

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

DE 171 / Digital Darkroom I

2 credits Fall (Chair Permission for Non-Majors)

Through lectures, demonstrations, and hands on projects, students learn the basics of digital image manipulation using Adobe Photoshop. Students create digital paintings from scratch and manipulate and enhance photos to achieve any effect. Skills include layering, masks, filters, painting, color correction, printing, and retouching.

DE 173 / Digital Drawing I

2 credits Fall (Chair Permission for Non-Majors)

Through lectures, demonstrations, and hands on projects, students learn the basics of digital drawing using Adobe Illustrator. Students explore concepts such as vectors, shapes, line, text, layout, color calibration, and printing. Projects introduce the integration of graphics and photos for a wide range of industry applications.

DE 176 / Digital Publishing I

2 credits Spring

(Chair Permission for Non-Majors)

Through lectures, demonstrations, and hands on projects, students learn the essentials of page layout using Adobe InDesign. Students create multi-page publications combining type with images created in Adobe Photoshop and Illustrator. Projects introduce layering of content, typography, composition, and output.

DE 178 / Digital 3D Visualization I

2 credits Spring

(Chair Permission for Non-Majors)

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

DE 201 / Visual Communication

3 credits Fall (Chair Permission for Non-Majors)

This studio course focuses on refining the student's ability to understand and utilize visual language. The theory of semiotics provides a framework for image analysis and visual

experimentation. Projects emphasize research, analysis, critical thinking, and concept development. Prerequisite: DE 102

DE 202 / Systems Communication

3 credits Spring

(Chair Permission for Non-Majors)

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

DE 204 / Sequential Communication

3 credits Spring

(Chair Permission for Non-Majors)

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

DE 205 / Int. Studio I: Conceptual Space

3 credits Fall (Closed to Non-Majors)

This studio course introduces students to the language of the built environment and its spatial and formal elements. Students analyze and explore the dual nature of space as both functional and expressive, and investigate how the built environment communicates both statically and dynamically over time. Design exercises evolve from the exploration of the expressive potential of the more abstract elements of the built environment to their sequential ordering and composition into forms and spaces. Prerequisite: DE 102

DE 206 / Int. Studio II: Interior Concepts

3 credits Spring

(Chair Permission for Non-Majors)

This studio course focuses on human dimension and activity, and the psychological and social implications of space, form, and color. Projects introduce the interior design concepts of anthropometrics, proxemics, universal design, and design psychology. Students integrate the design vocabulary and

explorations from DE205 with these new concepts in the development of space. Prerequisite: DE 205

DE 207 / Design Fabrication

3 credits Fall (Chair Permission for Non-Majors)

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

DE 209 / Materials & Sources

3 credits Spring

(Chair Permission for Non-Majors)

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

DE 217 / Digital 2D/3D Representation

3 credits Fall (Chair Permission for Non-Majors)

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

DE 221 / Drawing III

3 credits Fall (Chair Permission for Non-Majors)

Students focus on visually communicating ideas through drawing, both abstractly and from direct observation, while experimenting with media and techniques. Assignments combine technique and concept to encourage students' problem-solving abilities. Projects stress perspective and compositional concerns in black, white, and color media. Students' concepts dictate the selection of media, technique, composition, and format. Students use the computer as a drawing tool and integrate digital drawing throughout the semester. Prerequisite: DE 122

DE 225 / Drawing For Motion

3 credits Fall (Chair Permission for Non-Majors)

Students experiment with drawing to imply motion. The assignments integrate technique and concept to develop students' problem-solving abilities in the realm of drawing with the added dimension of time. Students explore expressive and technical approaches to a range of narrative drawing, animated gesture drawing, and drawing for storyboards. Prerequisite: DE 122

DE 234 / Special Topics in Film History

3 credits Fall / Spring (Open to Non-Majors)

Course investigates the historical development of film with emphasis on the aesthetic, social, economic, and institutional forces that affect film production and reception. Students practice interpretive models based on disciplinary approaches from cinema studies, history, and cultural studies. Topics may include American genre cinema, pre-Code Hollywood, the French New Wave, films of the sixties, films of the seventies, gay and lesbian film. Course may be repeated as topics change.

NOTE: This course will satisfy Arts Elective requirements or H&S Elective requirements. Cross-listed with TH 264.

DE 237 / Visual Art History I

3 credits Fall (Open to Non-Majors)

This course introduces students to an overview of image-making and architectural construction from early history to 1600. The focus is primarily on objects and structures made in the lands around the Mediterranean Sea and northern Europe. Students study these items in relationship to the Western art tradition. Students gain an appreciation of the aesthetic values of these cultures and an understanding of the historical, socio-political, religious, scientific, and other contexts for the creation of art and architecture.

DE 238 / Visual Art History II

3 credits Spring (Open to Non-Majors)

This course introduces students to a survey of art from the Renaissance to the early twentieth century. Students study the stylistic development of painting, sculpture, architecture, and photography within the context of changing political, religious, intellectual, and cultural environments. The course uses textbook illustrations, slides, videos, and art museums to examine the art of various time periods. Class lectures and discussion augment the text and other readings. This course satisfies history in the major for art or design.

DE 241 / Figure Drawing

2 credits Fall / Spring

(Chair Permission for Non-Majors)

Students expand their drawing skills with an intense focus on the figure. Emphasis is on gesture, proportion, foreshortening, value, and line. Students experiment with a variety of dry and wet media. Ongoing homework and sketchbook assignments inform class work. Prerequisite: DE122.

DE 245 / Book Design I

2 credits Fall / Spring (Open to Non-Majors)

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

DE 252 / Lighting Design

2 credits Spring

(Chair Permission for Non-Majors)

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

DE 253 / Graphic Representation I

2 credits Fall (Chair Permission for Non-Majors)

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

DE 254 / Space Illustration

2 credits Spring

(Chair Permission for Non-Majors)

This course emphasizes the conventions of architectural representation and the development of fluency with expressive freehand drawing. Projects incorporate the use of color and its effective application to specific interior conditions. All projects reinforce the process of information gathering, ideation, 2D visualization of

perspectival interior space and execution with appropriate material selection for presentations. Prerequisite: DE 253

DE 257 / Watercolor Illustration

2 credits Spring (Open to Non-Majors)

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

DE 259 / Oil from the Figure

2 credits Fall / Spring (Open to Non-Majors)

Students focus on observational oil painting from the model, including upper torso to full figure portraits. Typical poses will last multiple periods. The technique is working freely and directly with paint to create areas of color, thinking directly with paint rather than working within line drawings. Open to all majors.

DE 261 / Typography I

3 credits Fall (Chair Permission for Non-Majors)

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

DE 262 / Typography II

3 credits Spring

(Chair Permission for Non-Majors)

This course emphasizes type as a communicative and aesthetic tool, and explores legibility and meaning through composition. Historical studies continue with an emphasis on late twentieth century designers/typographers. Students explore concepts through the development of individual interpretations. With advanced exercises, such as working with grids and self-authoring copy, students develop further typographic fluency. Prerequisite: DE 261

DE 264 / Introduction to Comics

2 credits Fall / Spring

(Chair Permission for Non-Majors)

This beginning comics class covers the basics of creating comic art, including full-page comics, short strips, and gag cartoons (single panel comics). This will be primarily a studio class, focusing on drawing and design, storytelling, and choreographing narratives. By the end of

the term, students will have written, drawn, and fully rendered their own comics of various lengths, including assembling a mini-comic. Open to all majors.

DE 266 / Narrative Photography

2 credits Fall (Open to Non-Majors)

Students create photography, both still and sequential to support narratives. Students explore contemporary and historical use of narrative photography while learning the art of visual storytelling. Through studio projects, students learn basic photographic skills. Open to all majors.

DE 271 / Interactive Publishing I

2 credits Fall (Chair Permission for Non-Majors)

Through lectures, demonstrations, and hands on projects, students learn the basics of interactive publishing. Using Macromedia Dreamweaver, students create their own website and learn the basics of interactive design including HTML, CSS, tables, and other industry web standards. Prerequisite: DE 171

DE 272 / Interactive Publishing II

2 credits Spring

(Chair Permission for Non-Majors)

This course introduces students to concepts and design approaches associated with designing for the Internet. Special attention is paid to the transition from print design to web design. Through lectures, demonstrations, and hands on projects, students examine issues of usability, information architecture, audience expectations, and design integrity specifically related to the web. Prerequisite: DE 271

DE 273 / Advanced Digital Imaging

2 credits Fall (Chair Permission for Non-Majors)

Through lectures, demonstrations, and hands on projects, students refine and expand their skills in creating and manipulating digital images using Adobe Photoshop and Illustrator. Students create digital illustrations from scratch, seamlessly combine photos, and create abstract visual effects. Skills include sophisticated masking, advanced filters, precise color and lighting adjustments, and controlling output. Prerequisite: DE 171 and 173

DE 276 / Digital Publishing II

2 credits Fall / Spring

(Chair Permission for Non-Majors)

Through lectures, demonstrations, and hands on projects, students refine and expand their

knowledge of page layout using Adobe InDesign. Students create multi-page publications using advanced typographic and image features, interactivity, and precise color control. Skills include the generation of complex structural systems for publication design. Prerequisite: DE 176

DE 278 / Digital 3D Animation I

2 credits Fall (Chair Permission for Non-Majors)

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

DE 280 / Digital 3D Animation II

2 credits Spring

(Chair Permission for Non-Majors)

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

DE 283 / Motion Design Production / Editing

2 credits Fall (Chair Permission for Non-Majors)

This course introduces students to several production and editing techniques utilized in Motion Design. Through tutorials, in-class demonstrations, and assignments, students explore several analog approaches to production; such as stop motion/cell animation, scale set design and chroma keying. In addition, students will also be introduced to basic skills such as video importing, editing, transitions and filters using Final Cut Pro. Prerequisite: DE 171

DE 284 / Interactive Motion

3 credits (Chair Permission for Non-Majors)

This course introduces students to interactivity geared toward websites and interactive applications such as simple games or portfolios. Students learn to use Macromedia’s Flash software to create graphics, buttons, movie clips, as well as targeting, controlling multiple timelines, basic animation and basic action scripting. Prerequisite: DE 171 or perm

DE 285 / Digital Motion Effects

2 credits Fall (Chair Permission for Non-Majors)

This course introduces students to the creation of visual motion effects using Adobe Aftereffects. Through lectures, demonstrations, and hands on projects, students learn the basics of creating graphics in motion. Prerequisite: DE 171

DE 305 / Interior Studio III

3 credits Fall (Closed to Non-Majors)

Focused on small-scale buildings with varying degrees of contextual complexity, this studio emphasizes the understanding of design as an analytical process that extends from programmatic analysis to formal development of design ideas, to their translation into functional environments that house specific cultural rituals and belief systems. Assignments emphasize the understanding and expressive use of materials and structure in conjunction with environmental and aesthetic considerations. Prerequisite: DE 206

DE 306 / Interior Studio IV

3 credits Spring (Closed to Non-Majors)

Focused on medium-scale buildings with varying degrees of contextual complexity, this studio emphasizes the understanding of design as an analytical process that extends from programmatic analysis to formal development of design ideas, to their translation into functional environments that house specific organizational structures. Assignments emphasize the understanding and expressive use of materials and structure in conjunction with environmental and aesthetic considerations. Prerequisite: DE 305

DE 307 / Illustration in the Market

3 credits Fall (Chair Permission for Non-Majors)

In today’s diverse consumer market, illustration exists through many forms of expression breaking with traditional roles of the illustrator. The role and definition of the practice of illustration has expanded to new hybrids of creative activity. Through a variety of projects, students will explore the translation, production

and distribution of their visual ideas. Through the integration of type and image, students gain an opportunity to discover new possibilities for illustrated visual expression. Prerequisite: DE 202 or 204 -priority given to Visual Communication Juniors

DE 308 / Product & Packaging

3 credits Spring

(Chair Permission for Non-Majors)

The objective of this class is to familiarize the student with the influence and impact of design in our global marketplace and social community. Students focus on creating packaging identity with a “global design consciousness” that is environmentally responsive and user-friendly in its attempt to improve our general livelihood. Students examine the question of how cultural identity and influences can, or should, contribute to product identity, function and social development in the product marketplace. Through in-depth research and strategy development, student explore content, materials, and product lifecycle, to develop design solutions that enhance the marketplace. Prerequisite: DE 202 or 204 -Priority given to Visual Communication Juniors

DE 309 / Environmental Design

3 credits Fall (Chair Permission for Non-Majors)

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

DE 310 / Dynamic Information Design

3 credits Spring

(Chair Permission for Non-Majors)

Effective information design is essential with the increasing amount of critical data that has the potential to influence decision making. Designers play a critical role as visual translators in clarifying complex data, organizing information

and processes, and developing aesthetic systems. Students analyze the relationships of information and visual interpretation applied to local and international topics. Effective communication of complex information is the goal.

DE 311 / Visual Narrative for Design

3 credits Fall (Chair Permission for Non-Majors)

With a focus on visual storytelling, this production geared course allows students to utilize learned motion design skills, while continuing to develop print, process, workflow and conceptual approaches to project design. Through a series of film screenings, students continue to practice analytical skills, with the use of deconstruction, symbolic/psychological interpretation and critical evaluation. A concurrent series of motion production assignments, including short film production and client based projects will utilize storytelling and conceptual skills, while developing strengths in presentation and packaging design. Prerequisite: DE 202 or 204 -priority given to Motion Juniors

DE 312 / Illustration Concepts & Methods

3 credits Fall / Spring

(Chair Permission for Non-Majors)

This course is designed to further explore and develop the drawing and paintings skills of the individual utilizing a series of assignments that challenge, inform, and support growth of visual, conceptual, and technical abilities. Starting with three unique drawing assignments that have varied subject matter and media approaches, students will progress to a group of painting problems that stress concept, approach, and the use of appropriate media and supports. Prerequisite: DE 278 Digital 3D Visualization II

DE 313 / Design for Social Change

3 credits Fall (Chair Permission for Non-Majors)

Design for Social Change will investigate alternative roles for graphic design through creative ideation of design concepts and strategies that have the potential to initiate and support positive change. Students will have the opportunity to respond to contemporary social concerns in the subject matter of their projects, and are encouraged to address topics of personal concern. There is a strong emphasis on critical thinking, research, analysis, creative visual strategies, and unique and thought-provoking solutions. Prerequisite: DE 202 or 204 -priority given to Visual Communication Juniors

DE 314 / Advanced Comics

3 credits Spring (Open to Non-Majors)

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

Prerequisite: DE 264.

DE 315 / Design in the Environment

3 credits Fall (Chair Permission for Non-Majors)

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

Prerequisite: DE 202 or 204 -priority given to Visual Communication Juniors

DE 316 / Book Illustration

3 credits Spring

(Chair Permission for Non-Majors)

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

Prerequisite: DE 202 or 204

DE 317 / Type in Motion

3 credits Fall (Chair Permission for Non-Majors)

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

Prerequisite: DE 202 or 204 -priority given to Motion Juniors

DE 318 / Interactive Narrative Environments

3 credits Spring

(Chair Permission for Non-Majors)

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

Prerequisite: DE 278, Digital 3D Visualization II

(Maya)

DE 320 / Advanced Storytelling Concepts

3 credits Fall (Chair Permission for Non-Majors)

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

DE 337 / History of Design

3 credits Fall (Chair Permission for Non-Majors)

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

Prerequisite: DE 237, DE 238 or by Permission

DE 343 / Painting Technique for Illustration

3 credits Fall (Closed to Non-Majors)

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

Prerequisite: DE324

DE 355 / Construction Technology

3 credits Fall (Chair Permission for Non-Majors)

This course introduces students to basic structural principles and prevalent methods of assembling various building materials and finishes. Through lectures, site visits, studio

experiments, and the actual fabrication of an interior residential-based section, students gain insight into the history of structural practice and future directions in preassembled systems.

Prerequisite: DE 207.

DE 356 / Construction Documents

3 credits Spring

(Chair Permission for Non-Majors)

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

Prerequisite: DE 217.

DE 384 / Interactive Motion: ActionScript

2 credits Fall (Chair Permission for Non-Majors)

This course is a scripting-intensive continuation of DE 284 Interactive Motion. Students move deeply into scripting-enabled interactivity geared toward applications such as games, websites, and interactive video.

DE 385 / Rules of the Game

3 credits Fall (Chair Permission for Non-Majors)

This is an introductory course in Game Design which presents the formal, foundational aspects of game design, the definitional, theoretical aspects of game design: games in terms of play, system, narrative, experience, pleasure, comfort, discomfort, engagement, disengagement, culture, information, meaning, and exchange. Students acquire both a theoretical and practical foundation for further study in game design.

DE 396 / Independent Study

1 credit Fall / Spring (Closed to Non-Majors)

Focuses on a special project of the student's choice and design that is unavailable within the regular curriculum.

Prerequisites: junior standing and permission from Department Chair.

DE 397 / Independent Study

2 credits Fall / Spring (Closed to Non-Majors)

Focuses on a special project of the student's choice and design that is unavailable within the regular curriculum.

Prerequisites: junior standing and permission from Department Chair.

DE 398 / Independent Study

3 credits (Closed to Non-Majors)

Focuses on a special project of the student's choice and design that is unavailable within the regular curriculum.

Prerequisites: junior standing and permission from Department Chair.

DE 399 / Independent Study

4 credits (Closed to Non-Majors)

Focuses on a special project of the student's choice and design that is unavailable within the regular curriculum.

Prerequisites: junior standing and permission from Department Chair.

DE 407 / Design for Complex Systems

3 credits Fall (Closed to Non-Majors)

In this senior studio course, faculty and students from all major areas within the Design Department join together to address complex integrated design projects. Large lecture forums, small discussion seminars, individual and group presentations, mixed design project teams, as well as ongoing progress critiques are core to the development of these theoretical, research driven projects. Redefining the notion of design, process, material and technical exploration, and visual experimentation are core to the advanced level of design investigation expected within this course.

DE 408 / Senior Studio:

Visual Communication

3 credits Spring (Closed to Non-Majors)

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

DE 410 / Senior Studio: Interior Design

3 credits Spring (Closed to Non-Majors)

This course allows the culmination of all skills learned at Cornish to unfold into a comprehensive thesis investigation, facilitating a critical look at self-defined criteria as an independent senior thesis project. Emphasis is placed on the entire design process with research and conceptual development leading to programmatic and formal strategies for specific formal and spatial experiences. Open to DE senior majors only.

