



Catalog

2014/2015

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ACCREDITATION & CREDENTIALS

MISSION

The mission of Cornish College of the Arts is to provide students aspiring to become practicing artists with an educational program of the highest possible quality, in an environment that nurtures creativity and intellectual curiosity, while preparing them to contribute to society as artists, citizens, and innovators. Cornish realizes this mission by offering baccalaureate studies in the performing and visual arts and by serving as a focal point in the community for public presentation, artistic criticism, participation and discussion of the arts.

CORE THEMES

- Develop core student competencies
- Develop student agency
- Foster experimentation and innovative practice among students
- Foster a campus community conducive to learning and positive growth

EQUAL OPPORTUNITY

Cornish College of the Arts does not discriminate in education or employment on the basis of: gender, race, national origin, religion, age, marital status, sexual orientation, disability or veteran status. This policy is consistent with relevant federal regulations and statutes, including those pursuant to Title IX of the Education Amendments of 1972, Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act. Questions regarding the application of this policy and information on services for disabled persons may be referred to the Dean of Student Life or the Director of Human Resources.

ACCREDITATION

Cornish College of the Arts is accredited by the Northwest Commission on Colleges and Universities and the National Association of Schools of Art and Design. Cornish is licensed to confer degrees by the State of Washington.

VETERANS

Selected academic programs of students at Cornish College of the Arts are approved by the Higher Education Coordinating Board's State Approving Agency (HECB/ SAA) for the enrollment of those eligible to receive benefits under Title 38 and Title 10 of the U.S. Code. Cornish College of the Arts participates in the Yellow Ribbon program.

ABOUT THIS PUBLICATION

The information in this publication is accurate to the best of the College's ability at the time of printing. Cornish College of the Arts reserves the right to change the policy, calendar, and fees set forth in the Catalog. Changes apply to both current and prospective students. The Registration & Records Office, or other appropriate offices, will notify students of changes as needed.



ADMISSION

PRIORITY APPLICATION DEADLINE

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

CONTACT INFORMATION

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

telephone 206.726.5016
or 800.726.ARTS (2787)

fax 206.720.1011

email admission@cornish.edu

web www.cornish.edu/admission

ADMISSION REQUIREMENTS

All prospective students wishing to pursue a degree at Cornish must have graduated from high school with a minimum 2.5 grade point average (on a 4-point scale) or have passed the General Education Development (GED) Test. Transfer student applicants must submit transcripts of all college work. In preparation for study at Cornish College of the Arts, high school students should follow a college preparatory program, including courses in the visual or performing arts whenever possible. Transfer students should follow a rigorous, broad-based curriculum that includes coursework in their artistic discipline.

Home-schooled applicants will be evaluated on an individual basis. Home-schooled applicants should supply as much information as possible about their home school experience. Transcripts and descriptions of all courses, with reading lists, should be submitted to the Office of Admission. If courses have been taken at a local high school or college, transcripts must be submitted. Home-schooled applicants are encouraged to complete the General Education Development (GED) Test.

(continued next page)

ROLLING ADMISSION

Cornish practices rolling admission and applications are accepted at any time until February 1. After February 1, students should contact the Office of Admission to inquire about space availability. Admission is selective, and each year the College receives more applications than it has space available. Space availability varies between each department. Prospective students are strongly encouraged to apply as early in the year as possible.

APPLICATION REQUIREMENTS

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

1. All applicants must submit an Application for Admission to the Office of Admission, including:

- The Application for Admission.
- Essays, as instructed on the application.
- Official high school transcript or, if applicable, GED score report.
- Official transcripts from all colleges or universities attended.
- A \$40 nonrefundable application fee.
- International students must submit an official TOEFL Score Report and documentation of financial resources.
- Submitting SAT or ACT exam scores, though not required, is strongly encouraged.

2. Applicants to the Art, Design and Performance Production Departments must have a portfolio review, and applicants to the Dance, Music and Theater Departments must complete an audition with the chair or faculty member in the respective department.

Each department has specific requirements for what is included in a portfolio review or audition. These requirements are detailed online, in the Application for Admission booklet, or may be obtained from the Office of Admission.

INTERNATIONAL STUDENTS

International students must submit all application materials in order to be considered for admission to Cornish College of the Arts and for a student visa (F-1). All documents must be submitted in English. Any documents translated into English must be notarized by the translator. International students must demonstrate English language proficiency through a TOEFL exam score. Minimum score for admission on the internet-based exam is 80.

The Cornish institutional code to have scores reported directly to the College is 4801. The \$40 application fee must be sent in U.S. funds as a bank draft or international money order for the application, or by credit card 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 six months old) from the parents' or sponsor's bank certifying the amount of U.S. currency available for the student's education. Departmental talent-based scholarships are the only form of financial assistance available to international students.

NON-MATRICULATED ENROLLMENT

Students interested in taking classes without obtaining a degree from Cornish may take classes through our non-matriculated program. Registration for classes is through Registration & Records. No financial assistance is available for non-matriculated coursework.

TRANSFER/NONTRADITIONAL CREDITS

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

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

Cornish policy for the award and evaluation of transfer and nontraditional credit is on page 13.

RETURNING STUDENT ADMISSION

Students who have withdrawn from the College or do not elect to return from a Leave of Absence must apply for readmission by submitting a Returning Student Application to the Office of Admission. If students have taken courses for credit at another college during their absence from Cornish, they must submit transcripts from those institutions. Returning students should apply for admission and financial aid simultaneously. The department chair may ask that the student schedule an audition or portfolio review. Returning students must follow any new degree requirements that have been instituted during their absence from the College.

The application to return will be reviewed by department, and by Registration & Records, Financial Aid, and Student Accounts offices to confirm good academic and financial standing prior to departure.

TRANSFER ADMISSION

Applicants who have completed high school and have a minimum of one college course for credit, other than through a program such as Running Start, are considered transfer applicants. Transfer applicants complete the same Application for Admission and audition or portfolio review as described above. Transferability of credit is based upon both review of college transcripts and the audition or portfolio review. Transfer applicants should review page 13 regarding transferability of credit and credit limits.

VETERANS EDUCATION BENEFITS/ YELLOW RIBBON

Students should apply for their VA education benefits through the VA at the same time as they apply to the College. Registration & Records will need a copy of the Certificate of Eligibility prior to the start of the first term in order to initiate benefits. New students should be prepared to accommodate a possible delay of at least two months between the start of the term and receipt of benefits. Families with Post-9/11 VA education benefits may be eligible for the Yellow Ribbon program and should contact the Registration & Records Office for more information. Yellow Ribbon benefits may affect other types of financial aid, or prior offers of aid. Total Cornish and Veterans Yellow Ribbon contributions cannot exceed unmet tuition and mandatory fees for the year.

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 the best strategies to combine family and financial aid resources. Cornish offers a full range of financial aid funding: merit-based institutional scholarships, need-based federal and state grants, work study, federal loans for parents and students and private educational loans for students. Ninety-eight percent of full-time Cornish students receive some form of financial aid. Prospective students may contact their Admission Counselor and current students may contact their Financial Aid Advisor for more information.

PRIORITY APPLICATION DEADLINE

New Student

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

Current Student

The Free Application for Federal Student Aid (FAFSA) priority deadline is February 15. Federal and State aid is available to all who complete the FAFSA and are eligible based upon FAFSA need analysis and residency requirements. Federal and state funding is awarded up to the time of enrollment as long as funds are available. More information is available in the Office of Financial Aid at 206.726.5014 or the Office of Admission at 800.726.2787.

VERIFICATION PROCESS & PACKAGING

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

A financial aid package may include one or more of the following types of funds: grants and/or scholarships based on need and/or merit, work study eligibility and low-interest deferred student loans. In addition, a dependent student's parent(s) may qualify to borrow a credit-based federal parent loan for undergraduate student (PLUS). The dollar amount of each fund in the award is distributed equally between fall and spring semesters. A student's eligibility is determined annually by the institution when the student completes the FAFSA. Funding eligibility may vary from year to year depending on need as determined by FAFSA need analysis or merit as determined by the College.

MERIT-BASED ASSISTANCE

New students are considered automatically for institutional scholarships based on their audition or portfolio review. In subsequent years, merit-based named or endowed scholarships are awarded to continuing students according to donor criteria and academic department selection. Individual departments may or may not have a required application process. All student awards are based upon artistic and academic merit.

NEED-BASED ASSISTANCE

To be eligible to complete the FAFSA and receive need-based federal and/or state financial aid, a student must:

- Be a U.S. citizen or legal permanent resident.
- Demonstrate financial need based on the U.S. Department of Education need analysis.
- Not be in default on any government loan.
- Not owe a repayment to a federal or state grant program.

DISBURSEMENT OF FUNDS

The Pell Grant, Federal Supplemental Educational Opportunity Grant (FSEOG), Perkins Loan, Stafford Subsidized and/or Unsubsidized Loans, Parent Loan (PLUS), institutional scholarships and grants are applied first to the student tuition account to pay direct costs to Cornish. A credit balance after payment of direct costs is credited to the student as refund for other college expenses.

WASHINGTON STATE NEED GRANT

The Washington State Need Grant is received at Cornish by electronic funds transfer (EFT) and disbursed to students according to their signed, dated Student Directive forms. Students may elect a deposit of the semester proceeds into their tuition accounts or into a designated personal bank account. Students electing the latter must be enrolled in e-refund at Cornish.

FEDERAL AND STATE WORK STUDY PROGRAMS

The Federal Work Study Program and the State Work Study Program for Washington State residents are need-based aid programs that provide financial assistance to eligible students through part-time employment opportunities on and off-campus. Students receive valuable experience and employers provide some scheduling flexibility to enable students to work while pursuing their course of study. It is the student's responsibility to find work once awarded. Job postings can be viewed at www.collegecentral.com/Cornish/. Earnings are paid directly to the student according to the employer payroll timeline, at least monthly. Students are limited to 19 work hours per week. Hourly wages vary by position and must meet the current State of Washington minimum wage requirement. For more information, you may contact the Office of Financial Aid at 206.726.5063.

KEEPING YOUR AID – MAKING SATISFACTORY ACADEMIC PROGRESS

Students must make satisfactory academic progress toward graduation within a maximum of six years based on full-time enrollment to continue to receive financial aid at Cornish College of the Arts. Progress is monitored by the Office of Financial Aid at the end of each semester based on 2.0 career grade point average and a 66.67% pace of progression requirements. A copy of the Financial Aid Satisfactory Academic Progress Policy may be obtained from the Office of Financial Aid or is available at www.cornish.edu/student_life/financial_resources/financial_aid/keeping_your_aid.

SCHOLARSHIPS

The following is a list of named and endowed scholarships awarded according to donor criteria and department selection to qualifying students. Departments may or may not require a separate student application to participate. Award notification is provided once annually through the student Financial Aid Award Letter as early as February or March.

- Alumni Challenge Endowed Scholarship
- Berthe Poncy Jacobson Endowed Scholarship
- Blick Art Materials Scholarship
- Brotherton Scholarship in Law, Business, Public Service and the Arts
- Carol & Brian Gregory Endowed Scholarship
- Chris Holland Endowed Scholarship
- Christine Howe Endowed Scholarship
- Countryman Endowed Scholarship
- David DeMoss Endowed Scholarship
- Deborah Ann Penna Endowed Scholarship
- Donna Shannon Endowed Scholarship
- Edward F. Limato Foundation Scholarship
- Emily Hall Morse Endowed Scholarship

- Irwin & Lena Halberstadt Memorial Scholarship
- William Randolph Hearst Endowed Scholarship
- Jack & Sylvia Cluck Endowed Scholarship
- Jacob Lawrence Endowed Scholarship
- Jane Ewing Endowed Scholarship
- Joan Franks Williams Endowed Scholarship
- John Cage Merit Scholarship
- John William Warren Endowed Scholarship
- Jon & Mary Shirley Foundation Endowed Scholarship
- Judith Kindler & A. Kyle Johnson Scholarship for Innovation in Visual Arts
- Karen Irvin Endowed Scholarship
- Kreielsheimer Foundation Scholarship
- Lynn Goodlad Endowed Scholarship
- Merce Cunningham Endowed Scholarship
- Molly Jo Finnigan Endowed Scholarship
- Music & Art Foundation Endowed Scholarship
- Northwest Security Services Scholarship
- Pat Hon Endowed Scholarship
- Peter Vinikow Endowed Scholarship in Jazz

- Studies
- Phyllis Wills Endowed Scholarship
- Players Club Endowed Scholarship
- Presser Scholarship
- Reagan Endowed Scholarship
- Richard & Jean Coyne Foundation Scholarship
- Richard Gilman Scholarship in Painting and Fine Arts
- Robert Block Endowed Scholarship
- Seafirst Merit Award
- Sergei P. Tschernisch Endowed Scholarship
- Sherry Raisbeck Endowed Scholarship
- Sparks Endowed Scholarship
- Stephen Hannock Scholarship
- Steve Jensen Endowed Scholarship
- Steven P. Walker III Endowed Scholarship
- Thomas Stone Torrance Endowed Scholarship
- Utrecht Art Supplies Annual Merit Scholarship
- Viola Stevens Barron Endowed Scholarship
- Wilton J. McConkey Endowed Scholarship
- Zel Brook Endowed Scholarship

TUITION & FEES

The College establishes tuition and fees each February for the upcoming school year. The list of tuition, fees and estimated expenses for the 2014/2015 academic year is below.

| | |
|---|--------------------|
| <i>Tuition</i> | \$35,400 |
| <i>Student Fee</i> | \$400 |
| <i>Orientation Fee</i> | \$175 |
| <i>Per credit charge</i> | \$1,475 |
| <i>Housing and Meal Plan (based on double room and 'B' meal plan)</i> | \$9,600 |
| <i>Private Music Lessons & Tutorial Studies</i> | \$520-\$990 |

The most current listing of costs is available at www.cornish.edu. Cornish provides some very helpful tools on the College website including a tuition calculator.

TUITION PAYMENT DETAILS

Tuition and all fees are due in full August 1st for fall semester and 10 days prior to spring semester, unless the account has an approved payment plan. It is the student's responsibility

to pay tuition and fees regardless of attendance. Students may either:

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

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

Failure to pay tuition and fees on time will result in late fees and can result in cancellation of registration. Cornish reserves the right to withhold academic transcripts, diplomas, and letters of recommendation for past due student accounts or Perkins loan accounts.

Cornish charges late fees based on the balance outstanding at the time the Office of Student Accounts exercises the late fees. The minimum late fee is \$25. Late fees are charged at a rate of \$10 for each \$1,000 of balance due. Late fees are charged after the due date and at 30-day increments from the due date. Collection costs are added to the past-due amount when it is necessary to refer the account to a collection

agency. Collection agency action against a past due student account or Perkins loan balance will be governed by Washington State Law. Students agree that by providing contact information to Cornish, including cellular telephone numbers and secondary personal reference information, they consent to be contacted by Cornish or anyone working on the College's behalf by manual or automated dialing.

PAYMENT PLAN OPTION

The Cornish College Payment plan is designed to finance all or portion of the bill not covered by financial assistance such as grants, loans and scholarships. The online payment plan begins in July and allows the projected yearly expenses to be spread out over 10 months (July–April). Online Enrollment begins in April. Fees apply for payment plan registration. The plan requires payments be made exclusively with an auto debit contract set up through the student's online Cornish account. Banking information from a verified bank account is required at sign up. Late fees will apply if payments are missed, delayed or auto-debit is cancelled.

ELECTRONIC BILLING, REFUNDS & PARENT ACCESS

Students receive bills, overpayment refunds and may control parent access through the Compass online information system. Students are required to log on to Compass and either accept E-Refund service or decline the E-Refund service. Students who accept the E-refund will have refunds direct deposited into their designated bank account. Students who decline to accept the E-Refund will receive refunds from either the fall or the spring semester in the spring semester.

Billing notices are sent to students via Cornish email. Students may access real time billing information and historical statements using Compass. Students can pay many different types of fees, deposits and tuition as well as sign up for the payment plan using Compass. When a student adds a parent to Compass, the parent may receive billing statements, make payments, enroll in a payment plan and access tax information. Parents must be added electronically by the student. If a parent is not added by the student it is assumed the student is exercising FERPA rights and does not want any information shared with the parent. Parent Access in My Online Account does not share any academic information with the parent.