DE 412 / Senior Studio: Motion Design

3 credits Spring (Closed to Non-Majors)

This course allows the culmination of all skills

learned at Cornish to unfold into a comprehensive thesis investigation, facilitating a critical look at self-defined criteria as an independent senior thesis project. Emphasis is placed on the entire design process from research and conceptual development through visual translation and production.

DE 415 / Book Design II

3 credits Fall / Spring (Open to Non-Majors)

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

Prerequisite: DE 245

DE 416 / Publishing Design

3 credits Spring

(Chair Permission for Non-Majors)

This course addresses the complexities of developing large bodies of text and image into a cohesive multiple-paged format. Using the written work from students in the fall semester H&S non-fiction writing class, the course focuses on the annual periodical called "Birds & Whistles" (originally the brain child of a former student who's hard work resulted in the formation of this very class). Students will play a part in all decision-making phases of the magazine from design of the masthead, page layout formatting, type choices, working with printers, color considerations, paper stock, and all editing decisions.

Prerequisite: DE 262

DE 418 / Design Internship

1 – 4 credits Fall / Spring

(Closed to Non-Majors)

Design Internship -may be taken for 1 to 4 credits.

Arrange with Department Chair.

DE 432 / Prof. Practices: Vis. Comm.

3 credits Fall (Closed to Non-Majors)

This course prepares students for the job market. Emphasis is on standard business practices and formats, as well as consolidating a body of work in a manner that best expresses the student's abilities, and fits the expectations of the situation at hand. Special attention is given to grammatical and syntactic issues, as well as writing skills. Freelance guidelines, professional business practices, contract negotiation, and usage information are also covered. Open to DE senior majors only.

DE 433 / Professional Practices: Interior

3 credits Fall (Closed to Non-Majors)

This course provides an opportunity for critical discussion of contemporary design practice and individual preparation for entering the interior design profession. Through the investigation of practitioners, practice issues, professional resources and representation, students gain insight into the reality, direction, and possibilities for design businesses.

DE 434 / Prof. Practices: Motion

3 credits Spring (Closed to Non-Majors)

This course bridges the gap between the illustration student and the working professional. Special attention is given to client interaction, appropriate portfolio preparation, and the development of contacts within the industry.

DE 436 / History of Interior Design

3 credits Fall / Spring

(Chair Permission for Non-Majors)

Architecture, interiors, and furniture in the twentieth century reflect societal changes and directions. This class explores currents in design history in the Western world from the early twentieth century to the late twentieth century. Illustrated lecture format.

Prerequisite: DE 337 or Permission.

DE 437 / History of Visual Communication

3 credits Spring

(Chair Permission for Non-Majors)

Graphics in the 20th Century enjoy a variety of styles and influences in the western world. This class explores graphic design and illustration from the late 19th Century arts and crafts to the technology innovations of the late 20th Century. Lecture format, illustrated with slides.

Prerequisite: DE 337 or Permission

DE 438 / History of Motion Design

3 credits Fall / Spring

(Chair Permission for Non-Majors)

This course explores the technological and cultural development of motion design, including early animation, film, television and video, up to the most recent innovations in title design and game design. The course will be lecture and seminar format.

Prerequisite: DE 337 or Permission

DE 440 / Corporate Identity

3 credits Fall (Closed to Non-Majors)

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

DE 444 / BFA Seminar

3 credits Spring (Closed to Non-Majors)

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

DE 478 / Digital 3D Modeling

2 credits Fall (Chair Permission for Non-Majors)

As the culminating digital course, students will learn to execute the more complex operations available in digital 3D modeling to visualize senior design projects, including meshes, deformations, nurbs, metaforms, animated walkthroughs and photorealistic rendering. Students will use these operations for investing and analysis of complex form and space.

DE 486 / Digital Playground

3 credits Spring

(Chair Permission for Non-Majors)

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

DE 496 / Independent Study

1 credit (Closed to Non-Majors)

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.

DE 497 / Independent Study

2 credits (Closed to Non-Majors)

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.

DE 498 / Independent Study

3 credits (Closed to Non-Majors)

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.

DE 499 / Independent Study

4 credits (Closed to Non-Majors)

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.

DESIGN FACULTY

Grant Donesky, Chair

MFA · Rhode Island School of Design

BA · University of Toronto

Fred Andrews, Adjunct Instructor

Narrative Photography

MFA · Institute Allende

BFA · Burnley School of Art

Susan Boye, Professor

Design Fundamentals, Drawing

MFA · Washington State University

BA · Washington State University

Joshua Brantley, Adjunct Instructor

Visual Communication Design, Motion Design

Associate of Applied Arts · Seattle Art Institute

Jeff Brice, Associate Professor

Motion Design

MA · New York Institute of Technology

BFA · Carnegie Mellon University

Ricky Castro, Adjunct Instructor

Visual Communication Design, Motion Design

BFA · California State University at Fullerton

Jim Catel, Adjunct Instructor

Visual Communication Design, Motion Design

BFA · Milwaukee Institute of Art and Design

Gayle Clemans, Adjunct Instructor

Art History

Ph.D · University of Washington

MA · University of Washington

Elizabeth Darrow, Associate Professor

Art History

Ph.D · University of Washington

Tiffany De Mott, Assistant Professor

Visual Communication Design, Motion Design

MFA · Rhode Island School of Design

BFA · Rutgers University

Rossitza Donesky, Adjunct Instructor

Design Fundamentals, Drawing

MFA · Academy of Art, Sofia

BFA · Academy of Art, Sofia

Julies Faye, Adjunct Instructor

Book Arts

BA · Western Washington University

Ellen Forney, Adjunct Instructor

Comic Arts

BA · Wesleyan University

Julie Gaskill, Adjunct Assistant Professor

Drawing

Teaching Certificate · Webster University

BA · Webster University

Jon Gierlich, Professor

Design Fundamentals, Interior Design

BFA · University of Kansas

Elizabeth Gordon, Adjunct Instructor

Interior Design

BFA · Cornish College of the Arts

Hovie Hawk, Adjunct Instructor

Visual Communication Design, Motion Design

BFA · University of Washington

Michael Herbert, Adjunct Instructor

Visual Communication Design

MFA · University of Illinois, Urbana-Champaign

BFA · Ball State University

Beanne Hull, Adjunct Instructor

Design Fundamentals, Drawing

Design Certificate · Michaelis School of Fine Art,

University of Cape Town

David Kendall, Adjunct Instructor

Visual Communication Design

MFA · Rhode Island School of Design

BFA · University of Washington

Jacob Kohn, Professor

Design Fundamentals, Drawing

MFA · University of Wisconsin/Madison

BS · University of Wisconsin/Milwaukee

David Kutsunai, Adjunct Instructor

Interior Design

MA Architecture · University of Washington

BA Architecture · University of Washington

Marisa Mangum, Adjunct Instructor

Interior Design

BA · University of Texas/Austin

AA · Colorado Institute of Art

Scott Mayhew, Adjunct Instructor

Motion Design

MA · Savannah College of Art and Design

BA · University of California, Santa Cruz

Sharon Mentyka, Adjunct Instructor

Visual Communication Design

BFA · Pratt Institute/Brooklyn, New York

Claudia Meyer-Newman, Professor

Visual Communication Design

MFA · San Francisco Art Institute

BA · The Evergreen State College

Burnley School of Art

John Miller, Professor

Visual Communication Design, Motion Design

MFA · State University of New York

BFA · Wayne State University

Julie Myers, Associate Professor

Interior Design

MFA · School of the Art Institute of Chicago

BFA · School of the Art Institute of Chicago

Robynne Raye, Adjunct Instructor

Visual Communication Design

BA · Western Washington University

Jeffrey Robbins, Adjunct Instructor

Interior Design

BFA · University of Washington

Roberta Russell, Adjunct Instructor

Interior Design

MFA · University of Washington

Andi Rusu, Adjunct Instructor

Visual Communication Design, Motion Design

BFA · Cornish College of the Arts

Jenny Sapora, Adjunct Instructor

Book Arts

MFA · University of Arizona

MA · University of Iowa

BA · Smith College

Dan Shafer, Adjunct Instructor

Book Arts, Visual Communication Design,

Design Fundamentals

MFA · California College of the Arts

BA · Western Washington University

Michael Strassburger, Adjunct Instructor

Motion Design

BA · Western Washington University

Hal Tangen, Adjunct Instructor

Design Fundamentals, Interior Design

BFA · University of California/Long Beach

Daniel Thornton, Adjunct Instructor

Design Fundamentals

BA · Bard College

Junichi Tsuneoka, Adjunct Instructor

Visual Communication Design

BFA · Cornish College of the Arts

Hau Vong, Adjunct Instructor

Interior Design

MA Architecture · University of Idaho

Robert Zwiebel, Adjunct Instructor

Design Fundamentals,

Visual Communication Design

BFA · Cornish College of the Arts

department of music

The curricula presented below follow a generalized model. Each student's program will be individualized based on placement testing, transfer credits, differing levels of proficiency in theoretical and applied music skills, focus, and individual progress as the student advances. A dash indicates a recommendation that the course not be taken that semester.

COMPOSITION

Music Credits	90
H&S Credits	30
Arts Electives	6
Total credits for a Bachelor of Music Degree	126

First Year	Fall	Spring
MU 111 – 112 Theory I & II	2	2
MU 125 – 126 Eartraining I & II	2	2
MU 165 – 166 Piano I & II	1	1
MU 171 Chorus	1	–
MU 164 Rhythm I	–	1
MU 227 Fundamentals of Electronic Music	2	–
MU 260 Music Notation	–	2
MU 191 Individual Instruction	3	3
H&S Integrated Studies	6	6
Total Credits	17	17

Second Year	Fall	Spring
MU 211 – 212 Theory III & IV	3	3
MU 225 – 226 Eartraining III & IV	2	2
MU 265 – 266 Piano III & IV	1	1
MU 263 – 264 Rhythm II & III	1	1
MU 367 Music History: Jazz	3	–
MU 364 Music History: Western	–	3
MU 228 Beginning Computer Music	2	–
MU Composition Elective	–	2
MU 291 Individual Instruction	3	3
H&S Course Work	3	3
Total Credits	18	18

Third Year	Fall	Spring
MU Composition Elective	2	2
MU Elective	2	2
MU 262 World Music Traditions	3	–
MU History Elective	–	3
MU Upper Level Theory Elective	–	2
MU 391 Individual Instruction	3	3
MU 395 Junior Recital	–	0
H&S Course Work	3	3
Arts Elective	2	–
Total Credits	15	15

Fourth Year	Fall	Spring
MU Composition Elective	2	2
MU Upper Level Theory	2	–
MU Elective	–	2
MU 301 Professional Career Development	2	–
MU 491 Individual Instruction	3	3
MU 495 Senior Recital	–	0
H&S Course Work	3	3
Arts Elective	2	2
Total Credits	14	12

COMPOSER / PERFORMER

Music Credits	90
H&S Credits	30
Arts Electives	6
Total credits for a Bachelor of Music Degree	126

First Year	Fall	Spring
MU 111 – 112 Theory I & II	2	2
MU 125 – 126 Eartraining I & II	2	2
MU 165 – 166 Piano I & II	1	1
MU 171 Chorus	1	–
MU 164 Rhythm I	–	1
MU 227 Fundamentals of Electronic Music	2	–
MU 260 Music Notation	–	2
MU 191 Individual Instruction	3	3
H&S Integrated Studies	6	6
Total Credits	17	17

Second Year	Fall	Spring
MU 211 – 212 Theory III & IV	3	3
MU 225 – 226 Eartraining III & IV	2	2
MU 265 – 266 Piano III & IV	1	1
MU 263 – 264 Rhythm II & III	1	1
MU 367 Music History: Jazz	3	–
MU 364 Music History: Western	–	3
MU 228 Beginning Computer Music	2	–
MU Composition <i>or</i> Ensemble Elective	–	2
MU 291 Individual Instruction	3	3
H&S Course Work	3	3
Total Credits	18	18

Third Year	Fall	Spring
MU Composition <i>or</i> Ensemble Elective	2	2
MU Elective	2	2
MU 262 World Music Traditions	3	–
MU History Elective	–	3
MU Upper Level Theory Elective	–	2
MU 391 Individual Instruction	3	3
MU 395 Junior Recital	–	0
H&S Course Work	3	3
Arts Elective	2	–
Total Credits	15	15

Fourth Year	Fall	Spring
MU Composition <i>or</i> Ensemble Elective	2	2
MU Upper Level Theory	2	–
MU Elective	–	2
MU 301 Professional Career Development	2	–
MU 491 Individual Instruction	3	3
MU 495 Senior Recital	–	0
H&S Course Work	3	3
Arts Elective	2	2
Total Credits	14	12

INSTRUMENTAL

Music Credits	90
H&S Credits	30
Arts Electives	6
Total credits for a Bachelor of Music Degree	126

First Year	Fall	Spring
MU 111 – 112 Theory I & II	2	2
MU 125 – 126 Eartraining I & II	2	2
MU 165 – 166 Piano I & II	1	1
MU 171 Chorus	1	–
MU 164 Rhythm I	–	1
MU Ensemble Elective	2	2
MU 191 Individual Instruction	3	3
H&S Integrated Studies	6	6
Total Credits	17	17

Second Year	Fall	Spring
MU 211 – 212 Theory III & IV	3	3
MU 225 – 226 Eartraining III & IV	2	2
MU 265 – 266 Piano III & IV	1	1
MU 263 – 264 Rhythm II & III	1	1
MU 367 Music History: Jazz	3	–
MU 364 Music History: Western	–	3
MU Ensemble Elective	2	2
MU 291 Individual Instruction	3	3
H&S Course Work	3	3
Total Credits	18	18

Third Year	Fall	Spring
MU Ensemble Elective	2	2
MU Elective	2	2
MU 262 World Music Traditions	3	–
MU History Elective	–	3
MU Upper Level Theory Elective	–	2
MU 391 Individual Instruction	3	3
MU 395 Junior Recital	–	0
H&S Course Work	3	3
Arts Elective	2	–
Total Credits	15	15

Fourth Year	Fall	Spring
MU Ensemble Elective	2	2
MU Upper Level Theory	2	–
MU Elective	–	2
MU 301 Professional Career Development	2	–
MU 491 Individual Instruction	3	3
MU 495 Senior Recital	–	0
H&S Course Work	3	3
Arts Elective	2	2
Total Credits	14	12

VOCAL

Music Credits	90
H&S Credits	30
Arts Electives	6
Total credits for a Bachelor of Music Degree	126

First Year	Fall	Spring
MU 111 – 112 Theory I & II	2	2
MU 125 – 126 Eartraining I & II	2	2
MU 165 – 166 Piano I & II	1	1
MU 171 Chorus	1	–
MU 164 Rhythm I	–	1
MU Diction or Vocal Standards	2	2
MU 191 Individual Instruction	3	3
H&S Integrated Studies	6	6
Total Credits	17	17

Second Year	Fall	Spring
MU 211 – 212 Theory III & IV	3	3
MU 225 – 226 Eartraining III & IV	2	2
MU 265 – 266 Piano III & IV	1	1
MU 263 – 264 Rhythm II & III	1	1
MU 367 Music History: Jazz	3	–
MU 364 Music History: Western	–	3
MU Diction or Vocal Standards	2	2
MU 291 Individual Instruction	3	3
H&S Course Work	3	3
Total Credits	18	18

Third Year	Fall	Spring
MU 262 World Music Traditions	3	–
MU History Elective	–	3
MU Elective	2	2
MU Upper Level Theory Elective	–	2
MU Vocal Repertoire or Ensemble	2	2
MU 391 Individual Instruction	3	3
MU 395 Junior Recital	–	0
H&S Course Work	3	3
Arts Elective	2	–
Total Credits	15	15

Fourth Year	Fall	Spring
MU Vocal Repertoire or Ensemble	2	2
MU Upper Level Theory	2	–
MU Elective	–	2
MU 301 Professional Career Development	2	–
MU 491 Individual Instruction	3	3
MU 495 Senior Recital	–	0
H&S Course Work	3	3
Arts Elective	2	2
Total Credits	14	12

COURSE DESCRIPTIONS

MU 111 & 112/ Theory I & II

2 credits Fall / Spring (Closed to Non-Majors)

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

MU 125 & 126 / Eartraining I & II

2 credits Fall / Spring (Closed to Non-Majors)

An introduction to eartraining including developing the ability to sing and identify intervals, major, harmonic minor, melodic minor, natural minor, and major scale modes, triads and seventh chords, transcribe diatonic harmony (major and minor keys), recognize diatonic progressions, sing basic 8th, 16th, and triplet notation accurately, and sightsing diatonic and mildly chromatic melodies (major and minor keys).

MU 131 & 132 / Singing for Non-Majors

2 credits Fall / Spring (Open to Non-Majors)

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

MU 141 & 142 / Vocal Jazz Standards I & II

2 credits Fall / Spring

(Chair Permission for Non-Majors)

Introduction to the jazz standards repertoire and the basic skills needed to sing them, including counting off tempos, writing a jazz chart or lead sheet, understanding form, microphone use, and building a personal repertoire in one's own key and range of tempos.

MU 154 / Jazz Sight-Reading I

1 credit Fall (Closed to Non-Majors)

Training in sight-reading skills for jazz instrumentalists. Designed to improve and refine the student's ability to sight-read simple to moderately difficult music.

MU 155 & 156 / Piano Fundamentals I & II

1 credit Fall / Spring

(Chair Permission for Non-Majors)

A yearlong course designed to teach students the fundamentals of playing the piano.

At the conclusion of this course students should be able to:

- Play simple pieces that involve both hands working together simultaneously
- Play all major and minor scales in two octaves with both hands separately
- Sight-read single-note melodies (treble and bass clefs) in both hands in common meters at moderate tempo
- Play standard cadences in all keys
- Compose simple pieces for the piano

MU 164 / Rhythm I

1 credit Fall / Spring

(Chair Permission for Non-Majors)

A one-semester course designed to address the multiple aspects of rhythm, while giving the student a strong foundational core.

Through recordings, videos and written scores, students will gain familiarity with rhythmic vocabulary from a wide range of sources including classical music, jazz, funk, rock, and a variety of world music traditions. At the conclusion of this course, students will have mastered basic rhythmic skills and concepts, comprising two-, three-, and four-note subdivisions of the beat in simple and compound time, as well as duple, triple, and quadruple meters. Improving rhythmic sight-reading and accurate musical notation will be emphasized, and basic pulse will be strengthened through integrating voice, conducting and hand-clapping patterns.