TUITION AND FEE REFUNDS

Tuition refunds are based on three factors:

- The date of the Add/Drop or Withdrawal transaction completed via Compass or submitted by form to the Registration & Records Office.
- A predetermined refund schedule (see below).
- The dollar amount a student has paid toward tuition (cash and/or financial aid). If a credit balance results from withdrawal, a refund check will be mailed to the student.

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

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

Lab fees are refunded at 100% until the end of the add/drop period and are nonrefundable thereafter.

In the case of complete withdrawal from the College due to exceptional circumstances, the student may petition for relief from the refund schedule. Petitions may be requested by appointment with the Business Manager and must be completed prior to the end of the eighth week of the semester.

Lack of attendance, course abandonment or cancellation of student registration due to lack of payment does not cancel a student's financial obligation.

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

HOUSING AND MEAL PLAN REFUNDS

The housing and meal plan contract may be cancelled during its term for the following reasons:

- Completion of graduation requirements
- Withdrawal from the College for at least one semester
- Ineligibility to continue enrollment due to failure to meet academic or other requirements

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

- 100% refund of housing and unused meal plan funds for the resident who notifies Housing and Residence Life in writing on or before the first day of occupancy and does not move in or check in. The housing deposit is forfeited after July 31 and the meal plan balance is taken to zero
- 75% refund of housing and 75% unused meal plan funds for the resident who notifies Housing and Residence Life in writing on or before the first Friday after the first class day of the semester. The housing deposit is forfeited and the meal plan balance is taken to zero on date of check out.

- 50% refund of housing and 50% unused meal plan funds for the resident who notifies Housing and Residence Life in writing on or before the second Friday of the semester, but after the first Friday of the semester. The housing deposit is forfeited and the meal plan balance is taken to zero on date of check out.
- 0% refund of housing and 0% unused meal plan funds for the resident who notifies Housing and Residence Life in writing after the second Friday of the semester. The housing deposit is forfeited and the meal plan balance is taken to zero on date of check out.

WITHDRAWAL AND RECALCULATION OF FINANCIAL AID

Federal financial aid recipients who withdraw from Cornish during the first nine weeks (or 60 percent) of the semester will have their financial aid recalculated according to federal guidelines. Depending on the outcome of a recalculation, students may owe all or a portion of their federal loans (to be paid back to their lending institution) and/or all or a portion of the tuition and fees for which they were originally billed.

DISCLAIMER

Fees published in this document are for academic year 2014–2015. Cornish reserves the right to change fees, tuition, and policy.



STUDENT SERVICES

STUDENT LIFE

The Office of Student Life offers a wide variety of programs and services that support the learning and development of all Cornish students. Guiding principles are:

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

STUDENT CONCERNS

Any student who has a serious concern or complaint should present his or her concern to the Dean of Student Life (206.726.5111). Academic issues pertaining to specific divisions or complaints about instructors should first be directed to the Chair of the Department.

HOUSING & RESIDENCE LIFE

Living on campus offers students a unique living-learning experience that nurtures creativity and intellectual curiosity. All new students are required to live on campus and purchase a meal plan for their first academic year. Certain students are eligible to apply for a housing and meal plan exemption. For more information about on campus housing or exemptions visit www.cornish.edu/housing, call us at 206.315.5852 or email housing@cornish.edu.

RESIDENCE HALL CHARGES 2014/15

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

HOUSING RATES

| Plan Type | Per Semester | Per Year |
|---------------|--------------|----------|
| Single Room | \$4,625 | \$9,250 |
| Double/Triple | \$3,450 | \$6,900 |

MEAL PLAN

| Plan Type | Per Semester | Per Year |
|-------------|--------------|----------|
| Meal Plan A | \$1,675 | \$3,350 |
| Meal Plan B | \$1,350 | \$2,700 |
| Meal Plan C | \$1,225 | \$2,450 |

OFF CAMPUS HOUSING ASSISTANCE

Finding housing in Seattle can be an overwhelming experience. Housing and Residence Life maintains resources for students on web and facebook sites. Students can visit www.cornish.edu/housing or www.facebook.com/CornishOffCampusHousing for regularly updated information. For individual assistance please contact Housing & Residence Life at 206.315.5852 or housing@cornish.edu.

CAMPUS SECURITY

Cornish College of the Arts believes in providing a safe and welcoming environment to enhance the well-being of students, faculty, staff and visitors, along with the protection of all college assets. The Office of Campus Safety & Security is committed to working with all members of the campus community to achieve this goal. The College is located in a downtown urban environment; therefore every member of the campus community is expected to take reasonable precautions to protect themselves and their property.

CORNISH LIBRARY

All incoming freshmen receive an overview of library services and an introduction to academic research and writing during the first year Integrated Studies classes. Through these workshops Librarians help students develop key research skills necessary to achieve their creative and academic goals. Beyond answering reference questions, Cornish Librarians provide research instruction tailored to the visual and performing arts. Librarians are available to help students with their assignments, research and general questions. Additionally, the Curator of Visual Resources is available for advising on visual presentations and visual media. The Cornish Library is located on the 2nd floor in the Main Campus Center. The 30,000-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, 3,200 videos, 5,000 music scores, and 6,100 sound recordings. The Library's Image Collection provides access to an extensive online digital image repository and also houses 45,000 slides covering art, design, architecture and select images of the performing arts.

Online collections include 80,000 electronic books with broad subject coverage. Cornish students also have access to extensive databases of journal articles, digital images, and streaming music and videos.

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

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

CAREER AND JOB ASSISTANCE

The Office of Student Life provides the following job and career services for Cornish students and alumni:

- Online career services: View postings of work study and non work study jobs, internships, and volunteer opportunities, apply for positions, and post your resume and portfolio.
- Career materials and information.
- Career Fairs.
- Individualized assistance.
- Internet access for expanded searches related to work and graduate schools.

For more information contact the Student Life Program Coordinator at 206.726.5098 or www.cornish.edu/career for assistance with career information and resources.

COUNSELING SERVICES

Counseling Services assists students with their academic and artistic pursuits by providing supportive mental health counseling, referrals in the Seattle community when appropriate, and outreach programs that promote student mental health and emotional well-being. Our services are preventative and educational in nature and are offered from a developmental

(continued next page)

perspective. For more information visit: www.cornish.edu/student_life/studentsupport/counseling_services or call 206.726.5027.

DISABILITY SUPPORT SERVICES

The Office of Student Life facilitates access to programs, activities, and services for students with disabilities. Utilizing documentation of disability and information obtained in consultation with the student, the Student Life Program Coordinator assesses the individual impact of a student's disability on his/her ability to access the educational process and identifies reasonable academic adjustments/accommodations. Accommodations may include: academic advising, accessible facilities, alternate education media, alternate testing, interpreters, mobility assistance, note taking, personal counseling, priority registration, specialized equipment, and/or access to books on tape.

The Office of Student Life promotes self-advocacy for students with disabilities and teaches them self-advocacy skills. Please contact the Student Life Program Coordinator at 206.726.5098 or visit www.cornish.edu/disability to request information, learn about transition and resources or to inquire about arranging for accommodations.

HEALTH & WELLNESS

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

STUDENT HEALTH INSURANCE

In accordance with the Affordable Care Act, all Cornish students are required to have health insurance. There are a variety of options for health care for student coverage under parent/guardian's policy until age 26 or choice of own health insurance plan. To explore options, please visit healthcare.gov. For questions or assistance, please contact Carrie Bierck, Community Life and Engagement Coordinator at cbierck@cornish.edu.

Cornish College of the Arts provides an Accident Injury Insurance Policy for students who are enrolled in three or more college credits. All students enrolled for at least three

credits are automatically enrolled at no additional fee.

This blanket accident insurance is provided to cover injuries to students who are hurt in the process of an academic endeavor (class, rehearsals etc). Note that this coverage is in excess and secondary to any existing primary healthcare insurance plan that a student is enrolled in – the Blanket Accident program may pay benefits after claims have been submitted to the primary insurance carrier. This policy covers accidents on Cornish property during school events or activities and does not cover illness.

STUDY ABROAD

Cornish maintains consortium agreements with Arcadia University and with Butler University through which students in their junior year may pursue a semester of study abroad. Students must have at least a 3.0 career GPA by consortium agreement. Arcadia and Butler sponsor programs in a number of countries, including England, Greece, Italy, Australia, Mexico, New Zealand, Scotland, and Spain.

Students may attend out-of-consortium school by permission of the Registrar. If the program of study is approved, the student may request that the Office of Financial Aid create a consortium agreement with the receiving institution. Students who are approved to attend a school through the College's consortium with Arcadia University or Butler University, and students wishing to attend an out-of-network school with whom the College establishes a consortium agreement, may request the use of federal, state, and meritorious institutional financial aid to fund their study abroad.

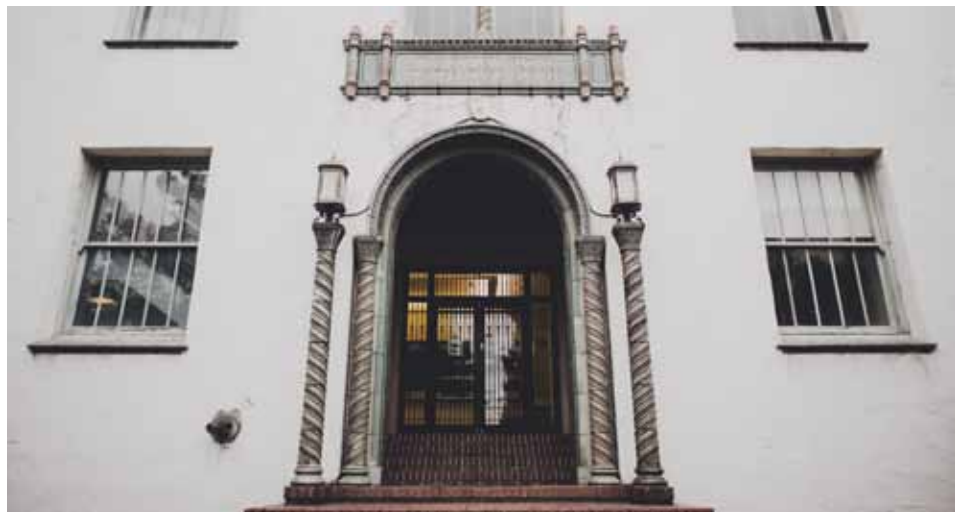
All coursework must be approved in advance if it is to be used to meet Cornish degree requirements. Interested students should apply through the Registration & Records Office. Students should plan on applying no later than nine months before the term of intended study; see the Study Abroad page of the website for deadlines. Ideally, students are encouraged to contact the Registration & Records Office at the end of the fall term of their sophomore year.

CORNISH STUDENT LEADERSHIP COUNCIL (CSLC)

The mission of the CSLC is to serve as a voice and as liaison for the student body to promote campus-wide community by: providing a forum for discussion, communicating to the faculty and administration, implementing projects and events, and providing oversight of funds distributed to student interest groups. The CSLC meets weekly during the academic year. Meetings are open to all students and members of the Cornish community. For more information call 206.726.5003 or email Cornish Student Leadership Council at CSLC@cornish.edu or find "Cornish Student Leadership Council" on Facebook.

STUDENT INTEREST GROUPS

Student Interest Groups (SIGs) provide opportunities outside the classroom for Cornish students to participate in educational, intellectual, interdisciplinary and cultural events and/or services to their members or the College. We encourage students at Cornish to join or form SIGs to share mutual interests. To develop and/or participate in such groups, call 206.726.5003, email studentlife@cornish.edu, or go to www.cornish.edu/student_life/sig/ to see previous SIGs and how to start a SIG.



STUDENT RIGHTS & RESPONSIBILITIES

A CODE OF STUDENT CONDUCT

Higher education plays a vital role in developing future leaders by providing students aspiring to become practicing artists with educational opportunities both in and outside the classroom. As an institution that nurtures creativity and intellectual curiosity, Cornish College of the Arts is dedicated to preparing students to contribute to society as artists, citizens and innovators. All Cornish students are presented with rights, privileges, and opportunities by choosing to become a member of the Cornish community. In order for Cornish community members to live and learn in harmony, they must assume responsibility for their actions and respect the rights of others. Cornish College of the Arts expects and requires all of its students to develop, adhere to and maintain high standards of scholarship and conduct. The Student Rights and Responsibilities: A Code of Student Conduct (The Code) is the guiding document for Cornish community standards, and outlines all rights and responsibilities afforded to Cornish students. All students are responsible for reading and understanding the information in this document found at www.cornish.edu/student_life/conduct/.

For further information regarding Student Rights and Responsibilities: A Code of Student Conduct please refer to the above link or contact the Dean of Student Life at 206.726.5111.

ACADEMIC FREEDOM

Students have the following rights regarding academic freedom:

- Students are guaranteed the rights of free inquiry, expression and assembly on College property that are generally open and available to the public.
- Students are free to pursue appropriate educational objectives from among the College's curricula, programs and services.
- Students shall be protected against prejudicial or arbitrary and capricious academic evaluation. At the same time, they are responsible for maintaining the standards of academic performance established by each of their instructors.
- Students have the right to a learning environment that is free from unlawful discrimination, inappropriate and

disrespectful conduct, and all forms of harassment.

- Students are protected against improper disclosure of information about their views, beliefs and political associations that may be acquired by Cornish instructors, advisors and counselors. Such information is considered confidential.
- Students have the right to privacy of all student records, according to the Family Educational Rights and Privacy Act (FERPA) of 1974.

ACADEMIC HONESTY

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

ATTENDANCE

Students are responsible for meeting the faculty's expectations for class attendance and punctuality. It is the student's responsibility to become aware of and follow the attendance policies set within individual courses or by the department in which they are enrolled. In the United States and the State of Washington, many holidays are recognized as legal holidays. Cornish College of the Arts recognizes these legal holidays and does not hold classes on these days. For the dates of holidays observed by Cornish, please review the Academic Calendar printed on page 16 or on the Cornish website.

Cornish recognizes that our community is diverse in background and religious affiliation and wants to ensure that our students are supported in the practice of their personal religious faith. Students are excused on major holidays of their faith should they wish to observe such holidays. These include, but are not limited to: the Christian holidays of Christmas and Easter; the Jewish holidays of Yom Kippur, Rosh Hashanah and the evening of the first night of Pesach; and the Muslim holidays of Eid al-Fitr and Eid al-Adha. Students who observe religious holidays during class times are responsible for informing their teachers in advance and for making up any missed class work.

DIRECTORY INFORMATION

Cornish College of the Arts will release to third party inquiry information that is defined as "Directory Information." Directory Information consists of: name, telephone number, email, major, class level (eg, sophomore), image/credits in photographs and video, printed name on event programs and posters, degrees and awards, dates of attendance, and enrollment status (eg, full-time). Students may request that Directory Information remain confidential from internal and/or external constituencies by submitting the request in writing to the Registration & Records Office or online using Compass. See also Student Privacy/Family Education Rights and Privacy Act (FERPA) in this section.

CHANGE OF NAME

Students who request that their legal names be changed on academic and financial records must provide the Registrar with an original social security card, passport, marriage certificate or court order that certifies that the student has legally changed his or her name. Records will be amended after the Registrar has reviewed and approved the appropriate documentation. The Registration & Records Office will be responsible for notifying College staff of the name change. Copies of the name change documentation will be retained in the student's academic file.

CHANGE OF GENDER

Students who request that their gender be changed on college records must provide the Registrar with an original social security card, driver's license reflecting changed gender, passport or court order that certifies that the student has legally changed his or her gender. Records will be amended after the Registrar has reviewed and approved the appropriate documentation. The Registration & Records Office will be responsible for notifying College staff of the gender change. Copies of the gender change documentation will be retained in the student's academic file.

FREEDOM OF ASSEMBLY AND ASSOCIATION

Students shall have the right of assembly on College property, provided that such assembly shall:

- Be conducted in an orderly manner.
- Not interfere with vehicular or pedestrian traffic.