MU 165 &166 / Piano I & II

1 credit Fall / Spring

(Chair Permission for Non-Majors)

A yearlong course designed for students who have successfully completed Piano Fundamentals (MU 155/156). At the conclusion of this course students should be able to:

- Play from memory all major and minor (harmonic, melodic, and natural minor) scales in two octaves with both hands together
- Play from memory modes in two octaves, hands separately
- Play from memory chords (triads and 7th chords in all inversions)
- Recognize and play common chord progressions and intervals
- Sight-read (diatonic and chromatic note sequences, pure rhythms, single note melodies bass and treble clef, and melodies with chords)

- Play 2-3 classical pieces involving both hands working together simultaneously
 - Play 2-3 standard jazz tunes (from lead sheets) using sophisticated chord voicings with melody and basic improvisation
- Prerequisite: MU 156 or placement exam.

MU 171 / Chorus

1 credit Fall / Spring (Open to Non-Majors)

A performing ensemble designed to develop choral singing skills through a broad range of literature. May be repeated for credit.

MU 173 & 174 / Chamber Music Ensemble I

2 credits Fall / Spring

(Audition Required for Non-Majors)

Mixed and flexible instrumental chamber music ensembles perform repertoire from a variety of periods and styles.

MU 176 / Contemporary Big Band I

2 credits Fall / Spring

(Audition Required for Non-Majors)

An ensemble that examines the art of jazz big band performance with a particular focus on exploring contemporary and alternative approaches to big band music and including a variety of diverse influences including Afro-Caribbean, Cuban, Brazilian, Puerto-Rican and other Latin influences. Meets concurrently with MU 276, 376, and 476.

MU 187 / Jazz Ensemble I

2 credits Fall / Spring

(Audition Required for Non-Majors)

A class for students with little or no experience in playing and soloing in a small jazz ensemble.

MU 191, 291, 391 & 491 / Individual Instruction

3 credits Fall / Spring

(Chair Permission for Non-Majors)

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

MU 193, 293, 393 & 493 / Individual Instruction

2 credits Fall / Spring

(Chair Permission for Non-Majors)

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

MU 211 & 212 / Theory III & IV

3 credits Fall / Spring

(Chair Permission for Non-Majors)

This is the yearlong, sophomore theory curriculum. Jazz students will develop a command of jazz harmonic languages for application to composition and improvisation including a comprehensive study of chord/scale relationships, harmonic languages, chord construction, and melodic and harmonic analysis.

Classical students will study species counterpoint and develop an understanding of such fundamental musical elements as line, motion, impulse and resolution. Students will also listen to and analyze polyphonic music from a variety of historical time-periods and cultures.

Prerequisite: MU 112 or placement exam.

MU 225 & 226/ Eartraining III & IV

2 credits Fall / Spring

(Chair Permission for Non-Majors)

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

Prerequisite: MU 126 or placement exam.

MU 227 / Fundamentals of Electronic Music

2 credits Fall / Spring (Non-Majors Must Waitlist)

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

MU 228 / Beginning Computer Music

2 credits Fall / Spring (Non-Majors Must Waitlist)

In this course we will explore using Macintosh computers to record and manipulate digital audio, sequence and edit MIDI data, and perform basic digital sound synthesis. Students will gain a basic understanding of MOTU's Digital Performer software and the Max/MSP development environment. This is NOT a course in recording engineering although most topics covered apply to that subject as well.

MU 241 & 242 / Vocal Jazz Standards II

2 credits Fall / Spring

(Audition Required for Non-Majors)

A repertoire and performance class that includes learning tunes in-depth with an understanding of changes, arranging tunes, trading fours, and working with a rhythm section. Meets concurrently with MU 341/342 and MU 441/442.

MU 243 / Improvisation I

2 credits Fall (Audition Required for Non-Majors)

For musicians who wish to unleash their creative nature and develop spontaneous, interactive music making skills. Through exploring various exercises specifically designed to cultivate deeper listening and release fears, the class will delve into facility, form, and freedom in the art of improvisation. Prerequisite: MU 112 & MU 126

MU 260 / Music Notation

2 credits Spring (Non-Majors Must Waitlist)

This class provides a thorough examination of the functions and uses of Sibelius 5, one of the most commonly used music notation editor and playback software applications. The course covers note entry, creating lead sheets, score and part preparation, transcription and transposing, and utilizing both the computer and MIDI keyboards.

MU 262 / World Music Traditions

3 credits Fall / Spring (Open to Non-Majors)

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

MU 263 / Rhythm II

1 credit Fall (Chair Permission for Non-Majors)

A one-semester course designed to build more advanced rhythmic concepts and vocabulary. At the conclusion of this course, students will have mastered rhythmic groupings comprising two-to seven-note subdivisions of the beat in simple and compound time, as well as irregular and changing meters. Developing accurate

transcribing skills, analysis tools, and sight-reading will be emphasized through recorded examples, written scores, conducting and class improvisation assignments. Application of materials to improvisation and composition will be studied through transcriptions and analysis of a variety of sources including Thelonious Monk, Eric Dolphy and Igor Stravinsky. Prerequisite: MU 164 or placement exam

MU 264 / Rhythm III

1 credit Spring (Chair Permission for Non-Majors)

A one-semester course designed to teach advanced rhythmic skills. At the conclusion of this course, students will have mastered rhythmic skills and concepts comprising all possible subdivisions of the beat, irregular and changing meters, polyrhythms and polymeters. Complex polyrhythms will be learned through group exercises working with superimposition of different groupings over various meters, vocal recitations and hand-clapping patterns, and integration of rhythm and pitch. This course draws on music from varied global traditions as well as contemporary practices. Students apply topics learned in class by inventing their own exercises to teach and perform in class and through compositional assignments. Prerequisite: MU 263 or placement exam.

MU 265 & 266 / Piano III & IV

1 credit Fall / Spring

(Chair Permission for Non-Majors)

A yearlong course designed for students who have successfully completed Piano I/II (MU 165/166). At the conclusion of this course Classical music students should be able to:

- Play a Bach chorale, a movement from a classical sonata, and a piece in the contemporary idiom.
 - Demonstrate fluency in sight-reading At the conclusion of this course Jazz music students should be able to:
 - Demonstrate an advanced knowledge of scales, chord voicings, and the performance of jazz lead sheets including improvisation.
 - Demonstrate fluency in sight-reading
- Prerequisite: MU 166 or placement exam.

MU 273 & 274 / Chamber Music Ensemble II

2 credits Fall / Spring

(Audition Required for Non-Majors)

Mixed and flexible instrumental chamber music ensembles perform repertoire from a variety of periods and styles.

MU 275 / Beginning Gamelan Ensemble

2 credits Fall / Spring (Open to Non-Majors)

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

MU 276 / Contemporary Big Band II

2 credits Fall / Spring

(Audition Required for Non-Majors)

An ensemble that examines the art of jazz big band performance with a particular focus on exploring contemporary and alternative approaches to big band music and including a variety of diverse influences including Afro-Caribbean, Cuban, Brazilian, Puerto-Rican and other Latin influences. Meets concurrently with MU 176, MU 376, and MU 476.

MU 277 / Percussion Ensemble

2 credits Spring

(Chair Permission for Non-Majors)

Percussion instruments have redefined the sound of music since early in the 20th century. This ensemble explores some of the rich sonic and rhythmic styles that have resulted from this process. Nonpercussionists are invited to participate, and student compositions are encouraged.

MU 287 / Jazz Ensemble II

2 credits Fall / Spring

(Audition Required for Non-Majors)

An ensemble for students with moderate experience in ensemble playing. Focus is on performance of traditional and contemporary material.

MU 301 / Career Development

2 credits Fall (Closed to Non-Majors)

What are the career options open to aspiring musicians? What are the extra-musical skills one needs in order to find a niche in the complex world of contemporary music making? This class assists students in preparation for professional careers. Prerequisite: MU 212.

MU 303 / English Diction & IPA for Singers

2 credits Fall (Closed to Non-Majors)

The first in a three-semester diction sequence, this course covers English Diction and the International Phonetic Alphabet.

MU 304 / Italian Diction

1 credit Spring (Closed to Non-Majors)

A semester-long immersion in Italian diction for singers.

MU 305 / French & German Diction

1 credit Fall (Closed to Non-Majors)

A semester-long immersion in French and German diction for singers.

MU 311 / Advanced Analysis I

2 credits Spring (Closed to Non-Majors)

What means and methods can we use to describe music? What strategies do composers use to shape musical works? What tools are useful for a practical and aesthetic understanding of music? Should music analysis be concerned with methodology, structure or meaning? Is musical information abstract and absolute, or is it social information that influences the way that we perceive our feelings, our bodies, and our desires? These are just some of the questions this course will pose as we seek to analyze music, employing familiar theoretical ideas, as well as drawing on intuition and original insight. The course includes an introduction to Schenkerian style analysis and explores graphic as well as verbal styles of analysis. Compositions for study include 20th century works, as well as those from the “common practice” period.

Satisfies Upper Level Theory requirement.

Prerequisite: MU 212

MU 313 / Music for Film

2 credits Fall (Chair Permission for Non-Majors)

An analytic look at a wide spectrum of film scores from various periods of time and encompassing diverse cinematic styles. The class provides an introduction to the various approaches to scoring a film and may include creative exercises in film scoring techniques.

MU 314 / Scoring for Film & Video

2 credits Spring

(Chair Permission for Non-Majors)

This hands-on course is an introduction to the equipment, techniques, and artistic issues one confronts when creating musical scores for film and video. Students will analyze what makes a score effective, and learn about the music breakdown of the script, temporary tracks, editing, synchronization, rough and fine cut, spotting, mixing, and more.

MU 315 / 18th Century Counterpoint

2 credits Fall (Closed to Non-Majors)

Counterpoint is the compositional method underlying many of the great works of classical music, from the Renaissance through the present. This class focuses on baroque and classical styles, from canon to invention and fugue. Prerequisite: MU 212

MU 321 / Opera / Music Theater Workshop

2 credits Fall / Spring

(Audition Required for Non-Majors)

Grab the chance to integrate staging, singing, and characterization through musical theatre, light opera, and opera scenes. Come ready for a challenge to explore interesting new repertoire. Be prepared to learn from others through the rehearsal process and use acting and musical skills you already may know. Work in small and large groups; learn how to sing in harmony and work together as a “cast”. This class is designed for the intermediate to advanced singer/actor.

MU 322 / Opera Production

2 credits Spring

(Audition Required for Non-Majors)

A fully supported operatic production using professional stage and musical direction produced in cooperation with the Performance Production Department (lighting design, costume design, and props). The production may include students from the Music, Theater, and Dance Departments.

MU 323 / Jazz Composition

2 credits Fall / Spring

(Chair Permission for Non-Majors)

Involves studying the writing process used for different styles and instrumentations of jazz. Students will compose and arrange individual projects. Counts toward Composition Seminar or Music Composition Elective credit. Prerequisite: MU 212 and working knowledge of jazz harmony.

MU 325 & 326 / Advanced Musicianship I & II

2 credits Fall / Spring

(Chair Permission for Non-Majors)

A yearlong course focusing on performance, transcription, and analysis of rhythm, harmony, and melody in music of all styles. At the conclusion of the course students should be able to:

- Sight-sing music in all diatonic keys and modes, as well as sight-sing non-tonal music
- Recognize and reproduce all triads, seventh chords, and extended tonal harmonies in root position and inversion, in isolation and in harmonic progression
- Perform rhythms of the most complex subdivisions of the beat, including those subdivided into 5 and 7 partials, as well as conduct in multiple and changing meters.

Prerequisite: MU 226 or instructor’s permission.

MU 328 / Intermediate Computer Music

2 credits Fall / Spring (Non-Majors Must Waitlist)

This course is a further exploration of the musical possibilities of using Macintosh computers. Topics covered include digital sound synthesis and signal processing, algorithmic composition and a wee bit of mathematics. Prerequisite: MU 227/228

MU 330 / Composing for Chamber Ensemble

2 credits (Closed to Non-Majors)

Intimacy and refinement have long been hallmarks of chamber music. When a small group of musicians come together to play without a conductor the music can take on the spontaneity and subtlety of conversation. Chamber music has also provided fertile territory for composers to experiment and explore their most profound compositional ideas. In response, the instrumentation of chamber groups has remained quite varied and flexible. In this class students will have the opportunity to compose for a mixed chamber ensemble. The new works created by the seminar students will be rehearsed and performed by the Seattle Chamber Players, a Cornish ensemble-in-residence and one of the top professional ensembles in Seattle. Counts toward Composition Seminar or Music Composition Elective credit.

Prerequisite: MU 212, or permission of instructor.

MU 331 / Composing for String Quartet

2 credits (Closed to Non-Majors)

In this class students will have the opportunity to study the art of composing for string quartet. From the masterworks of Beethoven to the just intonation quartets of Ben Johnston, the string quartet continues to take on new life and inspire composers across generations and musical styles. Learning to write for strings is fundamental to understanding the instrumentation of modern chamber and orchestral music. The string

quartet is a natural idiom for exploring multi-part writing, traditional and extended playing techniques, tuning and intonation, dynamic range and subtlety, melodic expression, and harmonic complexity. Students will have the opportunity to work with professional string players and to have their work rehearsed and performed by a professional string quartet-in-residence. Counts toward Composition Seminar or Music Composition Elective credit.

Prerequisite: MU 212, or permission of instructor.

MU 332 / Composing for Voice

2 credits (Closed to Non-Majors)

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

Prerequisite: MU 212, or permission of instructor.

MU 335 / Composing for Percussion

2 credits (Closed to Non-Majors)

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

Prerequisite: MU 212, or permission of instructor.

MU 336 / Composing for Dance

2 credits (Closed to Non-Majors)

Le Sacre du Printemps to Cage’s Bacchanale

to electronica and hip-hop, the world of dance has always been receptive to the most innovative ideas in music. This seminar focuses on writing music for dance and the process of collaborating with a choreographer. Composers will work with choreographers from the Cornish Dance Department to create new works. Collaborative strategies are explored, as well as some of the stylistic and aesthetic innovations of modern and post-modern dance. We will also address issues of preparation of music for rehearsal and performance. Counts toward Composition Seminar or Music Composition Elective credit. Prerequisite: MU 212, or permission of instructor.

MU 337 / Composing for Orchestra

2 credits (Closed to Non-Majors)

Composing for orchestra may be one of the most daunting challenges a composer faces. The composer must master not only an understanding of the inherent possibilities but also the limitations. Composers must also develop a solid foundation in form, dynamics, and orchestration. This seminar focuses on composing for the orchestra. Working with the Cornish orchestra-in-residence, the Seattle Philharmonic, students will have the opportunity to compose a work for orchestra then hear their work performed in a reading by the orchestra. Counts toward Composition Seminar or Music Composition Elective credit. Prerequisites: MU 212 and MU 359.

MU 338 / Composing for Electronic Media

2 credits (Closed to Non-Majors)

The emergence of electronic media is arguably the most important innovation in contemporary music in recent years. The advent of recording technology and signal processing techniques has changed the face of contemporary music creation and dissemination. Musique concrete, microsound, phonology, sound art -many new terms have entered the music vocabulary as a result of work in this area. This seminar focuses on composing for electro-acoustic and digital media. Students will create new works while learning about the history and evolving technical and aesthetic concerns of the medium. Counts toward Composition Seminar or Music Composition Elective credit. Prerequisite: MU 227/228 and MU 212

MU 341 & 342 / Vocal Jazz Standards III

2 credits Fall / Spring

(Chair Permission for Non-Majors)

A repertoire and performance class that includes learning tunes in-depth with an

understanding of changes, arranging tunes, trading fours, and working with a rhythm section. Meets concurrently with MU 241/242 and MU 441/442.

MU 343 / Improvisation II

2 credits Fall / Spring

(Audition Required for Non-Majors)

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

MU 344 / Piano Repertoire

2 credits Spring

(Chair Permission for Non-Majors)

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

MU 345 / Accompanying for Pianists

2 credits Fall / Spring

(Chair Permission for Non-Majors)

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

MU 347 / Jazz Vocal Ensemble

2 credits Fall / Spring

(Audition Required for Non-Majors)

The Jazz Vocal Ensemble is an a cappella ensemble class for singers; a challenging forum to expand individual musicianship and ensemble skills, including timbre, dynamics, melodic and harmonic motion, rhythm and phrase-shaping through the development of jazz tunes, and improvised and mixed-genre compositions.

MU 350 / ST: Music History Elective

3 credits Fall / Spring

(Chair Permission for Non-Majors)

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

MU 351 / Rhythm Section Class

2 credits Spring

(Audition Required for Non-Majors)

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

MU 355 / Jazz Arranging

2 credits Fall / Spring

(Chair Permission for Non-Majors)

Concentrates on the development of arranging skills for various combinations of instruments. Covers chord voicing for horns, arranging formats, and writing effective rhythm section parts. Prerequisite: MU 212 or instructor’s permission.

MU 358 / Songwriting

2 credits Fall / Spring

(Chair Permission for Non-Majors)

An historical and stylistic overview of songwriting, with a focus on the actual practice of songwriting. Exercises in lyric writing, text setting and composing within established styles (ballad, folk, pop, art songs, theater songs, etc.) are at the core of the course.

MU 359 / Orchestration

2 credits Fall / Spring

(Chair Permission for Non-Majors)

Designed to help students understand the sonorities created by the combination of various instruments. Includes the study of standard orchestral instruments. Prerequisite: MU 212 or instructor’s permission.

MU 361 / Conducting

2 credits Fall / Spring

(Chair Permission for Non-Majors)

A practical overview of basic conducting techniques for students with little or no prior experience. In addition to introducing and practicing basic score-reading and conducting technique, this course also addresses the subsidiary issues involved in conducting such as leadership, trouble-shooting, and techniques for obtaining the best performance from instrumentalists and vocalists. Special projects include conducting the a cappella choir Canzonetta and observing the rehearsals of the Seattle Philharmonic and Seattle Symphony Orchestra. Prerequisite: MU 212

MU 364 / Western Music History

3 credits Spring

(Chair Permission for Non-Majors)

Focuses on music from the mid-18th century through the late-19th century (late baroque, classical, and romantic periods), the age of “common practice.”