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- 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 Code of Student Conduct. It is essential for students to understand that they speak only for themselves, and not the College, in any public expression and demonstration. Class instructors should encourage free discussion, inquiry, and expression relative to the course subjects. Students are free to take exception to the information or views offered and to reserve judgment about matters of opinion. However, they are still responsible for learning the content and completing all assignments of any course taken for credit.

SEXUAL MISCONDUCT POLICY

Cornish College of the Arts affirms respect, responsibility, and caring between all persons. Conduct constituting a sexual offense, such as rape, acquaintance rape or sexual assault, will not be tolerated. Behavior of this nature is inconsistent with our values, and is a violation of the Code of Student Conduct, College policy and state and federal law. Students or employees committing a sexual offense in any form can be prosecuted under the Washington State Criminal Code (Title 9A RCW). Students may also be disciplined under the Code of Student Conduct. For the Student Sexual Misconduct Policy visit:

www.cornish.edu/content/docs/student_life/StudentRightsResponsibilities-2011.pdf or for more information call Adrienne Bolyard, Title IX Coordinator at 206.726.5021 or Jerry Hekkel, the Dean of Student Life at 206.726.5111.

EQUAL OPPORTUNITY

Cornish College of the Arts does not discriminate in education or employment on the basis of: gender, race, national origin, religion, age, marital status, sexual orientation, disability or veteran status. This policy is consistent with

relevant federal regulations and statutes, including those pursuant to Title IX of the Education Amendments of 1972, Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act. Questions regarding the application of this policy and information on services for disabled persons may be referred to the Dean of Student Life or the Director of Human Resources.

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

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

Adrienne Bolyard

Dean of Academic Services & Registrar
206.726.5021
abolyard@cornish.edu

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

STUDENT ART WORK

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

PUBLIC RELATIONS & PUBLICITY

Cornish College of the Arts routinely documents campus life, events, exhibitions and student artwork, which may be used in the College's publications, website, press releases or other mediums for publicity, promotion, advertising or exhibition. Students who do not wish to be photographed, video- or audio-taped, or who do not want to have their written comments reproduced in publications or publicity by the College must notify Registration & Records during registration. College photographers wear Cornish ID when shooting and students may choose to opt-out of those photos. The College recognizes the importance of crediting artwork and photos, and reasonable efforts will be made to do so as space, time and format permit.

STUDENT PRIVACY/FAMILY EDUCATION RIGHTS AND PRIVACY ACT (FERPA)

The right to privacy, as provided by the Buckley Amendment (the Family Educational Right to Privacy Act or FERPA), requires that Cornish College of the Arts refrain from disclosing a student's academic information to a public or private person or agency without prior permission from the student. Students may review their educational records, excluding recommendations, evaluations, and other private notices, by contacting the Registration & Records Office. The College is allowed to define which administrators, faculty, staff and outside agencies will be allowed access to student records. Students can obtain a copy of the Educational Privacy Statement from the Registration & Records Office, along with the procedure for requesting to inspect educational records. This procedure is also printed in the Student Handbook. Students have the right to file complaints concerning any alleged failures to comply with this act.

SOLOMON AMENDMENT

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

STUDENT RIGHT-TO-KNOW AND CAMPUS SECURITY ACT (CLERY ACT)

Cornish College of the Arts issues a report of persistence and graduation rates on July 1 of each year. Persistence rates track the number of students that continue their education from semester to semester. Graduation rates track the number of students that graduate from a given incoming class. This information is available through the Registration & Records Office. Cornish College of the Arts issues a report of crime statistics on October 1 of each year, as mandated by the Clery Act. The crime statistics report includes a three-year summary of crime statistics, campus security policy, the law enforcement authority of campus security and where students should go to report crimes. This information is published through Campus Security, and is available to interested parties at any time upon request. The crime statistics report is also posted on the college website.

ACADEMIC POLICIES

Cornish College has established academic requirements and standards which must be met for successful completion of individual courses and a baccalaureate degree. These requirements and standards are published in the Cornish College of the Arts Catalog (this publication) and the Student Handbook (www.cornish.edu/student_life/handbook).

Department chairs, faculty members, and the Registrar will provide guidance in academic matters, but students are responsible for understanding the academic policies as well as the successful progress and completion of their own program. The full Academic Policy is available through the Registration & Records Office.

REGISTRATION

Current Cornish students register in advance for fall and spring semesters via the online student information system, Compass, and during registration periods assigned by the Registration & Records Office. The Registration & Records Office assigns advance registration periods to students based on the number of credits accumulated by the last completed term. Students are responsible for meeting with their department chair or academic advisor in advance of their registration appointment to plan their schedule and review degree progress. Department staff will inform students of their procedure for scheduling advising appointments. New students will meet with an academic advisor and register during selected New Student Summer Registration days. The Office of Admission will inform new students of the time and location of their advising and registration appointment, along with any needed preparation.

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

ADDING AND DROPPING COURSES

Students may add courses or change course sections up through the first eight days of each semester (the Add/Drop Period.) Students may drop courses up through the 11th week of classes, but after the first eight days of the semester, a non-punitive withdrawal grade (W) is noted on the student's transcript. After the Add/Drop Period ends, students must withdraw from a course in person in the Registration &

Records Office. A student who stops attending a course without officially dropping it, known as course abandonment, receives an F, which is calculated into the grade point average.

CREDIT LIMIT PER SEMESTER

Students may register for up to 18 credits each semester. Students with a 3.00 GPA or higher who wish to register for an overload must receive written permission from the Registrar and/or Provost. Additional per-credit tuition fees will be charged. (See the Tuition & Fees page of the Cornish website for current tuition fees.)

REPEATED COURSES

Students may repeat a course, but unless otherwise specified in the course description, the course will fulfill a degree requirement only once. Subsequent grades for repeated courses will not cancel the initial grade; rather, both grades will be included in the calculation of the student's grade point average. Students cannot receive financial aid for repeated courses except when taken in fulfillment of a requirement.

CLOSED CLASSES

As courses fill during registration, students are encouraged to register for alternate choices and to check Compass regularly for changes to section status (Open/Full.)

INDEPENDENT STUDY

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

GROUP STUDY

Group Study is defined as project based study, research, or other learning experience, that is developed by student(s) or a department to augment existing curricula. Group study must be approved by the department and structured by clearly defined criteria and with learning outcomes. There is a five student minimum enrollment required for all group study courses with a maximum enrollment of nine students per course. Students may not enroll in more than one Group Study per semester.

TUTORIAL STUDY

Tutorial study is a variable credit course defined as college-level complementary training which may include study, research, or other learning experience. Students may apply for tutorial study after meeting with their department chair and by submitting a Tutorial Study application to the Registrar. This course meets once a week for the full semester. Students may enroll for two or three credits in this course. There is an individual instruction fee charged for each tutorial course enrolled; see the Tuition & Fees section for the current yearly rate.

CONCURRENT ENROLLMENT

Once a student begins attending courses at Cornish, advance approval is required for concurrent enrollment at another institution if the student intends to transfer courses to satisfy Cornish degree requirements. Without advance approval, coursework that is completed at another institution while a student is enrolled at Cornish will not be applied toward degree requirements and will not be considered for transfer. Occasionally, talented young students are ready to pursue studies at the college level while completing their high school graduation requirements through concurrent enrollment. Please contact the Office of Admission for details.

COURSE ABANDONMENT

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

WITHDRAWAL FROM THE COLLEGE

Students may completely withdraw from the semester up until the last day of the 11th week of the semester. Students should meet with their department chair for academic advising before pursuing this route. Students should also carefully review the grading and tuition refund policy as part of their decision to withdraw from the College. Unless the student formally

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

LEAVE OF ABSENCE

A formal Leave of Absence can be requested for up to one academic year by students who have completed at least one semester at Cornish in good academic standing. A Leave of Absence 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 need only complete the degree requirements in place at the time of the student's departure.

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

NON-MATRICULATED ENROLLMENT

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

GRADES

Courses can be taken for one of three grade options: Letter grade, Pass/Fail, and Audit (No Credit). Students who elect Pass/Fail or Audit

grade options must inform the Registration & Records Office of this choice in person before the end of the add/drop period. Students may elect to take up to six credits of College Electives with a Pass/Fail grade option.

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

· **Grade changes**

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

· **Incomplete grades**

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

GRADE POINT AVERAGE

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

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

Grades Calculated within GPA

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

Grades Not Calculated within GPA

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

Grade reports are posted at the end of each term and available to the student through Compass.

ACADEMIC TERM HONORS

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

ACADEMIC STANDARDS

The Academic Standards Committee is responsible for the development of the grading and evaluation policy at Cornish. In addition, the committee also addresses decisions pertaining to academic probation and suspension of students, as well as student petitions of College regulations. The Academic Standards Committee is comprised of the Provost, Associate Provost, department chairs, Dean of Student Life, Dean of Enrollment 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 good academic standing requirements (2.0).

Departmental Probation

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

Academic Probation

Students are placed on Academic Probation when their career grade point average falls below minimum academic standing requirements (2.0). If a student is placed on Academic Probation for two consecutive regular semesters, the student may be suspended from further study at the College.

Department Suspension

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

Academic Suspension

A student may be suspended if the career grade point average remains below the required minimum grade point average (2.0) for two consecutive semesters of attendance. An academically suspended student who wishes to return to Cornish must petition the Academic Standards Committee after one academic year has passed. The student must then formally reapply to the College through the Office of Admission.

Expulsion

A student may be expelled for unacceptable academic 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.

GRADE FORGIVENESS

A student who receives a grade of C- or below in a course at Cornish College of the Arts may repeat that course one time under the Grade Forgiveness policy. Both courses and grades

will be posted to the permanent record. The grade of the most recent attempt will be used in calculating the career grade point average and for completion of degree requirements. Course credits will be counted only once toward a degree. Students must inform the Registration & Records Office of their intention to pursue Grade Forgiveness in person before the end of the add/drop period.

ACADEMIC AMNESTY

Readmitted students may petition the Academic Standards Committee for Academic Amnesty for grades earned at Cornish College of the Arts five or more years prior to readmission. Although the original grades will appear on the transcript, grades granted academic amnesty are not included in the 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.

TRANSCRIPTS

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

TRANSFER/NONTRADITIONAL CREDITS

Transfer credit may be awarded for college-level, non-remedial coursework with a grade of C or better from regionally-accredited colleges or universities. The Registration & Records Office staff and department chair and/or academic advisor will evaluate all transfer work and assign Cornish course equivalencies and credits. Credits from quarter-based institutions transfer to Cornish at a 3:2 ratio. No more than 70 transfer credits (including AP/CBE/PLE/IB credits detailed below) can be applied toward a student's degree. All students must complete at least 60 credits in residence at Cornish.

Students entering the performing arts departments:

Students who have earned a BFA or BA degree from a regionally accredited U.S. institution prior to admission to Cornish will automatically transfer in a minimum of 30 credits, and thus satisfy the Humanities and Sciences requirement. Students who have earned a BS from a regionally accredited U.S. institution prior to admission to Cornish will automatically transfer in a minimum of 12 credits in satisfaction of the First-Year Studies requirement. Students who have earned an AA transfer degree from a Washington State community college under the Direct Transfer Agreement (DTA) program prior to admission to Cornish will automatically transfer in a minimum of 30 credits, and thus satisfy the Humanities and Sciences requirement.

Students entering the Foundations program or Art/Design departments:

Students entering the Foundations program will complete four years of full-time coursework and will not receive transfer credit. Students entering the Art department as a sophomore or junior will have their transfer credit evaluated on a course-by-course basis and awarded towards their degree requirements as where applicable. Students entering the Design department as a sophomore or junior will have their transfer credit evaluated as outlined above for the performing arts departments.

ADVANCED PLACEMENT CREDIT (AP)

Advanced Placement credit may be awarded on the basis of the College Board Advanced Placement exams taken prior to enrollment at Cornish. Official copies of the test results must be submitted to the Office of Admission as a part of the admission process. Exam results may be no more than five years old at the time of application to a degree program. No more than six semester credits of non-studio coursework can be satisfied through the AP, CLEP or IB exams. AP exam scores of 5, 4, and 3 are accepted for college credit by Cornish. Studio Art examinations are not accepted for college credit in the major at Cornish. Please refer to the Registration & Records Academic Policies section of the Cornish website for an explanation of how AP credits are awarded.

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DEGREE PROGRESS, REQUIREMENTS & GRADUATION

COLLEGE-LEVEL EXAMINATION PROGRAM (CLEP)

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

INTERNATIONAL BACCALAUREATE (IB)

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

CREDIT BY EXAM (CBE)

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

PRIOR LEARNING EXPERIENCE (PLE)

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

For students admitted Fall 2014, a Bachelor of Fine Arts (BFA) or Bachelor of Music (BMus) from Cornish College of the Arts consists of the following basic requirements:

ART

| | |
|----------------------------------|------------|
| <i>Credits in Major</i> | 84 |
| <i>Humanities & Sciences</i> | 30 |
| <i>College Electives</i> | 6 |
| <i>Total</i> | 120 |

DANCE

| | |
|----------------------------------|------------|
| <i>Credits in Major</i> | 91 |
| <i>Humanities & Sciences</i> | 30 |
| <i>College Electives</i> | 6 |
| <i>Total</i> | 127 |

Cornish College Dance students may earn a certificate in Pilates Mat by completing a five-course sequence and a Pilates Mat Intensive course. Contact the Dance department for more information.

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

DESIGN

| | |
|----------------------------------|------------|
| <i>Credits in Major</i> | 85 |
| <i>Humanities & Sciences</i> | 30 |
| <i>College Electives</i> | 6 |
| <i>Total</i> | 121 |

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

MUSIC

| | |
|----------------------------------|------------|
| <i>Credits in Major</i> | 92 |
| <i>Humanities & Sciences</i> | 30 |
| <i>College Electives</i> | 6 |
| <i>Total</i> | 128 |

The Artist Diploma in Early Music is a one-year, post-baccalaureate, performance-oriented program designed for students already performing at a high level who seek additional intensive private instruction, coaching, and ensemble performance experience. Enrollment in this highly selective program is limited to 12 artists; both vocalists and instrumentalists are encouraged to apply.

PERFORMANCE PRODUCTION

| | |
|----------------------------------|------------|
| <i>Credits in Major</i> | 90 |
| <i>Humanities & Sciences</i> | 30 |
| <i>College Electives</i> | 6 |
| <i>Total</i> | 126 |

THEATER

| | |
|----------------------------------|------------|
| <i>Credits in Major</i> | 94 |
| <i>Humanities & Sciences</i> | 30 |
| <i>College Electives</i> | 6 |
| <i>Total</i> | 130 |

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

CATALOG YEAR

If degree requirements change during the time a student is enrolled at Cornish, the student may choose to complete a degree under the new requirements or elect to continue under those in effect at the time of initial enrollment. The provisions of the two programs cannot be combined. To ensure graduation within four years and timely progression in class standing, students should complete between 30 and 33 credits each year and closely follow their model program. Class level is based on a student's total (career) earned credits:

| | |
|------------------|-----------------------------|
| <i>Freshman</i> | 0 – 29 credits |
| <i>Sophomore</i> | 30 – 59 credits |
| <i>Junior</i> | 60 – 89 credits |
| <i>Senior</i> | 90 credits and above |

COLLEGE ELECTIVE REQUIREMENT

Students are required to take six credits of coursework outside their major area of study. Refer to the Schedule of Classes each semester for courses that are indicated as "College Electives" and are open to non-majors. Selected courses will be opened to non-majors at the conclusion of Advance Registration. Students will be notified when these courses open to enrollment by non-majors.

(continued next page)

HUMANITIES AND SCIENCES REQUIREMENTS

As part of their BFA or BMus degree, students will complete a minimum of 30 credits in Humanities and Sciences (HS) coursework. The program is organized around first-year integrated programming, after which students will complete additional coursework that spans the humanities, sciences, and social sciences. HS coursework must include six credits of English Composition. HS elective coursework affords students the opportunity to focus more closely on specific areas within the HS curriculum. For more detail, see the Humanities and Sciences section of this catalog.