MU 365 / 20th Century Euro-American Music

3 credits Fall / Spring

(Chair Permission for Non-Majors)

Focuses on the development and cross-fertilization of music in Europe and the U.S. throughout the 20th century. The 20th century was a time when the music world exploded with influences from every part of the world. This course will survey the expanse of the Euro-American musical tradition in the 20th Century including everything from Antheil to Zappa, and from 12-tone serialism to post-minimalism

NOTE: This course will satisfy Arts Elective requirements or H&S Elective requirements for non-Music students.

MU 366 / Opera / Music Theater History

3 credits Fall / Spring

(Chair Permission for Non-Majors)

This class surveys the development of opera with its origins in the early Baroque period. Particular emphasis is placed on important “schools” as well as stylistic evolution of the form, including Opera Buffa, Singspiel, Opera Comique, Bel Canto, and Grand Opera. This class examines the origins of American musical theater and European opera and vaudeville, progressing through book musicals to contemporary practices.

MU 367 / Jazz History

3 credits Fall (Chair Permission for Non-Majors)

An in-depth examination of selected areas of jazz history. Studies the roots of jazz music from its origins in New Orleans to its pre-sent forms, using videotapes video and audio recordings.

MU 370 / Special Topics

2 credits Spring (Open to Non-Majors)

Offered on a rotating basis and covering a wide variety of possible topics.

MU 373 & 374 / Chamber Music Ensemble III

2 credits Fall / Spring (Closed to Non-Majors)

Mixed and flexible instrumental chamber music ensembles perform repertoire from a variety of periods and styles.

MU 375 / Chamber Singers

2 credits Fall / Spring

(Audition Required for Non-Majors)

A small performing ensemble dedicated to the exploration of a cappella music, and with an emphasis on part-singing. Satisfies Music Ensemble or Music Elective Credit.

MU 376 / Contemporary Big Band III

2 credits Fall / Spring

(Audition Required for Non-Majors)

An ensemble that examines the art of jazz big band performance with a particular focus on exploring contemporary and alternative approaches to big band music and including a variety of diverse influences including Afro-Caribbean, Cuban, Brazilian, Puerto-Rican and other Latin influences. Meets concurrently with MU 176, MU 276, and MU 476.

MU 377 / Fusion Ensemble

2 credits Fall / Spring (Closed to Non-Majors)

Focuses on the performance of fusion music, combining jazz, Latin, and rock styles.

MU 378 / African Drumming Ensemble

2 credits Fall / Spring (Open to Non-Majors)

An ensemble dedicated to learning about and performing the drum music of West Africa, and in particular Ghana. Satisfies Music Ensemble or Music Elective Credit.

MU 379 / Composer-Performer Ensemble

2 credits Fall / Spring (Closed to Non-Majors)

Students compose, arrange, and perform original pieces, and create transcriptions of standard and non-notated works. Improvisation techniques and performance issues are addressed.

MU 381 / Vocal Repertoire I

2 credits Fall Chair (Permission for Non-Majors)

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

MU 382 / Vocal Repertoire II

2 credits Spring

(Chair Permission for Non-Majors)

Vocalists must not only sing a melody, but communicate a text to their audience! This class will examine that connection between music and lyrics. We will explore 20th century vocal music through listening, in class projects, as well as group presentations. Composers to be studied will include Debussy, Ravel, Poulenc, Strauss, Donaudy, and Larsen among others.

MU 383 / Latin Ensemble

2 credits Fall / Spring (Closed to Non-Majors)

Explores musical languages from Latin America and the Caribbean. Students learn to listen and to express themselves in these languages and, working in an ensemble context, perform in traditional and contemporary styles.

MU 385 / Interdisciplinary Arts Workshop

2 credits Fall / Spring (Open to Non-Majors)

Interdisciplinary Art is one of the most exciting forms of artistic expression today. This course focuses on active collaboration with other artists; the use of various mediums of artistic expression; in-class workshops and improvisation, and the process of creating art. Students will be introduced to different artistic disciplines and can be expected to share their own ideas and skills with others in a collaborative manner. The course culminates in the creation of a special interdisciplinary arts performance at the end of the semester. Recommended and open to all students.

MU 387 / Jazz Ensemble III

2 credits Fall / Spring (Closed to Non-Majors)

An ensemble for students at the intermediate to advanced level that examines the art of improvisation and jazz combo performance.

MU 388 / Jazz Composers Ensemble

2 credits Fall / Spring

(Audition Required for Non-Majors)

An ensemble for students at the advanced level with a special emphasis on performing works composed or arranged by ensemble members.

MU 389 / Blues Ensemble

2 credits Fall / Spring

(Chair Permission for Non-Majors)

This class will explore rhythmic, melodic and harmonic aspects of blues forms/styles through an historical perspective.

MU 395 / Junior Recital

0 credits Fall / Spring (Closed to Non-Majors)

A public performance presented during the student’s junior year. Performances must be

shared with another junior student. Prerequisites: Junior standing and permission from Department Chair.

MU 396 / Independent Study

1 credit (Closed to Non-Majors)

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

MU 397 / Independent Study

2 credits (Closed to Non-Majors)

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

MU 398 / Independent Study

3 credits (Closed to Non-Majors)

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

MU 399 / Independent Study

4 credits (Closed to Non-Majors)

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

MU 430 / Composing for Chamber Ensemble

2 credits (Closed to Non-Majors)

Intimacy and refinement have long been hallmarks of chamber music. When a small group of musicians come together to play without a conductor the music can take on the spontaneity and subtlety of conversation. Chamber music has also provided fertile territory for composers to experiment and explore their most profound compositional ideas. In response, the instrumentation of chamber groups has remained quite varied and flexible. In this class students will have the opportunity to compose for a mixed chamber ensemble. The new works created by the seminar students will be rehearsed and performed by the Seattle Chamber Players, a Cornish ensemble-in-residence and one of the top professional ensembles in Seattle. Counts toward Composition Seminar or Music Composition Elective credit. Prerequisite: MU 212, or permission of instructor.

MU 431 / Composing for String Quartet

2 credits Fall / Spring (Closed to Non-Majors)

In this class students will have the opportunity to study the art of composing for string quartet. From the masterworks of Beethoven to the just intonation quartets of Ben Johnston, the string quartet continues to take on new life and inspire composers across generations and musical styles. Learning to write for strings is fundamental to understanding the instrumentation of modern chamber and orchestral music. The string quartet is a natural idiom for exploring multi-part writing, traditional and extended playing techniques, tuning and intonation, dynamic range and subtlety, melodic expression, and harmonic complexity. Students will have the opportunity to work with professional string players and to have their work rehearsed and performed by a professional string quartet-in-residence. Counts toward Composition Seminar or Music Composition Elective credit. Prerequisite: MU 212, or permission of instructor.

MU 432 / Composing for Voice

2 credits (Closed to Non-Majors)

This class will focus on composing for solo voice and voice with accompaniment. The human voice is probably the most singular expression of a musical culture. The variety of vocal music found throughout the world is staggering. Composing for voice involves not only the use of melody, harmony, and rhythm, but can involve the understanding of language, poetry, and how story and meaning interact with music. The composer must also understand the range of the voice, its expressive and timbral capabilities, the types of vocal production associated with different styles of music, and the relationship between voice and accompaniment. The possibilities are limitless. Students will compose for voice and have the opportunity to have their music rehearsed and performed by professional musicians. Counts toward Composition Seminar or Music Composition Elective credit. Prerequisite: MU 212, or permission of instructor.

MU 433 & 434 / Jazz Repertoire

2 credits Fall / Spring (Closed to Non-Majors)

Training to develop a repertoire drawn from the body of jazz standards. Tunes are memorized and performed each week.

MU 435 / Composing for Percussion

2 credits (Closed to Non-Majors)

The 20th century saw the emergence of percussion as a significant resource for

composers. Cornish was at the center of what Henry Cowell referred to as the “drums along the Pacific” movement when John Cage mounted his first concerts of percussion music here in the late 1930s. This seminar focuses on composing for percussion. Working with Cornish ensemble-in-residence the Pacific Rims Percussion Quartet, students have the opportunity to compose for some of Seattle’s top percussionists while exploring compositional ideas like rhythmic structures, duration controls, metric modulation, and other techniques. Prerequisite: MU 212, or permission of instructor.

MU 436 / Composing for Dance

2 credits (Closed to Non-Majors)

From Stravinsky’s Le Sacre du Printemps to Cage’s Bacchanale to electronica and hip-hop, the world of dance has always been receptive to the most innovative ideas in music. This seminar focuses on writing music for dance and the process of collaborating with a choreographer. Composers will work with choreographers from the Cornish Dance Department to create new works. Collaborative strategies are explored, as well as some of the stylistic and aesthetic innovations of modern and post-modern dance. We will also address issues of preparation of music for rehearsal and performance. Counts toward Composition Seminar or Music Composition Elective credit. Prerequisite: MU 212, or permission of instructor.

MU 437 / Composing for Orchestra

2 credits (Closed to Non-Majors)

Composing for orchestra may be one of the most daunting challenges a composer faces. The composer must master not only an understanding of the inherent possibilities but also the limitations. Composers must also develop a solid foundation in form, dynamics, and orchestration. This seminar focuses on composing for the orchestra. Working with the Cornish orchestra-in-residence, the Seattle Philharmonic, students will have the opportunity to compose a work for orchestra then hear their work performed in a reading by the orchestra. Counts toward Composition Seminar or Music Composition Elective credit. Prerequisite: MU 212 and MU 359.

MU 438 / Composing for Electronic Media

2 credits (Closed to Non-Majors)

The emergence of electronic media is arguably the most important innovation in contemporary music in recent years. The advent of recording technology and signal processing techniques has changed the face of contemporary music

creation and dissemination. Musique concrete, microsound, phonology, sound art -many new terms have entered the music vocabulary as a result of work in this area. This seminar focuses on composing for electro-acoustic and digital media. Students will create new works while learning about the history and evolving technical and aesthetic concerns of the medium. Counts toward Composition Seminar or Music Composition Elective credit. Prerequisite: MU 227/228 and MU 212

MU 441 & 442 / Vocal Jazz Standards IV

2 credits Fall / Spring (Closed to Non-Majors)

A repertoire and performance class that includes learning tunes in-depth with an understanding of changes, arranging tunes, trading fours, and working with a rhythm section. Meets concurrently with MU 241/242 and MU 341/342.

MU 473 & 474 / Chamber Music Ensemble IV

2 credits Fall (Audition Required for Non-Majors)

Mixed and flexible instrumental chamber music ensembles perform repertoire from a variety of periods and styles.

MU 475 / Advanced Gamelan Ensemble

2 credits Fall / Spring

(Chair Permission for Non-Majors)

Students continue their study of gamelan by playing in the Cornish Gamelan Ensemble. They build on their introductory gamelan experience by learning more advanced playing techniques and elaboration styles and expanding their knowledge of gamelan theory and practice. They have opportunities to work one-on-one with the instructor to learn and improve instrumental technique. Meets concurrently with MU 275. Satisfies Music Ensemble or Music Elective Credit. Prerequisite: MU 275

MU 476 / Contemporary Big Band IV

2 credits Fall / Spring

(Audition Required for Non-Majors)

An ensemble that examines the art of jazz big band performance with a particular focus on exploring contemporary and alternative approaches to big band music and including a variety of diverse influences including Afro-Caribbean, Cuban, Brazilian, Puerto-Rican and other Latin influences. Meets concurrently with MU 276 and 376.

MU 485 / Spontaneous Composition Ensemble

2 credits Spring

(Audition Required for Non-Majors)

An advanced ensemble exploring the foundations and concepts of playing free jazz. The focus is on group improvisation.

MU 487 / Jazz Ensemble IV

2 credits Fall / Spring (Closed to Non-Majors)

Exploration of specific jazz styles, composition, improvisation, and performance for the advanced player.

MU 495 / Senior Recital

0 credits Fall / Spring (Closed to Non-Majors)

A full-length public performance given during the student’s senior year in his or her major area of study. Prerequisites: senior standing and permission from Department Chair.

MU 496 / Independent Study

1 credit (Closed to Non-Majors)

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.

MU 497 / Independent Study

2 credits (Closed to Non-Majors)

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.

MU 498 / Independent Study

3 credits (Closed to Non-Majors)

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.

MU 499 / Independent Study

4 credits (Closed to Non-Majors)

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

Music Faculty

Kent Devereaux, Chair

Composition, Criticism

MFA · School of the Art Institute of Chicago
BFA · Cornish College of the Arts

Kofi Anang, Adjunct Instructor

African Drumming

Eric Banks, Adjunct Instructor

Eartraining, Theory, Rhythm

DMA · University of Washington
MM · University of Washington
MA · University of Washington
BA · Yale University

John Burrow, Adjunct Instructor

Electronic Music

BFA · Cornish College of the Arts

Dawn Clement, Adjunct Instructor
Piano, Jazz Repertoire
BM · Cornish College of the Arts

Chuck Deardorf, Professor

Bass, Jazz Ensembles

The Evergreen State College

Michael Delos, Adjunct Assistant Professor

Voice

BM · University of Puget Sound

Laura DeLuca, Adjunct Instructor

Clarinet

MM · Northwestern University
BM · Northwestern University

Emily Doolittle, Professor

Composition, Theory

PHD · Princeton University
MM · Indiana University
BM · Dalhousie University

Becca Duran, Adjunct Instructor

Voice

MA · University of Washington
BA · Washington State University

Justin Emerich, Adjunct Instructor

Trumpet

MM · The Juilliard School of Music

Marcia Gearman, Adjunct Instructor

Viola

BM · The Curtis Institute of Music

Janice Giteck, Professor

Composition, Theory

MA · Mills College
BA · Mills College
Denney Goodhew, Adjunct Instructor
Improvisation, Jazz Ensembles
Whitman College

Randy Halberstadt, Professor

Piano, Eartraining, Theory, Jazz Ensembles

BA · University of Washington

Kelly Harland, Adjunct Instructor

Voice

Robin Holcomb, Adjunct Instructor

Composition, Songwriting

BA · University of California at Santa Cruz

Wayne Horvitz, Adjunct Instructor

Composition, Improvisation

BA · University of California at Santa Cruz

Mark Ivester, Adjunct Instructor

Percussion

BM · Eastern Washington University

Ivona Kaminska-Bowlby, Adjunct Instructor

Piano

DMA · University of British Columbia
MM · University of Nebraska-Lincoln
MA · Chopin Academy of Music, Warsaw

James Knapp, Professor

Trumpet, Arranging, Composition, Theory

MA · University of Illinois
BA · University of Illinois

Matthew Kocmierski, Adjunct Instructor

Percussion Ensemble

Mannes College of Music

Seth Krinsky, Adjunct Instructor

Bassoon

MM · University of Southern California
BM · University of Southern California

Natalie Lerch, Associate Professor

Voice, Diction, Opera, Music Theater

DMA · Eastman School of Music
MM · Ohio University
BM · University of Anchorage

Michael Jinsoo Lim, Adjunct Instructor

Violin, Chamber Music

MM · Indiana University, Bloomington
BM · Indiana University, Bloomington

department of performance production

Peter Mack, *Professor*
Piano, Chamber Music
 DMA · University of Washington
 MM · University of Cincinnati,
 College Conservatory of Music
 BA · Trinity College, Dublin

Valerie Muzzolini Gordon, *Adjunct Instructor*
Harp
 MM · Yale University
 BM · The Curtis Institute of Music

Roger Nelson, *Professor*
Chorus, Conducting, Western Music History
 MM · State University of New York at Stony Brook
 BA · Pomona College

Michael Nicollela, *Adjunct Instructor*
Guitar
 MM · Yale University
 BM · Berklee College of Music

David Peterson, *Adjunct Professor*
Jazz Guitar
 BM · Western Washington University

Margie Pos, *Associate Professor*
Theory, Eartraining, Rhythm
 MM · New England Conservatory
 BM · Berklee College of Music

Jarrad Powell, *Professor*
Composition, Gamelan, World Music
 MA · Mills College
 BFA · Cornish College of the Arts
 BA · Rocky Mountain College

Julian Priester, *Professor*
Trombone, Jazz History, Jazz Ensembles
 Sherwood School of Music, Chicago

Mark Robbins, *Adjunct Instructor*
French Horn
 BM · Temple University

Jovino Santos Neto, *Associate Professor*
Piano, Composition, Latin Jazz Ensemble
 BM · Cornish College of the Arts
 BS · McGill University

Ronald Simon, *Adjunct Instructor*
Bass

Adam Stern, *Adjunct Instructor*
Conducting, Orchestral Studies
 MFA · California Institute of the Arts
 BFA · California Institute of the Arts

Chris Stewart, *Adjunct Instructor*
Music Notation
 BM · Cornish College of the Arts

Paige Stockley Lerner, *Adjunct Instructor*
Cello
 MM · Manhattan School of Music
 BA · University of Washington

Stephen Stubbs, *Adjunct Instructor*
Lute, Baroque Performance Practices
 BM · University of Washington

Paul Taub, *Professor*
Flute, Chamber Music, Theory, Eartraining
 MFA · California Institute of the Arts
 BA · Rutgers University

Hans Teuber, *Adjunct Instructor*
Saxophone
 BM · University of South Carolina

Ben Thomas, *Adjunct Instructor*
Vibraphone, Percussion
 DMA · University of Washington
 MM · University of Michigan
 BA · Swarthmore College

Jay Thomas, *Adjunct Instructor*
Trumpet, Saxophone
 Berklee College of Music

Tom Varner, *Adjunct Instructor*
French Horn
 MA · City College of New York
 BM · New England Conservatory of Music

Linda Waterfall, *Adjunct Instructor*
Songwriting
 BA · Stanford University

Kathryn Weld, *Adjunct Instructor*
Voice
 MM · University of Washington
 BM · University of Redlands

Beth Winter, *Adjunct Associate Professor*
Voice
 BA · University of Maryland

PERFORMANCE PRODUCTION MODEL PROGRAM

The Performance Production Department recommends that you plan your program of study around the following sequence. A dash indicates a recommendation that the course not be taken that semester.