GENERAL GRADUATION REQUIREMENTS

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

- Completion of at least 60 credits and final two semesters as a matriculated student-in-residence at Cornish. Credit by Exam, Prior Learning Experience, AP/CLEP/IB, and transfer credit are not considered credits completed in residence.
- Minimum grade point average of 2.0.
- Satisfaction of all degree requirements.
- Conversion of all incomplete grades to final grades.
- Submission of Graduation Application: Graduation Applications must be submitted to the Registration & Records Office by December 1 (for spring and summer graduates) and August 1 (for fall graduates).

In special circumstances, a student may be permitted to participate in commencement with degree requirements unmet if they have no more than six credits outstanding. Students should contact the Assistant Registrar as soon as they realize that this situation may apply to them.

ACADEMIC ADVISING

The department chair will serve as advisor or appoint a faculty member in that capacity. In addition to meeting with students before registration, the advisor will answer any questions regarding degree requirements and academic progress. Students are encouraged to make a yearly appointment with the Assistant Registrar to discuss their academic progress. Additionally, the Assistant Registrar will review student degree progress each summer and make updates to Advising Templates, which are available on Compass at any time in order to detail progress toward completion of degree requirements.

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

GRADUATION WITH HONORS

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

| | |
|------------------------|--------------------|
| <i>Summa Cum Laude</i> | 3.90 – 4.00 |
| <i>Magna Cum Laude</i> | 3.72 – 3.89 |
| <i>Cum Laude</i> | 3.55 – 3.71 |

CHANGE OF MAJOR

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

REGISTRATION DISCLAIMER

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



ACADEMIC CALENDAR

Cornish College of the Arts' academic calendar consists of two 15-week semesters (fall and spring) and an eight-week summer session (mid-June to early August). This calendar is subject to change; the most current calendar is available through Compass and the college website.

FALL SEMESTER 2014

- August 27, 2014** Fall Resident Move In
August 29, 2014 All Employee Retreat
September 1, 2014 Labor Day
September 2, 2014 First Day of Classes, Convocation
September 10, 2014 Last Day to Add Classes
October 20–25, 2014 Midterm Evaluation Week
October 31, 2014 Incomplete Grade Deadline
November 10, 2014 All Faculty and Academic Staff Retreat
November 11, 2014 Veterans Day
November 17–25, 2014 Continuing Student Registration
November 26–29, 2014 Thanksgiving Recess
November 14, 2014 Last Day to Drop a Class, Last Day to Withdraw
December 8–13, 2014 Final Exam Week
December 13, 2014 Last Day of Classes
December 15, 2014 All Faculty and Academic Staff Retreat
December 15, 2014–January 11, 2015 Residence Hall Winter Break Closure

SPRING SEMESTER 2015

- January 8, 2015** New Student Registration
January 8, 2015 New Spring Resident Move-In
January 11, 2015 Residence Halls Open for Continuing Residents
January 12, 2015 First Day of Classes
January 16, 2015 Last day to Change Spring Meal Plan
January 19, 2015 Martin Luther King Jr. Day
January 21, 2015 Last Day to Add or Drop Classes
January 27, 2015 All Faculty Meeting
February 16, 2015 President's Day
February 17, 2015 All Faculty Meeting
March 2–7, 2015 Midterm Evaluation Week
March 9–14, 2015 Spring Break
March 20, 2015 Incomplete Grade Deadline
April 3, 2015 Last Day to Drop a Class, Last Day to Withdraw
March 30–April 7, 2015 Continuing Student Registration
April 27–May 2, 2015 Final Exam Week
May 2, 2015 Last Day of Classes
May 3, 2015 Spring Resident Move Out
May 4–6, 2015 Instructional Make Up Period
May 9, 2015 Commencement

SUMMER SEMESTER 2015

- March 2–June 14, 2015** Registration
June 15, 2015 First Day of Classes
June TBA, 2015 New Student Registration (period one)
July 4, 2015 Independence Day Holiday
July 17, 2015 Last Day of Classes Five Week Term
July TBA, 2015 New Student Registration (period two)
August 7, 2015 Last Day of Classes Eight Week Term

ADMINISTRATION

BOARD OF TRUSTEES

OFFICERS

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Roger J. Bass, *Vice Chair*
Linda Brown, Ph.D., *Secretary*
C. Douglas Francis, *Treasurer*
John Gordon Hill, *Immediate Past Chair*
Nancy J. Uscher, Ph.D., *President, Ex Officio Member*

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Jody Cunningham
Robin Du Brin
Gary Fluhrer
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Michael K. Gibson
Patricia Gillis
Lawrence E. Hard
Donna James
John W. Jordan
Ed Littlefield, Jr.
Dorothy Holland Mann, Ph.D.
Sharon Cornish Martin (MU '13)
Mark Metcalf
Carol Munro
Joan Poliak
Sherry Raisbeck (AR '88)
Ellen Rutledge (AR '96)
Ric Spengler
Peggy Swistak

EMERITI TRUSTEES

Eve Alvord
Kenneth Alhadef

CABINET & CHAIRS

PRESIDENT'S CABINET

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Dr. Gwen Freed, *Vice President for Institutional Advancement*
Jerry Hekkel, *Dean of Student Life*
Jonathan Lindsay, *Vice President for Enrollment Management*
Ai Nguyen, *Human Resources*
Maira Scott Payne, *Provost/Vice President for Academic Affairs*
Jeff Riddell, *Vice President for Finance and Administration*

EXECUTIVE COUNCIL

Members of the President's Cabinet as above
Adrienne Bolyard, *Registrar and Dean of Academic Services*
Brandon Bird, *Director of Campus Safety and Security*
Steve Casteel, *Director of Preparatory Dance*
Tina Chamberlain, *Controller*
Patrice Edwards, *Director of Corporate and Foundation Relations*
Jenny Frazier, *Facilities Director*
Lori Koshork, *Director of Counseling Services*
Mark Ledesma, *Director of Information Technology*
Hollis Near, *Director of Library Services*
John Paul, *Director of Housing & Residence Life*
Star Rush, *Special Advisor to the Provost for Teaching and Learning, Institutional Research*
Liisa Spink, *Playhouse Manager*
Sharron Starling, *Director of Admission*
Alison Staplin, *Summer and External Programs Manager*
Chris Stollery, *Major Gifts Officer*
Monique Theriault, *Director of Financial Aid*
Department Chair Representative
Department Coordinator Representative
Faculty Senate Representative
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Jeff Brice, *Design Department Chair*
Kitty Daniels, *Dance Department Chair*
Kent Devereaux, *Music Department Chair*
Dawn Gavin, *Program Director of Foundations*
Christy Johnson, *Art Department Chair*
Chris Kellett, *Humanities & Sciences Department Chair*
Hollis Near, *Director of Library Services*
Star Rush, *Special Advisor to the Provost for Teaching and Learning, Institutional Research*
Dave Tosti-Lane, *Performance Production Department Chair*
Richard E.T. White, *Theater Department Chair*

ART/DESIGN FOUNDATION PROGRAM

MODEL PROGRAM

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

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

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



COURSE DESCRIPTIONS

FN 123-124 Foundation Studies I & II: Studio 8 credits, Fall/Spring

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

FN 133-134 Foundation Studies I & II: C&H Studies 2 credits, Fall/Spring

FN133-134 is taught through a sequence of rotational modules. Critical & Historical Studies faculty will work in a multi-member team drawing on their discipline perspectives in relationship to the Unit Theme. Students will be introduced to and explore the contexts and histories of visual culture. Students will participate in the process of knowledge acquisition and creation through a research process supported by lectures, seminars and writing.

FN 153-154 Variable Credit

1-6 credits, Fall/Spring

To be individually discussed with program director during advising.

HS 113 Foundation Studies I:H&S

5 credits, Fall

HS 113 is taught through a sequence of two modules. Faculty from the Department of Humanities and Sciences will work in a three-member team representing the broad disciplinary domains of the humanities, sciences and social sciences. Students will be placed in one of three groups and taught by one instructor (10-week module), drawing on his/her discipline perspectives in relationship to the Unit Theme (Fall 2014 theme: *Disruption*) followed by cross-disciplinary a five-week module in which students will work with faculty from each of the three instructors. Learning outcomes to be addressed include distribution outcomes, expository writing outcomes and quantitative reasoning outcomes.