Music Credits	90
H&S Credits	30
Arts Electives	6
Total credits for a BFA in Performance Production	126

First Year	Fall	Spring
PP 111 – 112 Theater Graphics I – II	3	3
PP 141 – 142 Fund of Tech Production I – II	3	3
PP 151 – 152 Production Lab I – II	2	2
PP 165 Introduction to Production Design 2D	–	2
PP 181 – 182 Literature of Theater I – II	2	2
H&S Integrated Studies	6	6
Total Credits	16	18

Second Year	Fall	Spring
PP 201 Drawing for Performance Production	2	–
PP 211 Scenic Fundamentals	–	3
PP 231 Lighting Fundamentals	3	–
PP 251 – 252 Production Lab	3	3
PP 261 – 262 Theater History I – II	3	3
PP 265 Introduction to Production Design 3D	2	–
PP 371 Scene Painting	–	2
PP Elective	–	3
H&S Course	3	3
Total Credits	16	17

Third Year	Fall	Spring
PP 311 – 312 Intermediate Studio	6	6
PP 351 Production Practicum	3	3
PP 361 Contemporary Theater Studies	3	–
PP 481 Professional Practices	2	–
Drawing or Life Drawing	–	2
H&S Course	3	3
Total Credits	17	14

Third Year	Fall	Spring
PP 4xx Advanced Studios	4	4
PP 351 Production Practicum	3	3
PP 451 Internship (Variable Credit 1-9 total)	1	–
PP 491 Final Project	–	1
Arts Elective	3	3
H&S Course	3	3
Total Credits	14	14

COURSE DESCRIPTIONS

PP 101 / Production for Actors

2 credits Fall / Spring (Open to Non-Majors)

This course introduces the beginning acting student to all of the production disciplines. Provides a working vocabulary and basic understanding of backstage organization. Open to Theater majors only.

PP 111 & 112 / Theater Graphics I & II

3 credits Fall / Spring

(Chair Permission for Non-Majors)

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

PP 115 / Stage Makeup

1 credit Fall / Spring (Open to Non-Majors)

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

PP 116 / Advanced Stage Makeup

1 credit Fall / Spring (Open to Non-Majors)

Learn three dimensional makeup techniques as well as makeup design. Prerequisite PP or TH 115.

PP 131 / Lighting for Dance

2 credits Fall (Open to Non-Majors)

Students learn the basic concepts and practices of dance lighting design and dance technical production. Class projects include designing lights for the New Moves Concert and designing a repertory dance plot. Students also serve as crew members for one department production. Open to Dance majors only.

PP 141 & 142 / Fund. of Technical Production I & II

3 credits Fall / Spring

(Chair Permission for Non-Majors)

A yearlong course that provides training in the skills and techniques related to the operation of modern scenic and costume construction shops, along with an introduction to the historical background and traditions of the related crafts.

PP 151 & 152 / Production Lab I & II

2 credits Fall / Spring

(Chair Permission for Non-Majors)

A yearlong course providing hands-on production experience in carpentry, props, costumes, sound, lighting, and stage management. Students perform duties on actual staged productions.

PP 165 / Intro. to Production Design 2D

2 credits Spring

(Chair Permission for Non-Majors)

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

PP 181 & 182 / Literature of Theater I & II

2 credits Fall / Spring

(Chair Permission for Non-Majors)

Explore a wide range of classical and modern plays, as well as important writing on performance and design. Reading from the plays, exploring their dramatic structure, and discussing the relevance of each text will be the focus of class time.

NOTE: Students should be prepared to buy anthologies plus supplemental readings each term.

PP 201 / Drawing for Performance Production

2 credits Fall / Spring

(Chair Permission for Non-Majors)

Drawing is the lingua franca of all fine and applied arts. Through analysis, synthesis and composition, we will explore the practice of drawing as a better way to communicate our knowledge of the physical world. Includes introduction to both basic drawing and life drawing technique.

PP 211 / Scenic Fundamentals

3 credits Spring (Non-Majors Must Waitlist)

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

Prerequisites: completion of First year Fundamentals Series (PP111-112, 141-142, 181-182) and Sophomore standing, or permission from Department Chair.

PP 231 / Lighting Fundamentals

3 credits Fall (Non-Majors Must Waitlist)

Provides basic skills and knowledge required in the area of stage lighting design. Covers topics such as electricity, color theory of light, stage lighting equipment, and light plots.

Prerequisites: completion of First year Fundamentals Series (PP111-112, 141-142, 181-182) and Sophomore standing, or permission from Department Chair.

PP 251 & 252 / Production Lab III & IV

3 credits Fall / Spring (Closed to Non-Majors)

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

PP 261 & 262 / Theater History I & II

3 credits Fall / Spring (Closed to Non-Majors)

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

PP 265 / Intro to Production Design 3D

2 credits Fall (Non-Majors Must Waitlist)

The second in a two semester sequence covering the basic principles of design and design terminology, this course turns to three dimensional projects in the continued exploration.

Prerequisite: PP 165.

PP 271 / Basic Sound Engineering

2 credits (Open to Non-Majors)

Provides a basic understanding of sound, its measurement, and the equipment used to control and produce it. Also examines various aspects of sound reinforcement and recording systems.

PP 311 & 312 / Intermediate Studio I & II

1 - 6 credits Fall / Spring

(Chair Permission for Non-Majors)

Making up the core in-major component of the third year, Intermediate Studio classes explore the theory and practices of all the design and technical areas of Performance Production. Students, faculty from all production areas, and occasional guest artists meet together weekly in seminar format to explore the process of a functioning performance company, with the emphasis placed on the collaborative experience. Additionally, students will meet once a week with head instructors of specific areas for in-depth study in their chosen concentration of either Scenic, Lighting, Costume, Sound Design, or Technical Direction. In each concentration, students will study the theories and practices of the profession, together with the history and traditions of the discipline. Class projects are designed to closely mirror the

realities of the working performance company and may occasionally involve actual productions. Students may study more than one area of concentration during the course of the semester, depending on the number of credits in which they are enrolled.

Prerequisites: completion of Fundamentals Series (PP111-112, 141-142, 181-182, 211, 231) and junior standing, or permission from Department Chair.

PP 351 / Production Practicum

3 credits Fall / Spring (Closed to Non-Majors)

Students assume major responsibilities for mainstage productions, under faculty/staff supervision.

PP 353 / Production Practicum

2 credits Fall / Spring (Open to Non-Majors)

Students assume major responsibilities for main-stage productions, under faculty/staff supervision. Requires minimum of 90 hours work during production work sessions to pass. Student is responsible for arranging their schedule to meet requirement.

PP 355 / Production Practicum

1 credit Fall / Spring (Open to Non-Majors)

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

PP 361 / Contemporary Theater Studies

3 credits Fall (Closed to Non-Majors)

An extension of PP 261-262. Covers trends in world theater during the twentieth century.

PP 371 / Scene Painting

2 credits Fall / Spring

(Non-Majors Must Waitlist)

A hands-on study of the basic techniques and materials of the scenic artist.

PP 381 / Video Techniques

2 credits Fall (Open to Non-Majors)

A combination of lecture and hands-on production work this course concentrates on how to tell a story with a camera, with an emphasis on single camera, film-style production. The class requires the student to participate in all aspects of the process of video production. A short scene from a script will be adapted to video and produced by the class during the semester.

PP 382 / Advanced Video Production

2 credits Spring (Open to Non-Majors)

A hands-on, project-based exploration of video production techniques, building on the foundation of PP 381. Students will choose areas of focus such as live performance video-recording techniques, portfolio documentation, dance video recording, editing video to music or sound effects, and others. Prerequisite: PP 381.

PP 396 – 399 / Independent Study

1 credit (Closed to Non-Majors)

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

PP 401 / Advanced Sound Design

2 credits Fall / Spring (Closed to Non-Majors)

Individual projects in designing sound for theatrical productions. May include assignments on actual productions. Prerequisite: "C" or better in Sound Section of PP 311/312

PP 411 / Advanced Scene Design

2 credits Fall / Spring (Closed to Non-Majors)

Individual projects in designing scenery for theatrical productions. May include assignments on actual productions. Prerequisite: "C" or better in Sound Section of PP 311/312

PP 421 / Advanced Costume Design

2 credits Fall / Spring (Closed to Non-Majors)

Individual projects in costume design. May include assignments on actual productions. Prerequisite: "C" or better in Sound Section of PP 311/312

PP 431 / Advanced Lighting Design

2 credits Fall / Spring (Closed to Non-Majors)

Individual projects in lighting design. May include assignments on actual productions. Prerequisite: "C" or better in Sound Section of PP 311/312

PP 441 / Advanced Technical Prod.

2 credits Fall / Spring (Closed to Non-Majors)

Individual projects and instruction related to modern stage technology. May include assignments on actual productions. Prerequisite: "C" or better in Sound Section of PP 311/312

PP 451 / Internship

1 -9 credits Fall / Spring (Closed to Non-Majors)

A supervised assignment with a pre-approved professional arts organization. Junior standing and permission of department chair.

PP 461 & 462 / Stage Management I & II

2 credits Fall / Spring (Open to Non-Majors)

Explores the stage manager's duties throughout the production process. May include assignment as stage manager of a Cornish production.

PP 481 / Professional Practices

2 credits Fall (Closed to Non-Majors)

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

PP 491 / Final Project

1 credit Fall / Spring (Closed to Non-Majors)

Students in the Performance Production Department are required to complete a final project in their area of specialization. This project is documented with sketches, drawings, pictures, and an appropriate narrative. These items are bound in book form and become the property of the department.

PP 496 - 499 / Independent Study

1 credit (Closed to Non-Majors)

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

PERFORMANCE PRODUCTION FACULTY

Dave Tosti-Lane, *Department Chair, Professor Sound Design Area Head*
MFA · Virginia Polytechnic Institute
BS · Virginia Polytechnic Institute

Carl Bronsdon, *Adjunct Instructor Costume Design/Technology*
BFA · Cornish College of the Arts

Greg Carter, *Associate Professor Stage Management Area Head*
MArch · University of Washington
BA · Duke University

Ronald Erickson, *Professor Costume Design Area Head*
BFA · University of Washington

Karen Gjelsteen, *Professor Scenic Design Area Head, Props & Paint Area Head*
MFA · University of Minnesota

Peter Guiles, *Professor Studio Coordination, Video Production*
BA · University of Washington

Jennifer Lupton, *Adjunct Instructor Scenic Painting*
MFA · University of Washington
BFA · University of New Mexico

Roberta Russell, *Professor Lighting Design Area Head*
MFA · University of Washington
BA · University of Northern Iowa
AA · Marshalltown Community College

J. Richard Smith, *Adjunct Instructor Department Coordinator*
MFA · University of Texas, Austin
BFA · University of Texas, Austin

John Kendall Wilson, *Professor Theater History*
MFA · University of Georgia
BA · LaGrange College

department of theater

The Theater Department recommends that you plan your program of study around the following sequence. A dash indicates a recommendation that the course not be taken that semester.

ACTING

Theater	94
Humanities & Sciences	30
Arts Elective (outside the major)	6
Total Credits for a BFA Degree in Theater	130

First Year	Fall	Spring
PP 101 Production for Actors *	2	–
TH 101 – 102 Movement for Actors I – II	2	2
TH 111 – 112 Acting: Improvisation	2	2
TH 121 – 122 Voice and Speech I	2	2
TH 162 Literature of Theater	–	2
TH 171 – 172 Text Analysis for Actors I – II	3	2
H&S Integrated Studies	6	6
Arts Elective	–	2
Total Credits	17	18

Second Year	Fall	Spring
TH 201 – 202 Physical Technique I – II	2	2
TH 211 – 212 Acting Fundamentals I – II	3	3
TH 221 – 222 Voice and Speech II	2	2
TH 241 Auto-Cours	1	–
TH 242 Ensemble Creation Project	–	2
TH 244 Audition Workshop	–	1
TH 245 Stage Management *	1	–
TH 261 – 262 Theater History	3	3
Arts Elective	2	–
H&S Course Work	3	3
Total Credits	17	16

Third Year	Fall	Spring
TH 311 – 312 Acting Workshop I – II	3	2
TH 321 – 322 Advanced Vocal Technique I – II	2	2
TH 331 – 332 Dance for Actors	2	2
TH 343 Rehearsal / Performance	2	–
TH 348 Studio: Text into Performance	–	2
TH 361 Contemporary Theater Studies	3	–
TH 371 – 372 Acting Classical Texts I – II	3	2
H&S Course Work	3	3
Total Credits	18	13

Fourth Year	Fall	Spring
TH 401 Stage Combat I	2	–
TH 411 Advanced Acting Workshop	3	–
TH 421 Voice and Speech Skills	2	–
TH 443 Rehearsal / Performance	2	–
TH 451 Audition Techniques	2	–
TH 471 Senior Seminar	1	–
TH 472 Senior Thesis	–	3
TH 485 Introduction to Playwriting & Directing	2	–
Theater Electives	–	6
Arts Elective	–	2
H&S Course Work	3	3
Total Credits	17	14

PERFORMING ARTS

Theater	94
Humanities & Sciences	30
Arts Elective (outside the major)	6
Total Credits for a BFA Degree in Theater	130

First Year	Fall	Spring
PP 101 Production for Actors *	–	2
TH 101 – 102 Movement for Actors	2	2
TH 111 – 112 Acting: Improvisation	2	2
TH 121 – 122 Voice and Speech I	2	2
TH 131 Introduction to Musical Theater *	2	–
TH 162 Literature of Theater	–	2
TH 171 – 172 Text Analysis for Actors I – II	3	2
H&S Integrated Studies	6	6
Total Credits	17	18

Second Year	Fall	Spring
TH 201 – 202 Physical Technique I – II	2	2
TH 211 – 212 Acting Fundamentals I – II	3	3
TH 221 – 222 Voice and Speech II	2	2
TH 241 Auto-Cours	1	–
TH 244 Audition Workshop	–	1
TH 245 Stage Management *	1	–
TH 246 Ensemble Creation Project	–	2
TH 261 – 262 Theater History	3	3
TH 231 Music Theater Theory	2	–
H&S Course Work	3	3
Arts Elective	–	2
Total Credits	17	18

Third Year	Fall	Spring
TH 311 – 312 Acting Workshop I – II	3	2
TH 321 – 322 Advanced Vocal Techniques	2	2
TH 331 – 332 Dance for Actors	2	2
TH 338 Music Theater	–	2
TH 343 Rehearsal / Performance	2	–
TH 348 Studio: Text into Performance	–	2
TH 361 Contemporary Theater Studies	3	–
TH 371 Acting Classical Texts	3	–
H&S Course Work	3	3
Arts Elective	–	2
Total Credits	18	15

Fourth Year	Fall	Spring
TH 411 Advanced Acting Workshop	3	–
TH 439 Music Theater Workshop	2	–
TH 443 Rehearsal / Performance	2	–
TH 471 Senior Seminar	1	–
TH 472 Senior Thesis	–	3
MU or DA Electives	2	–
Theater Electives	2	4
H&S Course Work	3	3
Arts Elective	–	2
Total Credits	15	12

ORIGINAL WORKS

Students may audition for acceptance into the Original Works program at the start of their Junior year of study. The Theater Department recommends that you plan your program of study around the following sequence. A dash

Theater	94
Humanities & Sciences	30
Arts Elective (outside the major)	6
Total Credits for a BFA Degree in Theater	130

Third Year	Fall	Spring
TH 301 – 302 Clown	2	2
TH 311 – 312 Acting Workshop I – II	3	2
TH 321 – 322 Advanced Vocal Technique	2	2
TH 343 Rehearsal / Performance	2	–
TH 348 Studio: Text into Performance	–	2
TH 361 Contemporary Theater Studies	–	3
TH 371 Acting Classic Texts	3	–
TH 381 – 382 Original Works I – II	2	4
H&S Course Work	3	3
Total Credits	17	18

indicates a recommendation that the course not be taken that semester.

Current students should refer to the model program that was in effect for the year and term of their entrance to the College.

Fourth Year	Fall	Spring
TH 401 Stage Combat / Movement	2	–
TH 411 Advanced Acting Workshop	3	–
TH 443 Rehearsal / Performance	2	–
TH 471 Senior Seminar	1	–
TH 472 Senior Thesis	–	3
TH 481 Original Works Lab	2	–
Theater Electives	2	4
H&S Course Work	3	3
Arts Elective	–	2
Total Credits	15	12

* Courses may be taken in semesters other than indicated.

COURSE DESCRIPTIONS

A complete list of electives and course descriptions can be found at www.cornish.edu.

TH 101 & 102 / Movement for Actors I & II

2 credits Fall (Closed to Non-Majors)

Develop body alignment, articulation, flexibility, and stamina through the understanding and use of kinetic awareness, energy centers, physical improvisation, and the Feldenkrais technique. Work on organizing the body and mind, and making total physical self more available.

TH 111 & 112 / Acting: Improvisation

2 credits Fall (Closed to Non-Majors)

Explore improvisational theater techniques that develop both your individual creativity and ensemble acting skills. Learn to apply these techniques to the actor's process in the creation of character based on text, and in the collaborative development of a theater piece based on an assigned theme.

TH 113 & 114 / Acting Fund. for Non-Majors I & II

2 credits Fall / Spring (Open to Non-Majors)

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 Fall / Spring (Open to Non-Majors)

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

TH 116 / Advanced Stage Makeup

1 credit Spring (Open to Non-Majors)

Learn three-dimensional makeup techniques as well as makeup design.
Prerequisite TH 115.

TH 121 & 122 / Voice & Speech I & II

2 credits Fall (Closed to Non-Majors)

Develop an actor's awareness of your own vocal instrument. Explore breath, placement, tone, and resonance using a combination of techniques with emphasis on Cicely Berry's work. Study in-depth the sounds of spoken English using the Skinner Technique and International Phonetic Alphabet.

TH 131 / Introduction to Musical Theater

2 credits Fall (Chair Permission for Non-Majors)

This course will provide an introduction to the performance skills required for participation in

musical theater production. The class will focus on solo and group singing as dramatic action, and introduce the basic dance styles used in musical theater. By audition.

TH 162 / Literature of Theater

2 credits Spring (Open to Non-Majors)

Explore a wide range of classical and modern plays, as well as important writing on acting, performance, design, and direction. Reading from the plays, exploring their dramatic structure, and discussing the relevance of each text will be the focus of class time.

NOTE: Students should be prepared to buy anthologies plus supplemental readings.

TH 171 & 172 / Text Analysis for Actors

3 credits Fall / 2 credits Spring

(Closed to Non-Majors)

Examine the structure of dramatic text to find the clues to character and intention. Learn practical methods of analysis of units of action, objectives, tactics, and given circumstances through writing, discussion, and on-your-feet scene work.

TH 200 / Yoga

2 credits Fall / Spring (Open to Non-Majors)

The class provides centering, breathing, and relaxation techniques.

TH 201 & 202 / Physical Technique I & II

2 credits Fall / Spring

(Chair Permission for Non-Majors)

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

TH 211 & 212 / Acting Fundamentals I & II

3 credits Fall / Spring (Closed to Non-Majors)

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

TH 221 / Voice & Speech II

2 credits Fall (Closed to Non-Majors)

Learn techniques to develop breath support, fuller resonance, vocal clarity and flexibility as applied to a variety of texts, culminating in

Shakespeare. Continue studying phonetics, including application to learning a dialect.

TH 231 / Music Theater Theory

2 credits Fall (Chair Permission for Non-Majors)

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

TH 241 / Auto-Cours

1 credit Fall (Closed to Non-Majors)

Focus on the creative process and ensemble generation of dramatic work through weekly performances based on themes assigned and critiqued by the instructor. The class work will inform the developmental process of the spring term Ensemble Creation Project (TH 242).

TH 242 / Ensemble Creation Project

1 -2 credits Spring (Closed to Non-Majors)

Create and perform an original theater piece under the guidance of a professional director/dramaturg.

TH 244 / Audition Workshop

1 credit Spring (Closed to Non-Majors)

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

TH 245 / Stage Management

1 credit Fall (Chair Permission for Non-Majors)

Stage-manage a Theater Department production, typically a Studio or Black Box show. With approval from the department chair, students may stage-manage a Theater Department Senior Project.

TH 261 & 262 / Theater History

3 credits Fall / Spring (Open to Non-Majors)

Study the evolution of the art and crafts of theater through the ages. Consider the relationship of drama, acting styles, playing space, social conditions, methods of production, and aesthetic values within their historical contexts, in selected eras from the Greeks to the twentieth century. Open to all majors.

TH 264 / Special Topics in Film History

3 credits Fall / Spring (Open to Non-Majors)

Course investigates the historical development of film within its broader cultural, political, and aesthetic contexts. Specific topics vary, and students explore film as both a mode of expression and an object of analysis (through activities ranging from screenwriting to critique). Course may be repeated as topics change.

NOTE: This course will satisfy Arts Elective requirements or HS Elective requirements. Cross-listed with DE 234.

TH 300 / Yoga 2

2 credits Fall / Spring (Open to Non-Majors)

This class will build upon the foundations learned and acquired in DA/TH 200 Yoga. The class will integrate a more intense level of asana and vinyasa (flow yoga) at the same time it will encourage each student to practice at a level that serves their well-being. There will be a book and in-class discussions as part of the practice. Prerequisite: DA/TH 200 or instructor's permission

TH 301 & 302 / Clown

2 credits Fall (Chair Permission for Non-Majors)

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

TH 311 & 312 / Acting Workshop I & II

3 credits Fall / Spring (Closed to Non-Majors)

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

TH 321 & 322 / Advanced Vocal Technique I & II

2 credits Fall / Spring (Closed to Non-Majors)

Expand your vocal range and power, and deepen your understanding of classical text work

in preparation for performance in a variety of indoor and outdoor venues, while continuing to work with The International Phonetic Alphabet.

TH 331 & 332 / Dance for Actors

2 credits Fall / Spring (Open to Non-Majors)

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

TH 338 / Music Theater

2 credits (Chair Permission for Non-Majors)

Develop the combination of acting, singing, and movement skills necessary to perform musical theater. This class focuses on scene work from modern American musicals. Admission by audition.

TH 341 & 342 / Rehearsal / Performance

1 credit Fall / Spring

(Chair Permission for Non-Majors)

Expand your interpretive skills in a variety of rehearsal and performance situations, ranging from fully produced mainstage productions to process-oriented developmental work.

TH 343& 344 / Rehearsal/Performance

2 credits Fall / Spring

(Chair Permission for Non-Majors)

Expand your interpretive skills in a variety of rehearsal and performance situations, ranging from fully produced mainstage productions to process-oriented developmental work.

TH 345 & 346 / Rehearsal / Performance

3 credits Fall / Spring

(Chair Permission for Non-Majors)

Expand your interpretive skills in a variety of rehearsal and performance situations, ranging from fully produced mainstage productions to process-oriented developmental work.

TH 348 / Studio: Text into Performance

2 credits Spring (Closed to Non-Majors)

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

TH 349 & 350 / Rehearsal / Performance

2 credits Fall / Spring (Open to Non-Majors)

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

TH 361 / Contemporary Theater Studies

3 credits Fall (Chair Permission for Non-Majors)

Continued examination of the theory and practice of theater in the modern era.

TH 365 & 366 / Teaching Assistantship

2 credits Fall / Spring (Closed to Non-Majors)

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

TH 371 / Acting Classical Texts I

3 credits Fall (Closed to Non-Majors)

Learn to combine intensive, practical analysis of heightened language with the performance skills needed to bring classics to life. You will examine and interpret a wide range of classic texts and sonnets with a major emphasis on Shakespeare's plays.

TH 372 / Acting Classical Texts II

2 credits Spring (Closed to Non-Majors)

Through work on Restoration, late eighteenth century, and other texts, you will focus on acting skills in the manners and the language of these periods.

TH 375 & 376 / Global Arts Encounters

1 credit Fall / Spring (Open to Non-Majors)

Travel to London, New York, and other cities.

Each trip will feature visits to museums, theaters, and other cultural institutions and locations. Travel happens outside of the regular academic calendar. Trips would be coordinated through EF Tours for International travel and Smithsonian student travel for National travel. By permission only.

TH 381 & 382 / Original Works I & II

2 credits Fall / Spring

(Audition Required for Non-Majors)

Investigate the meaning and process of generating original works for the stage. Explore the disciplines of playwriting, directing, solo performance, and ensemble creation. Admission by audition.

TH 385 / Interdisciplinary Arts Workshop

2 credits Fall / Spring *(Open to Non-Majors)*

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

TH 396 – 399 / Independent Study

1 credit *(Closed to Non-Majors)*

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

TH 401 & 402 / Stage Combat / Movement

2 credits Fall / Spring

(Chair Permission for Non-Majors)

Develop character movement in the context of a specific physical form: stage combat (armed and unarmed). Learn the safe use of rapier, dagger, broadsword, and quarterstaff. Develop specificity of movement, clarity of physical choices, and balance of one's own energy with that of a partner.

TH 404 / Intro to Clown

2 credits Spring

(Chair Permission for Non-Majors)

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

TH 406 / Advanced Clown

2 credits Spring *(Closed to Non-Majors)*

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

TH 411 / Advanced Acting Workshop

3 credits Fall *(Closed to Non-Majors)*

Immerse yourself in intensive scene work, focusing on exploration of mystery, ambiguity, and subtext. Use and synthesize all techniques taught in the curriculum.

TH 416 / Acting Special Topics:

2 credits Spring *(Closed to Non-Majors)*

This course will change year-to-year depending on the interest of students and faculty. Potential topics include: Acting with Dialects, Advanced Classical Text, Expressive Mask, and Ensemble Performance. The focus will be on specific topics that will orient students toward a strong area of post-graduation interest.

TH 418 / Solo Performance

2 credits Spring

(Chair Permission for Non-Majors)

Create your own self-generated solo performance piece to be presented in a showcase at the end of the semester. Students are strongly encouraged to take HS 250 Performance Art: History and Theory before taking this class.

TH 421 / Voice and Speech Skills

2 credits Fall *(Closed to Non-Majors)*

Use the vocal and speech techniques you have learned to master regional dialects and foreign accents. Explore the range and depth of your voice as a tool in creating character. Work to create a reel showcasing your voice-over skills. Continue to work with Skinner Speech.

TH 422 / Voiceover & Commercial Voice Skills

1 credit Spring *(Closed to Non-Majors)*

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

TH 423 / Special Topics in Voice & Speech

2 credits Fall *(Chair Permission for Non-Majors)*

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

TH 439 / Music Theater Workshop

2 credits Fall *(Chair Permission for Non-Majors)*

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 & 442 / Rehearsal / Performance

1 credit Fall / Spring *(Closed to Non-Majors)*

Rehearsal and performance in departmental productions under the guidance of faculty and guest directors. Senior ensemble productions range from fully-mounted works by contemporary authors, modern classics, and new and ensemble-generated theater works.

TH 443 & 444 / Rehearsal / Performance

2 credits Fall / Spring *(Closed to Non-Majors)*

Rehearsal and performance in departmental productions under the guidance of faculty and guest directors. Senior ensemble productions range from fully-mounted works by contemporary authors, modern classics, and new and ensemble-generated theater works.

TH 445 & 446 / Rehearsal / Performance

3 credits Fall / Spring *(Closed to Non-Majors)*

Rehearsal and performance in departmental productions under the guidance of faculty and guest directors.

TH 451 / Audition Techniques

2 credits Fall *(Closed to Non-Majors)*

Acquire practical techniques to select, prepare, and perform audition pieces, musical and dance auditions, and commercial auditions. Learn about cold reading, professional résumés, headshots, and professional etiquette, as well as how to create relationships with agents and unions.

TH 452 / Auditioning for Musical Theater

1 credit Spring

(Chair Permission for Non-Majors)

Learn the essential skills necessary to audition with music for any musical or play. You will emerge with at least one appropriately chosen, edited, and well-rehearsed song to accompany your audition monologues.

TH 454 / Auditioning for the Camera

1 credit Spring

(Chair Permission for Non-Majors)

This class is designed to give the actor specific instruction on preparation and execution of commercial and film scripts for camera auditions. The goals of the course are to demystify the camera audition process and to give the actors techniques to break down scripts, make appropriate choices, and to take direction. It will also prepare the actor for the broadcast market, including advice on pictures, résumés, agents, and other business aspects of the actor's career.

TH 457 & 458 / Internship

1 –6 credits Fall / Spring *(Closed to Non-Majors)*

Participate in rehearsal and performance of one or more shows with a professional theater company. By audition and permission of Theater Department faculty.

TH 465 & 466 / Teaching Assistantship

2 credits Fall / Spring *(Closed to Non-Majors)*

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

TH 471 / Senior Seminar

1 credit Fall *(Closed to Non-Majors)*

Senior Seminar will cover a range of topics including preparations for Senior Thesis Project, as well as other issues of concern to the graduating Theater Major, including mission statements, fundraising, taxes for artists, etc.

TH 472 / Senior Thesis

3 credits Fall / Spring *(Closed to Non-Majors)*

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 476 / Global Arts Encounters II

2 credits Spring *(Open to Non-Majors)*

Travel to London, New York, and other cities. Each trip will feature visits to museums, theaters, and other cultural institutions and locations. Travel happens outside of the regular academic calendar. Trips would be coordinated through EF Tours for International travel and Smithsonian student travel for National travel. By permission only.

TH 481 / Original Works Laboratory

2 credits Fall *(Chair Permission for Non-Majors)*

Continue to explore the processes of creating original works for the stage and working with instructors and guest artists. Complete the composition of a substantial theater piece during the senior year.

TH 484 / Creating Digital Drama

2 credits Spring

(Chair Permission for Non-Majors)

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

TH 485 / Intro to Playwriting / Directing

2 credits Fall *(Chair Permission for Non-Majors)*

Explore the relationships between the different functions of actor, director, and playwright. Create original dramatic scenes and short plays; direct scenes from original and established texts.

TH 486 / Playwriting Workshop

1 credit Spring *(Chair Permission for Non-Majors)*

An eight-week workshop in which you can explore playwriting techniques and write one or more original scripts.

TH 488 / Directing Workshop

1 credit Spring *(Chair Permission for Non-Majors)*

An eight-week workshop in which you can explore directing techniques and direct one or more projects. Open to non-majors with permission.

TH 496 – 499 / Independent Study

1 credit *(Closed to Non-Majors)*

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

THEATER FACULTY

Richard E.T. White, *Department Chair*

Original Works/Directing, Senior Seminar

BA · University of Washington

Geoff Alm, *Adjunct Instructor*

Stage Combat

BA · Evergreen Stage College

Drama Studio London

Fight Director/Fight Master/Certified Teacher ·

Society of American Fight Directors

Karen Armand, *Adjunct Instructor*

Stage Makeup

BA · Sonoma State University

Ellen Boyle, *Associate Professor*

Voice and Speech, Yoga

MFA · University of Wisconsin/Milwaukee

BFA · University of Michigan

Bonnie Cohen, *Professor*

Acting, Senior Thesis Advisor

MFA · Cornell University

MA · University of Missouri

BFA · University of Texas

Certificate · Seattle University

Kathleen Collins, *Associate Professor*

Audition Techniques, Directing, Senior Seminar,

Senior Thesis Advisor

MFA · University of Washington

MA · University of Washington

BA · State University of New York at Albany

Tinka Gutrick-Dailey, *Adjunct Instructor*

Dance for Actors, Musical Theater

American Dance Machine

Gretta Harley, *Adjunct Instructor*

Interdisciplinary Arts Workshop, Musical Theater,

Resident Composer and Music Director

BM · Cornish College of the Arts

Dalcroze Teacher Certificate

Elizabeth Heffron, *Adjunct Instructor*

Playwriting, Senior Thesis Advisor

Dramatists Guild

BS · UCLA

Jennie Honda, *Adjunct Instructor*

Yoga

BS · Loyola Univesity

Althea Hukari, *Adjunct Instructor*

Acting

PATP, University of Washington

BA · Oberlin College

department of humanities & sciences

Bill Johns, *Adjunct Instructor*

Acting for Non-Majors

MA · University of Georgia

BA · University of Georgia

AA · Emory University

Marya Sea Kaminski, *Adjunct Instructor*

Acting

MFA · University of Washington

BA · University of Pennsylvania

Alyssa Keene, *Adjunct Instructor*

Voice and Speech, Voice Skills and Dialects

BFA · Cornish College of the Arts

Frances Leah King, *Adjunct Instructor*

Musical Theater

Pacific Conservatory of the Performing Arts

BA · California State University, Stanislaus

Robert MacDougall, *Professor*

Movement for Actors, Stage Combat

BS · Humboldt University

Certified Feldenkrais Therapist

Fight Director/Certified Teacher—Society of

American Fight Directors

Rick MacKenzie, *Adjunct Instructor*

Stage Management

BFA · Cornish College of the Arts

Keira McDonald, *Adjunct Instructor*

Physical Technique, Solo Performance

MFA · Naropa University

BFA · Texas Tech University

Kathryn Mesney, *Professor*

Acting, Directing, Internship,

Senior Thesis Advisor

MA · State University of New York at Binghamton

BS · State University College of New York

at Brockport

Kate Myre, *Associate Professor*

Audition, Senior Seminar, Voice, Voiceover &

Commercial Voice Skills

MFA · Brandeis University

BA · Willamette University

Lisa Norman, *Adjunct Instructor*

Acting, Voice and Speech

MFA · University of Tennessee

BA · University of Tennessee

Timothy McCuen Piggee, *Associate Professor*

Musical Theater, Text Analysis

MFA · National Theatre Conservatory at the

Denver Center

BFA · University of Utah

Carol Roscoe, *Adjunct Instructor*

Directing

MFA · The Shakespeare Theatre/George

Washington University

BA · University of Chicago

Jodi Rothfield, *Adjunct Instructor*

Audition for the Camera

BA · University of California at Berkeley

Casting Society of America

Hal Ryder, *Professor*

Acting Classical Text

BA · University of Washington

Drama Studio London

Charles Sheaffer

Special Topics in Film History

PhD · University of Minnesota

MA · University of Minnesota

BA · University of Washington

Kerry Skalsky

Literature of Theater

MFA · University of Washington

BFA · Cornish College of the Arts

Robin Lynn Smith, *Associate Professor*

Acting,

MFA · New York University, Tisch School

of the Arts

BFA · Boston University

David Taft, *Associate Professor*

Auto-Cours, Clown, Physical Technique

MIT · Seattle University

Dell'Arte School

Amy Thone, *Adjunct Instructor*

Acting

MFA · National Theatre Conservatory at the

Denver Center

Scott Warrender, *Adjunct Instructor*

Musical Theater

BA in Music Education, Seattle Pacific University

Jeanmarie Williams, *Adjunct Instructor,*

Interdisciplinary Arts Workshop, Playwriting

Theater History

PhD Candidate · University of Washington

MFA · University of Virginia

BA · Drew University

John Kendall Wilson, *Professor*

Auto-Cours, Dramaturgy, Theater History

MFA · University of Georgia

BA · LaGrange College

HUMANITIES & SCIENCES

MODEL PROGRAM

All baccalaureate degree candidates must complete 30 credits in the Humanities and Sciences. Twelve of these credits are earned through the Integrated Studies Program in the student's first year. Integrated Studies is an interdisciplinary program that introduces students to college life and learning and satisfies the college writing requirement. After the first year, students take eighteen more credits distributed across the humanities, sciences and social sciences. These courses are primarily theme based and span both disciplinary and interdisciplinary perspectives.

To ensure breadth of study, students are required to distribute the eighteen credits remaining after Integrated Studies in the following manner:

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

Writing Requirement

All students are required to have at least six credits of college writing in their program and that requirement is either satisfied by successful completion of Integrated Studies in the first year, or by completion of coursework in expository writing and research writing or their equivalent. (Integrated Studies is required for all students with fewer than fifteen transfer credits in H&S) Students with twelve transfer credits, inclusive of three credits of expository writing or freshman composition, may opt to complete this first-year requirement by taking one more writing course in expository or research writing and can consult with the Registrar and/or the Department Chair to determine the appropriate course.)

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

COURSE DESCRIPTIONS

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

HS 103 / Expository Writing

3 credits Fall / Spring

Students develop their abilities to manipulate a variety of writing modes and styles. Focusing on the significance of audience and voice and on the difference between "subjective" and objective forms of writing, students will learn how audience, purpose and context shape expectations in writing.

A basic introduction to research and documentation skills will be provided. Revision will be emphasized and writing groups will be formed to aid in the revision process and to enhance analytical skills. Open to all majors.

HS 111 / Integrated Studies:

Writing and Analysis

3 credits Fall

This course helps students understand and successfully engage in writing for college and beyond by introducing them to concepts of audience, voice and purpose. Students will write in a variety of modes and genres. This course must be taken with a corresponding Integrated Studies Seminar 119. The course is required for all students with fewer than fifteen transfer credits in areas of study that do not include expository writing. Students with twelve transfer credits, inclusive of three credits of expository writing or freshman composition, may opt to complete this first-year requirement by taking one more writing course in expository or research writing and can consult with the Registrar and/or the Department Chair to determine the appropriate course.

HS 112 / Integrated Studies:

Writing and Analysis

3 credits Spring

The second in a sequence with HS 111, this course continues instruction and practice in effective writing. The course emphasizes critical inquiry, research, the evaluation of sources, and developing a personal stance that is supported

by evidence in relation to a subject. This course must be taken with a corresponding Integrated Studies Seminar 120. Required for all students with fewer than fifteen transfer credits in areas of study that do not include expository writing. Students with twelve transfer credits, inclusive of three credits of expository writing or freshman composition, may opt to complete this first-year requirement by taking one more writing course in expository or research writing and can consult with the Registrar and/or the Department Chair to determine the appropriate course.

HS 119 / Integrated Studies Fall Seminar

HS 120 / Integrated Studies Spring Seminar

3 credits Fall / Spring

Integrated Studies is a two-semester course sequence that provides entering students with an introduction to academic life at Cornish through explorations in the Humanities and Sciences. In conjunction with the HS 111/112 Writing and Analysis sequence, Integrated Studies courses create a foundation for future study at the College by assisting students with the development of college-level skills, particularly in analytical reading, writing, critical thinking, and research. Although learning goals may be accomplished through traditional classroom activities, the curriculum emphasizes student-centered, cross-disciplinary, and hands-on learning. Classes may include field trips, workshops, and collaborative projects. Collaborations also occur among different classes within the Integrated Studies program. Required for all students with fewer than fifteen transfer credits in areas of study that do not include expository writing. Students with twelve transfer credits, inclusive of three credits of expository writing or freshman composition, may opt to complete this first-year requirement by taking one more writing course in expository or research writing and can consult with the Registrar and/or the Department Chair to determine the appropriate course.

HS 129 / Life and Art by the Numbers

The Golden Section, DaVinci's Vitruvian Man, the Fibonacci Sequence, LeCorbusier's Le Modular, and double-entry bookkeeping. In such ways have numbers awed, delighted, enriched and changed us. This course provides a history of how math has shaped us and our world from the Pythagorean Theorem to String Theory.

HS 205 / Creative Nonfiction

This course explores the relationship between fiction and non-fiction writing and the more conscious use of aesthetics in “creative” writing. Students will read and analyze different forms of creative nonfiction including memoir, personal narrative, new journalism and the essay. Students will work on a variety of short writing assignments over the course of the semester, developing the skills common to all of these forms. A longer project in a chosen genre will be developed by the end of the semester.

HS 206 / Poetry: Art and Craft

This is a writing class focused on sharpening the tools in the poet’s toolbox. Using poem examples we’ll look at basic elements of poetry and various craft issues, including line-breaks, meter, rhyme and form, repetition and revision. Our sessions will alternate between a craft lecture with examples and an in-class writing exercise, or a workshop session to look at participants’ poems. This class will be a good introduction to beginners and a good review for more experienced poets. Along the way we’ll be generating new poems with the exercises, ideas and examples. You’ll finish the class with new poems, poem starts, ideas of revision, and enhanced poetry skills for reading, understanding, and writing poems.

HS 208 / Intro to the Digital Humanities

How do new media and technologies influence perceptions of print, and how does print affect engagements with technologies and media? With these questions as guides, this class explores conversations between print and digital texts, between old media and new. Some conversations are contemporary, while others are reanimated from the 19th and 20th centuries. Regardless of their time, all are curious, and our goal will be to situate them in the “digital humanities,” or the synthesis of technical skills with critical practices in, for example, the study of literature, culture, and history. To this end, meetings will be conducted in a computer-integrated classroom, and the class will be asked to collaboratively compile a book, with each student contributing an essay, short fiction, or experimental text. Course material will likely include work by Shelley Jackson, Gertrude Stein, William Burroughs, Millie Ness, and Martha Deed. No technical skills required. Sideways thinkers most appreciated.

HS 223 / The Concept of Power

“Power” is a concept we all use in our common discourses and it is undeniably one of the central concerns of those who study political, economic, and social phenomena, but there is much less consensus concerning what the word “power” actually means. In what way is power different from violence? Is there a difference between political power and other forms power, like economic power? Who (if anyone) has power, and how does it operate? This course invites students to seek their own answers to these questions, both through the consideration of different conceptualizations of power as they operate in texts by Karl Marx, Max Weber, Hannah Arendt, Michel Foucault, and James Scott, and through the analysis of selected contemporary events.

HS 224 / On the Road: the U.S. and Migration

The Oregon Trail, Ellis Island, and Hurricane Katrina each underscore the centrality of migration and mobility as a force in American history. But what has all that movement meant for national politics, culture, and the history of race, class, and gender? This course takes an interdisciplinary approach to understanding the historical significance of movement. Immigration, urbanization, and forced relocation have all shaped the American social landscape. This class will consider the “facts” of migration, while examining Americans’ fascination with the road through the work of Kerouac, Steinbeck, and others.

HS 227 / Greco-Roman Thought

This course introduces philosophers of late Greek and Roman society who shifted the focus of philosophy from theory to therapy. They did so because they were attempting to answer some fundamental questions resulting from their world becoming vaster, increasingly complex, and morally ambiguous. They sought to teach us not so much how to think well as how to live well. These practical philosophers believed that the way we lived was a reflection of the way we thought.

HS 228 / Origin of Modern Thought

The sway of Christianity began to crumble in the sixteenth century, with reason supplanting revelation as the best method for understanding the world. Today, the role of reason in our everyday lives is largely hidden, and as result, unquestioned. This course traces the triumphal rise of reason in western thought, with its heady promise of boundless progress, transformative

education, and the harnessing of nature to the benefit of humanity. This class will explore all that reason seemed to promise during this time, as well as what was held to be beyond the purview of reason.

HS 229 / Passion and Reason

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. 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 244 / American Novels

Reading American Novels from the 19th and 20th (maybe the 21st) Centuries will be at the center of this class. Emphasis will be on ways of engaging the work—reading closely, discussing with others, exploring ways of responding critically and exploring what ‘critical’ response means. Possible novels, in chronological order, might include *The Awakening*(Chopin), *Their Eyes Were Watching God* (Hurston), *The Woman Warrior* (Hong-Kingston), *Ceremony* (Silko), *Look At Me* (Egan).

HS 248 / Thrive–Told Tales

In this course, students look at a number of classic stories that have been told and retold through a variety of lenses, to demonstrate how the vantages provided by those lenses, be they cultural, economic, and political, shape the works. We will also look at how varieties of media affect these interpretations, including graphic narratives, TV shows, painting, and film. Weekly response papers ask students to critically engage with specific questions related to the readings, culminating in a longer paper (10-12 pages) in which they synthesize their thinking on a series of issues raised in these shorter responses. Readings include Charlotte Bronte’s *Jane Eyre*, Jane Rhys’ *Wide Sargasso Sea*, Shakespeare’s *The Tempest*, and Shirley Jackson’s *The Haunting of Hill House*, as well as poetry by Wallace Stevens and Anne Sexton, and stories by Angela Carter, Robert Stone, and Kelly Link.

HS 248 / Graphic Novels

Comics and graphic novels are quickly becoming recognized as an important new literary form. But reading and appreciating a graphic novel is different from reading an all-text novel. How do we read a book where words and art are inextricably linked? In this course, students will concentrate on reading, discussing, and analyzing several graphic novels, and will also examine related material, including articles, book excerpts, documentaries, and film adaptations.

HS 248 / U.S. Literature: Sex, Race, Nation

In this course students will read twentieth-century U.S. fiction in order to examine how literature has been an important site in the production, deployment, dissemination, and contestation of sexualities, racial formations, and national imaginaries. Students will read with two primary objectives in mind: first, to think about how narrative forms and genres constitute and regulate sexual and racial subjectivity, and national citizenship; and second, to think through the ideological and disciplinary functions of the literary in order to consider the ways in which literature might be used as a site of critique and resistance. The reading list includes novels by Frank Norris, Nella Larson, James Baldwin, Octavia Butler, and Jessica Hagedorn in addition to several short stories and critical/theoretical articles.

HS 248 / Studies in Short Fiction

In this class, students will look at what drives stories and how they drive us as readers, writers and storytellers. The main purpose will be to study stories intentionally, developing an aesthetic analysis and appreciation of the form to better identify how artistic expression shapes our responses. This class will explore how form and effect are related; why stories are important to us and the functions they may serve in a culture; how interpretation and analysis can enrich rather than impoverish our experience as readers; what the relationship between unconscious material and conscious craft may be; and what might determine if a story is good or not. Assigned writing will include both analytical and “creative” work, providing the opportunity to both interpret and produce creative works. While the primary focus of the class will be the literary short story, students will be offered the opportunity to engage with other forms of storytelling that interest them.

HS 248 / Literature, War, and the Arts

This class explores the ways in which humans portray war to themselves by studying its representation in literature, film, and art. How does war affect those involved in the fighting and those they leave behind? What is the intimate relationship between war and love and its effects on the ferocity (or reluctance) with which soldiers wage battle? How do we view and understand the traumas of war on the body, land, psyche, and memory? The class will study representations of violence – loss and victory, individuation and assimilation – from the perspectives of the conquered and the conqueror.

HS 248 / Engaging Literature

This class explores the ways that writers portray human experience in their fiction, poetry, plays, and literary non-fiction. Through discussion, writing, lectures, and creative processes, students will study the ways in which language shapes and reflects social, cultural, philosophical and historical experiences and values, as well as aesthetic ones. Students will explore how readers read, enjoy, understand, analyze, and grapple with literature’s themes, forms, structures, and images.

HS 248 / Dealing with the Devil:

The Evolution of Faust

Originally the story of Doctor Faustus warned the faithful about dealing with the Devil and selling one’s soul for knowledge and power. But poets, writers and dramatists soon began to grant him heroic status, valorizing his relentless quest for knowledge, experience and damn-the-cost attitude. A literary archetype was born. This class engages with several plays based on the Faust legend, exploring Christopher Marlowe and Johann Goethe’s versions, as well as Shakespeare’s *The Tempest*, along with other versions of the story gathered from a variety of media, both ancient and modern.

HS 250 / Performance Art History & Theory

This course is based on lectures and readings in the history and theory of performance art. The objective of the course is to acquaint students with the historical record of production and theory so that they become conversant with the intellectual foundations and contemporary issues of the field. Fundamental principles will be explored, leading to the production and evaluation of performance art.

HS 252 / Performing Arts Criticism

This course is an introduction to the many facets of dance, music, and theater criticism. Students will learn about historical precedent, consider ethical dilemmas, tackle a range of philosophic approaches, and experiment with the several different types of criticism and their stylistic characteristics. On a practical level, students will learn the basic nuts and bolts of writing a decent review, suitable for publishing. Seminar discussions will focus on a variety of readings. Weekly writing will be in response to video and live performances. Students will have opportunities to hear guest critics talk about their work and will gain a deepened insight into how to read and write performing arts criticism.

HS 260 / Birds in Nature and the Imagination

The purpose of this course is to explore an interest that spans all cultures and historical time periods: the human fascination with birds. This class will provide an introduction to birding through direct observation and practice in visual and aural identification. The intention of the class is to cultivate ecological awareness and a deepened personal relationship with the environment, as well as the identification of birds, the understanding of bird behavior, and the significance of habitat. Beyond field work, the class will examine the significance of birds in the human imagination, in the arts, and in mythology and religion. Materials for the class will include assigned readings ranging from novels to natural history, news articles, birders’ field accounts, poetry, and visual artifacts. Participants will be responsible for ongoing observational assignments and for a final project. We will schedule two all-day birding trips, as well as occasional class outings.

HS 260 / Modern World History

This course provides Cornish students with an introduction and understanding of the world’s history over the last five centuries. Each student creates a personal timeline of history, learns a map of the world, investigates and analyzes selected topics from the past, and learns to think historically. Students experience evaluating the importance and meaning of events, people, and forces, and they gain incentive to continue learning history. They will learn how to place events, they will understand the power of historical forces, and they will know how history has helped to shape each of them.

HS 260 / Introduction to Sociocultural Anthropology

This course will introduce students to sociocultural anthropology, the study of human communities in all their diversity. The class will explore some of the established concepts, methods and tools that anthropology has developed for describing and understanding human social behavior. Art in diverse cultural contexts will be explored. The class will consider the functional, ritual and everyday uses of objects, images, verbal forms and performances in a variety of social settings. Among other course requirements, students will have the opportunity to conduct independent ethnographic research on a topic of their choosing to gain first-hand experience looking at the world with “anthropological eyes.”

HS 270 / Profiles of Disease

This course deals with the miracle of the body and the effects of disease on that body. We begin with our perilous entrance into this world and end with our defenses against countless diseases that challenge the human animal. These crises include some critical genetic disorders, diseases of aging, some orthopedic conditions, certain intriguing hormonal problems, and a number of infectious diseases caused by viruses, bacteria, fungi, or protozoa. The class will talk about the “great avengers”, i.e. smallpox, plague, and cholera, and discuss the contemporary tragedy, namely AIDS. Finally, whenever possible, discussions will be set in a relevant societal context because of ethics or public policy concerns surrounding many diseases that afflict the human family.

HS 270 / Intro to Environmental Sciences: Nature's Services

Practically everything we eat, drink, breathe, and experience comes from - and returns to - the environment. This course will look at the benefits people obtain from ecosystems, including many things that make life possible – and some that just make life worth living. The class will survey global ecosystems, considering their ability to continue providing services to a growing human population. Students will observe their own use of nature's services, and explore various ways to assess and communicate their value. Project groups will research a particular service from nature, and develop a creative strategy for making that service visible to others.

HS 270 / Environmental Science: Ecology and Geography of Food

Where does our food come from? How do we decide what to eat? Decisions about food are intensely personal and, at the same time, globally relevant. Food ties cities and suburbs to rural and maritime regions in a global web of interdependence. The challenges of feeding over 6.6 billion people involve many environmental, health, and social issues. This class will explore the science behind some of these issues, including chemical farming, organic and local food movements, population growth, genetically modified organisms, water resources, pollution and seafood, and agriculture's effects on natural ecosystems. Using a variety of activities and readings, students will explore their own place in the “foodshed” and increase their ability to make decisions about food that are in line with their own values and standards.

HS 270 / Physics: Bodies in Motion

This course introduces the concepts and principles of Physics through the study of motion: force, friction, velocity, pressure, equilibrium, and energy. Illustrations of concepts and principles will include phenomena in the arts, such as dance, moving images, and kinetic sculpture. The course will introduce students to the nature of scientific processes and requires basic quantitative reasoning.

HS 270 / Social Demographics of the United States

This course examines social demographics of the United States and related contemporary policy issues. Learning objectives include the development of quantitative reasoning skills. Specific topics and issues for the course may include wealth and poverty; immigration, emigration, and internal migration patterns; class, race, religion, education, and age; rural versus urban employment.

HS 270 / Applied Geometry

This course addresses the basic concepts of geometry through the introduction of theory and through applications involving practical experience and critical thinking skills. Aspects of geometry relevant to the arts will be highlighted.

HS 270 / Political Geography Migration

This course examines human geography and the major themes of the discipline with a special focus on the migration of populations. Possible topics include: human-environment interactions, migration, patterns of health and nutrition, industrialization and urbanization, and the geography of culture and politics.

HS 270 / Geology

This course covers the formation of the earth, familiarizing students with rocks and sediments, earthquakes, volcanoes, and mountains. Students learn the physical forces that shape the local terrain and influence the environment and society.

HS 272 / The Psychology of the Artistic Self

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 we will examine cognitive, moral and racial identity development and how art intersects and influences developmental stages. Readings will include chapters from *The Creative Soul: Art and the Quest for Wholeness* (Staples) and *Racial & Ethnic Identity: Psychological Development & Creative Expression* (Griffith), as well as Piaget, Erikson, Sue & Sue, and Cross. Through in-class discussions, journaling, and a final reflection project this class will contemplate how one as an artist and an individual develops and contributes to the various communities s/he lives in and moves through.

HS 280 / The Past, Present, & Future of Work

In mineshafts, studio spaces, homes, and fast food restaurants, many people work for a living. But the conditions and meaning of that labor have changed over time. This course examines labor and work from the advent of the industrial revolution to what many consider to be our post-industrial future. Along the way, we will consider a variety of topics, including work as a lived-experience and cultural concept, worker's attempts to control their labor power, and intellectual's comments about the working class. We will take a broad perspective that includes leisure, non-wage work, and artistic production in our analysis. A wide range of materials, drawn from the likes of Karl Marx, Charlie Chaplin, feminism, and the workers themselves, will provide context for your own explorations of the working world.

HS 280 / Us and Them

Who are “we”? How do we think about “them”? Drawing on perspectives from political science, sociology and anthropology, this course will investigate a variety of approaches social scientists use to address questions about how we identify ourselves vis-à-vis others. We will look at social, cultural and political divisions in the United States and other parts of the world. How do we conceptualize the groups to which we belong vs. those we consider “other”? How do we develop and use categories and dichotomies to define our world? By considering a wide range of issues including stereotypes and privilege, ethnic and national identities, gender, immigration and religious diversity we will aim to better understand the processes of inclusion and exclusion that determine whether somebody is “one of us” or “one of them.”

HS 280 / Ethics & Law for Artists

Students will study key areas of Law most useful to the practicing artist, including Agency, Contracts, Tort, Copyrights and Criminal Law. The course will consider why we have legal systems and how they evolve. All topics will be examined in the context of personal and group ethics.

HS 280 / Borders in American Life

“Good fences make good neighbors,” writes Robert Frost in “The Mending Wall,” a poem about the walls neighbors build together. The contradiction that Frost brings out in his poem speaks to a theme within international relationships today. The contradiction is also of relevance in understanding our interactions with people who might differ from us. Whether it is a fence, a wall, a barbed-wire barricade, or a line of division between one nation and another, the border has served to demarcate possession, control, power, identity – and often war. The border can separate “native” from “stranger,” “foreigner” from “citizen,” “civilization” from “savagery,” and as Frost observes, neighbor from neighbor. So what is this thing, this border? How does it reflect how “we” live? How do we understand what is enclosed within, left outside, and embedded in between? This course will explore how the border shapes our cultural fabric.

HS 285 / Detroit: Music and Politics

How does a particular urban space affect what takes place within it? How does it influence the politics practiced and the art created there? The case of Detroit is a particularly American one which centers on race; it is also a famous test case of the postmodern, postindustrial city. In Detroit, what is produced politically is an urban crisis of unusual severity; the city essentially collapsed by 1970 and is still in dire straits. During the height of the crisis in the late 60s, however, unprecedented forms of political and musical creativity flourished briefly: Motown, Parliament/Funkadelic, various forms of jazz and blues and also the “proto-punk” of the Stooges and MC5 were the musical innovations. (Among more recent exports are Eminem, the White Stripes and Kid Rock) There were also radical, even revolutionary political formations like the League of Black Revolutionary Workers. We will study these phenomena in parallel.

HS 295 / Science of Water

Water is vital for all life on earth and affects several aspects of the modern world. This course explores the properties and many uses of water, such as the chemistry and biology of water, health and disease, resources and conservation. Theories and research are drawn from different fields including biology, environmental science, and population studies.

HS 295 / Intro to Islamic Civilization

This class traces the development of Islam as a religion and a culture since its emergence in the seventh century to our contemporary times. The course discusses various social, economic, and political issues that are important to Islam and Muslims. We will examine the diversity of the Ummah (the Islamic society) and draw examples from our own lives. In addition, we will study the important of Shariah (Islamic Law), mysticism in Islam, and literature from various Muslim eras.

HS 295 / Media and Mass Communication

This course will develop an understanding of the ways in which knowledge and persuasion is constructed and consumed through mass media. This class will spend a great deal of time deconstructing advertisements, journalism, cinema, television and radio in an effort to become better informed artists and citizens. Special attention will be paid to the visual language used within the cultural production of mass media and how that language informs our perceptions of race, gender, class and national identity. We will examine journalistic ethics,

media ownership, entertainment, and the role of new technology in forming a ‘mass culture’ which will help students develop their own media literacy.

HS 295 / Culture, Power and Privilege

What are these terms – culture, power, privilege? How do they influence the manner in which we view society? How do they shape, interact with, and challenge the production of art? This course will explore such questions through a study of “America” itself. The semester starts with an examination of power as a relational concept. The class will then move into a study of how power works to construct and deploy privilege in a variety of settings within American cultural life, ranging from the family, schools, gender relationships and America itself. Students will examine the workings of power and the construction of privilege in a variety of institutions such as the mass media, military and government, and consider their role in a definition of what it means to be an American.

HS 295 / Gender Studies

This course deepens an understanding of gender—the social, cultural, and historical construction of masculinity and femininity—by studying how gender shapes the experiences of communities and individuals of different races, ethnicities, classes, and nationalities in various historical periods. Students will analyze the effects of cultural attitudes and social structures on the experiences of men and women and examine how gender relates to social structures of identity, power and privilege. Topics may include: romantic love and marriage; sexuality; GLBT studies; parenthood, reproduction, birth control and new reproductive technologies; interpersonal violence; gender and health, business, and politics; the sexual division of labor and economic development, and feminist movements.

HS 295 / The Rise and Fall of Empires

Recent global history has been marked by conflicts, protests and riots against corporate globalization, as well as the threat of worldwide terrorism against the West. These events fit into a global pattern of the rise and fall of societies, a pattern that can be traced back to ancient times. True of all the ancient empires we know, the cycle of rise and decline appears to be accelerating. This course will examine the possible factors that play into the rise and decline of empires, looking at political, economic, and cultural factors.

HS 309 / Intellectual History of Medieval Thought

Unlike contemporary thinking in the Western world, a key assumption in medieval thought was the notion that faith and reason were complementary. They viewed philosophical reasoning as an important means to defend and elucidate the doctrines of Christian faith. Within the medieval world the use of philosophy took three main forms: (a) using philosophical reasoning to prove the existence of God and His divine attributes; (b) to determine which Christian doctrines are beyond the scope of rational demonstration; and (c) to defend Christian beliefs against objections and to establish internal consistency of Christian beliefs with apparent contradictions. This course will examine the nature of medieval belief within its historical context, and the complementary use of philosophy to hone and defend that faith.

HS 348 / Imagining Africa

This course will consider the complex relationships between Africa (mostly Anglophone Africa--specifically Kenya and Nigeria) and Europe from the colonial period, through the era of decolonization and into post-colonial times. Literature, particularly fiction, will be the primary lens. The class will consider how European authors (Joseph Conrad and Joyce Cary, among others) portrayed that relationship and how African authors (Chinua Achebe, Buchi Emecheta, Ngugi Wa Thiongo, among others) have ‘written back,’ exploring the relationship from the insider’s perspective.

HS 348 / The Culture of the Caribbean

This course will look at Caribbean culture with an emphasis on the literature of the region. The class will also listen to some of the styles of Caribbean popular music---reggae, calypso and soca. The classic reggae films *The Harder They Come* and *Rockers* will be shown, along with novels like Merle Hodge’s *Crick Crack, Monkey* and Michelle Cliff’s *No Telephone to Heaven*. The populist work of Jamaica’s *Sistren Collective* will be explored and drama will be represented by Derek Walcott’s *Dream on Monkey Mountain*. Many of the region’s poets have global reputations, and there will be a substantial emphasis on this genre, including the new form of “dub poetry.” Is there such a thing as “dub culture”? The Caribbean has a substantial influence on African-American culture and vice versa and the class will debate whether rap itself might be of Caribbean descent.

HS 348 / American Families in Literature & Film

This class will read literature and view dramatic films depicting families from North, Central and South America that evolved over a historically specific time period. Course texts include fiction, poetry, drama, and graphic novels; the course will also consider visual art, music and more. The works studied have been selected for literary or cinematic excellence, for the diversity of American families depicted, and because they engage with current social contests over “family values” and “tradition.” Discussions and exercises are directed toward integrating literary analysis with self-reflection and social awareness. Students will also reflect upon their own beliefs, values and inherited traditions regarding family - placing them in historical and social context. Students will be asked to consider how these beliefs have influenced their art and to articulate their own sense of the power that artistic expression can have in the social world.

HS 348 / Literature: The Culture of the Blues

Explores the blues as a musical and literary form, using cultural history and musicology to define their origin and context and using literature (including drama, poetry and fiction) to gauge their impact. Is there something we can call a “blues culture”? Listening, viewing, reading, research and writing are the main elements, as are active participation, discussion and the exchange of ideas across the arts.

HS 360 / Philosophy: A Guide For Living

A string of questions have occupied post-Enlightenment philosophers in Europe: Is there a meaning to human life? Can this question be answered by philosophy? If so, could any positive answer be pursued through the practice of philosophy itself? This course will focus on a number of philosophers, starting with Immanuel Kant, who have reflected on these questions. We will come to understand some of their conclusions about the limits of human reason, and how we find ourselves enmeshed in culture while seeking self-understanding and personal development in a quest for meaning.

HS 360 / 20th Century European Intellectual History

This course is an examination of European intellectual thought in the twentieth century. The objective of the course is to understand the ideas that influenced the thinkers of this century, to reflect on the interactions between ideas and historical contexts, and to think critically about how the ideas of writers of this period continue to raise questions for our own time. This course seeks to expand our dialogue with the intellectual world of twentieth-century Europe and to show how the challenging ideas of that historical era are still vital components of the world’s contemporary cultural life.

HS 360 / Invention of the Modern Self

All modern thinkers about psychology and society have had to recognize the tension between two modes of thinking: on the one hand we feel that we have a strong intuition of our individuality and self-sufficiency; and on the other, we have an equally strong intuition that the self is largely shaped by exterior forces. This course will introduce the Enlightenment as a cultural movement and explore some earlier interpretations of psychological experience that prevailed at the end of the seventeenth century. Next the class will turn to the empiricist philosophy that became the default form of explanation in the eighteenth century. Diderot’s skeptical view of psychological self-understanding will be contrasted with Rousseau’s concept of an idyllic state of nature. With Franklin the class will observe some possibility of a coherent, harmonious, and integrated self. The class will finish with an exploration of the eighteenth century and Laclós, who seems to suggest that any attempt to understand what really motivates human beings will be frustrated.

HS 360 / The Crisis Of Self In 20th Century

This course considers the modern inability to offer satisfying and sufficient answers to questions about ourselves. The focus will be on the problems of modernity, a period when institutions were rationalized, rule-governed, and instrumentalized across the entire terrain of social life. The reaction to these developments, by people such as Martin Heidegger, Jean Paul Sartre, Herbert Marcuse, Jürgen Habermas, and Michel Foucault will be considered, and how each of them struggled with the issues of technology and rationality. The course will conclude with an examination of post-modernism and the late twentieth century, a point at which the self is increasingly overcome by social and technological complexity, to the point where there is uncertainty about whether an authentic sense of self is even possible.

HS 360 / Existentialism

One of the unique features of existentialism is that none of the major figures within the movement, save Jean-Paul Sartre, would identify themselves as part of a “movement” at all. Far from it; in fact, they would have vociferously distanced themselves from anything resembling a movement, because they believed belonging to movements showed cowardice and a lack of integrity. And yet, thinkers from Kierkegaard, through Nietzsche and Heidegger, and on to Camus and Sartre are commonly connected to a basic concept (a concept that is key to existentialism) that we are ultimately responsible for ourselves. They all believed that it was through the choices we make that we forge ourselves. This course will examine the foundations of existentialism and the major thinkers who defined the movement.

HS 360 / Ethics and Values

This course is an examination of values and ethics, and how Western civilization has experienced a loss of moral innocence over the past several centuries. In the next fifteen weeks we will be looking at how it came to be that the ethical foundations that served Western civilization for centuries gradually slipped into confusion and disagreements over the values that had served it so well for so long. From here we will see how, starting in sixteenth century on, major thinkers have tried to respond and remedy this deepening morass. Finally we will look at some possible avenues for renewing the ancient quest for wisdom and meaning.

HS 360 / The Concept of Freedom

What is freedom? Does it really exist or is it a phantom? If we somehow possess it, is it now slipping away? The main text for this course will be John Stuart Mill’s classic statement of liberalism, *On Liberty*. Students will then survey a variety of different approaches to freedom that problematize Mill, including anarchism and feminism (Goldman) and issues of race (Baldwin). The class will go on to examine the year 1968 and the enormous upheaval in that year (the Tet offensive in Vietnam, civil rights and antiwar movements in the US, and the May events in France), where “real” freedom seemed just around the corner. Looking back at those events, the class will explore if the freedom promised in the 60s is just an obsolete idea (Lyotard), an unfulfilled project (Chomsky) or applicable at all to what we now call “the global South” (Arundhati Roy).

HS 360 / Introduction to Critical Theory

This course introduces students to cultural and philosophical ideas and assumptions that merge under the heading ‘critical theory.’ Students learn about the historical antecedents of critical theory, as well as the differences among disciplines in the application of critical theory. Readings include the works of leading figures in critical theory from various vantage points, including philosophy, cultural studies, literary studies, and social theory. Concepts in this course provide a foundation for cultural criticism.

HS 370 / Trees and Forests

This course will investigate trees and forests from multiple perspectives, with a strong focus on rainforests of the Americas. Students will learn what science tells us about how trees evolved and what roles they play in the planet’s functioning. The class will study tree life cycles, while identifying and observing trees of Seattle’s streets and parks. Time will be spent looking at what life forms make up forests (besides just trees!), and why forests differ around the world. The class will discuss how forests are changing due to factors like human activity, invasive species, and climate change. A strong theme will be to explore people’s relationships with trees and forests as expressed through culture, especially media and art.

HS 380 / New Politics, New Possibilities

From b-girls to Barack Obama, new movements in the United States and the world are redefining “politics as usual.” These movements, which are coming to be known as “Gen We” politics, are touching business, education, and the arts, among other areas. What they share in common are three things: a willingness to imagine a politics of the possible, a call for change not through revolution or upheaval but through the mechanisms of everyday democracy, and an understanding of a future defined not by individualism but through a communal coming together. This course will study such movements, examining the roots from which they spring, their current scope, and future potential. We’ll look at movements under way in Seattle, including local branches of Shorris’s Clemente School for the Humanities, micro-credit programs in Seattle’s Rainier Valley, and the music, poetry, and essays of hip-hop artists locally.

HS 380 / Quest for a Just Society

Throughout the history of human experience, people have sought to articulate and embody the “good society.” This course will explore classical and contemporary philosophical and practical approaches to developing a just

community, with particular attention paid to the question of how imagination and creativity foster this endeavor. Most importantly, we will consider what role artists can and do play in crafting community in our world today. To that end, students will work individually and in small groups to create art projects that address concrete issues of social justice.

HS 380 / Mixed Identities

What does it mean to be “mixed”? In recent decades, more and more Americans have begun to identify themselves as racially mixed. What are the historical, political and social forces that contribute to defining racial mixture? How does the notion of mixture vary from one society to another? This course will explore the sources and implications of ethnic and racial identities that do not conform to conventional categories. Drawing on both U.S. and international experiences, we will examine the unique position of people whose identities place them in between minority and majority or colonizing and colonized groups. Examples include racially mixed people in the United States and Canada, second generation immigrants in Europe and Mizrahi Jews in Israel.

HS 380 / Stories, Counterstories, and Silences

We tell stories to define our place in the world and our membership in nations, communities, peer groups and families. Often these stories are such a familiar part of the fabric of our everyday lives that we do not even recognize their existence. Nor do we recognize the different ways in which these stories influence and are interpreted by people who are not members of the groups to which we belong. This course will investigate the meaning and impact of dominant stories. It will also look at different ways in which people who feel excluded or oppressed by dominant stories seek to resist them through counterstories, subterfuge and silence. We will draw on both social science perspectives and our own personal experiences to better understand how stories and silences shape our lives.

HS 381 / Research Writing

With the existence of google, wikis, and blogs it is often our ability to find and synthesize print and digital information which determines our ability to communicate and interact. The purpose of this course is for students to develop a set of critical research methodologies and to understand more fully what it means to know, write, and search in the Digital Age. We’ll evaluate the reliability and ethics of digital research practices through a hands-on

approach and explore the relationship between digital research methods and previously existing research technologies. Students will be free to pursue a research subject of their choice and will adapt research methods such as library research, interviews, field research, and online searches as they work through the research process. As a class, we will engage in various approaches for the presentation of research such as a collaborative wiki entry, oral presentations, and a multi-draft term paper.

HS 392 & 492 / Directed Studies

In this course, students investigate an idea or topic of their own choosing in concert with their peers and under the direction of the instructor. Each participant brings his or her project idea to the seminar, conducts an inquiry using a variety of resources and materials, produces a final project synthesizing the results of the inquiry, and presents these results to others. Students work collaboratively during the semester, providing each other with feedback throughout the inquiry process. Through this process, students learn how to design, revise, research, and manage an individual project from inception to completion. Writing, reading, and discussions relevant to the processes of inquiry and project development will be incorporated and shared. The Directed Studies Seminar creates opportunities for students to strengthen critical thinking, written and oral communication, and skills associated with successful problem-based inquiry. It is also an opportunity for students to integrate their studies in the liberal arts with their work in their chosen disciplines.

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 MA · University of Hawai'i at Manoa
 BSJ · Northwestern University

John Hagman, *Ranked Adjunct Assistant Professor; History, Integrated Studies*
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 MA · University of Chicago
 MA · Seattle University
 BA · University of Washington

Carolyn Hall, *Adjunct Instructor Integrated Studies*
 MA · Pacific Oaks College, Pasadena
 K-12 Teacher Certification, Pacific Oaks College, Pasadena
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Steve Haworth, *Adjunct Instructor Integrated Studies*
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Amanda Hill, *Assistant Professor Rhetoric and Composition*
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Richard Levin, *Adjunct Instructor Microbiology, Science*
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Raymond Maxwell, *Associate Professor History, Integrated Studies*
 Postgraduate · Sacred Heart University,
 University of Washington and Seattle Pacific University
 MA · University of Wisconsin
 BA · Western Washington University

Lodi McClellan, *Associate Professor Arts Criticism*
 MFA · University of Washington
 BA · Mount Holyoke College

Charles Morrison, *Adjunct Instructor Integrated Studies*
 MA · University of Missouri at Kansas City
 BA · University of Missouri at Kansas City

Alex Morrow, *Adjunct Instructor History*
 PhD · Candidate, University of Washington
 MA · University of Oregon
 BA, University of Oregon

Kathleen O'Brien, *Adjunct Instructor Integrated Studies*
 PhD · Candidate University of California at Davis
 MA · University of California at Davis
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Alan Rawn, *Adjunct Instructor Literature*
 PhD · University of Washington
 BA · Colorado College, Colorado Springs

Judith Roche, *Adjunct Instructor Poetry*
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Pat Russell, *Adjunct Instructor Psychology*
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 BA · Antioch University
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Jentery Sayers, *Adjunct Instructor Digital Humanities*
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Adrian Sinkler, *Adjunct Instructor Political Science*
 PhD · Candidic University of Washington
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 MA · San Diego State University
 BA · University of Nebraska-Lincoln

Tom Sheehan, *Adjunct Instructor Interdisciplinary Studies, Literature*
 PhD · University of California at Berkeley
 MA · University of California at Berkeley
 MA · University of Warwick
 BA · University of California at Santa Barbara

Michael Shilling, *Adjunct Instructor Literature, Creative Writing*
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 BA · New York University

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The library staff will be an essential resource during your undergraduate education at Cornish. Beyond answering reference questions, Cornish Librarians work with many classes to offer information literacy instruction tailored to the visual and performing arts disciplines. Through these workshops Librarians help students develop key research skills necessary to achieve their creative and academic goals. All incoming freshmen receive an overview of library services and an introduction to beginning level academic research and writing during the first year Integrated Studies classes offered by the Humanities and Sciences Department.

Librarians are available to help students with their assignments, research and general questions. Additionally, the Curator of Visual Resources is available for assistance with visual presentations and media.

The Cornish Library is located in the Main Campus Center. The 23,000 volume book collection focuses on the fine and performing arts, and covers humanities and sciences topics related to the curriculum. The collection also includes 140 periodical subscriptions, 2500 videos, 4350 music scores, and 5200 sound recordings. The library's Image Collection consists of 44,000 slides covering art, design, architecture and select images of the performing arts.

In addition to the on-site collection, Cornish students have access to online databases that allow searching for journal articles, digital images, and streaming audio files.

Study areas are equipped with wireless internet access. Other facilities include an audio/visual listening center and a student computer lab.

The online catalog and information about all the library's services are available at www.cornish.edu/library.

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