HS 114 Foundation Studies II:H&S

5 credits, Spring

HS 114 is taught through a sequence of two modules. Faculty from the Department of Humanities and Sciences will work in a three-member team representing the broad disciplinary domains of the humanities, sciences and social sciences. Students will be placed in one of three groups and taught by one instructor (10-week module), drawing on his/her discipline perspectives in relationship to the Unit Theme (Spring 2015 theme: *Coalescence*) followed by a cross-disciplinary five-week module in which students will work with faculty from each of the three instructors. Learning outcomes to be addressed include distribution outcomes, research writing outcomes and quantitative reasoning outcomes.



FOUNDATIONS FACULTY

DAWN GAVIN

Foundations Program Director / Chair

MFA Duncan of Jordanstone College of Art

BFA Duncan of Jordanstone College of Art

STUDIO FACULTY

GALA BENT Adjunct Instructor

Visual Communication, Illustration

MFA SUNY at Buffalo

SUSAN BOYE Professor

Design Fundamentals, Drawing

MFA Washington State University,

BA Washington State University

DAWN CERNY

MFA Bard College

BFA Cornish College of the Arts

SANDY CIOFFI

BA Colgate University

JACOB KOHN Professor

Design Fundamentals, Drawing

MFA University of Wisconsin/Madison,

BS University of Wisconsin/Milwaukee

CAMERON NEAT Adjunct Instructor

Visual Communication

MFA Rhode Island School of Design

BFA Cornish College of the Arts

ROBERT RHEE

MFA Columbia University

BA Yale University

RUTH TOMLINSON Associate Professor

MFA University of Washington

BA The Evergreen State College

H&S FACULTY

RENEE AGATSUMA Interim Faculty

Foundation Year Program

PhD Candidate, University of Washington

MS University of Washington

MA Science Education, Columbia University

BS University of Washington

TANYA MATTHEWS Assistant Professor &

First Year Specialist

Foundations, Integrated Studies, Linguistics

PhD Cornell University

MA Cornell University

BA University of Utah

CHRISTINE SUMPTION Interim Faculty,

Foundation Year

MFA University of Washington

BFA University of Montana

NADYA ZIMMERMAN Interim Faculty

Foundation Year, Mathematics, Musicology

PhD University of California at Los Angeles,

MA University of California at Los Angeles,

BA University of California at Berkeley

CRITICAL & CONTEXTUAL STUDIES

GAYLE CLEMANS

PhD University of Washington,

MA University of Washington

MELISSA FELDMAN Critical &

Contextual Studies Faculty (Interim)

MA Institute of Fine Arts, New York

University

BS Tufts University

JENNIFER LIN LeMESURIER Critical &

Contextual Studies Faculty (Interim)

PhD Candidate, University of Washington

MA University of Washington

BA University of Washington

BA University of Washington



INTERDISCIPLINARY ARTS PROGRAM

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

COURSE DESCRIPTIONS

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

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

**IA 202 Words/Pictures:
Cast of Characters** 2 Credits, Fall/Spring
Students will explore processes for creating rich narratives, using the tools of theater and comics. Much of the material for the comics will be based on autobiography. Theater improvisation will inform and influence the way students write about and visualize characters and setting. Comic exercises may include creating model sheets (describing a character’s personality and appearance), speaking dialogue that was created for comics and vice versa, as well as exploring the physical and linear world of gesture.

This course is relevant to all disciplines. Final project will include active and static art forms, including the exploration of two or more of the following: music, dance, poetry and comics.

IA 207 Tai Chi Chuan 2 Credits, Spring
This course will teach the 24 Movement Simplified Form from the Chen Style of Tai Chi Chuan. Tai Chi Chuan training develops smooth fluid movement, increases circulation, physical strength, balance, focus and clarity of intention. Supplemental exercises will also be taught to enhance the student’s experience, and increase the benefits of form practice.

IA 264 Special Topics in Film History
3 Credits, Fall/Spring
This series features a variety of focused inquiries into film history, with courses applying specific philosophical concepts to the study of significant directors, actors, genres, national cinema, etc.. (Recent examples are “The Transatlantic Hitchcock” and “Undead Footage”.) Activities include weekly viewings; short readings in theory, history, and philosophy; and a combination of creative and analytical assignments.

NOTE: Cross-listed as TH 264. This course can satisfy H&S elective or College elective requirements.

IA 265 Foundations of Film History
3 Credits, Fall/Spring
Each course in this recurrent series relates a classical mode of narrative -- comedy, tragedy, epic, genre-at-large -- to the art of politics and cinema. Goals include the study and practice of core cinematic techniques. Activities include weekly viewings; short readings in theory, history, and philosophy; and a combination of creative and analytical assignments.

NOTE: Cross-listed as TH 265. This course can satisfy H&S elective or College elective requirements.

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

IA 300 Yoga II 2 Credits, Fall/Spring
Course will build on the foundations learned and acquired in IA 200, integrating a more intense level of asana and vinyasa (flow yoga) at the same time it encourages 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.

IA 375 Global Arts Encounters I
1 Credit, Fall
Travel to London, New York, and other cities. Each trip will feature visits to museums, theaters, and other cultural institutions and locations. Travel happens outside of the regular academic calendar. Lab fee covers program cost, airfare, and lodging.

IA 376 Global Arts Encounters II
1 Credit, Spring
The second half of this two semester course includes writing and reflection on the IA 375 tour experience, culminating in a presentation open to the Cornish community.

**IA 383 through 396
SpecialTopic Interdisciplinary Arts**
2 Credits
Interdisciplinary Art is one of the most exciting forms of artistic expression today. This course focuses on active collaboration with other artists, the use of various mediums of artistic expression, in-class workshops and improvisation, and the process of creating art. Students will be introduced to different artistic disciplines and can be expected to share their own ideas and skills with others in a collaborative manner. The course culminates in the creation of a special interdisciplinary arts performance at the end of the semester.
Recommended for all students.

IA 484 Creating Digital Drama
2 Credits, Spring
In this intense course on collaborative digital filmmaking, participants work as an interdepartmental ensemble to create a short movie based on an original story concept. Through extensive practice in one or more of the following areas, students may gain exposure to screenwriting, acting /directing for camera, cinematography, musical scoring, digital editing, production design and sound design. Completed movie will be screened on campus and available for inclusion in participants’ demo reels. Prior experience not required. Course website:
digdrama.blogspot.com.



HUMANITIES & SCIENCES

MODEL PROGRAM

As part of their BFA or BMus degree, students will complete a minimum of 30 credits in Humanities and Sciences (HS) coursework. The curriculum is tailored to meet the unique needs of students in each of the degree granting departments.

For students in the **Visual Arts** departments (*Art and Design*) HS is one component of an integrated learning experience. The HS curriculum is intertwined with studio work and critical/contextual studies via shared program themes and shared learning outcomes. In the first two years, students do directed coursework that introduces them to academic writing and to topics from each of the Humanities, Social Sciences, and Sciences. As students move into their third and fourth years of HS, they have the opportunity to continue with directed course work as well as guided inquiry projects.

ART

Foundation 113 & 114 10 credits

Foundation 213 & 214 10 credits

HS coursework yrs 3 - 4 10 credits

DESIGN

Foundation 113 & 114 10 credits

HS coursework yrs 2-4 20 credits

For students in the **Performing Arts** departments (*Dance, Music, Theater, and Performance Production*) the HS program is organized around a first-year Integrated Studies experience, after which students select additional HS coursework from three main study areas: Humanities, Science, Social Science. HS elective coursework affords students with the opportunity to focus more closely on specific areas within the HS curriculum.

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 HS curriculum, students are required to complete at least six credits of writing focused coursework. This can be completed through:

- **The Integrated Studies first year program** (*Performance students*)

Integrated Studies is required for all students with fewer than fifteen transfer credits in areas of study that do not include expository writing. Students with twelve transfer credits, inclusive of three credits of expository writing or freshman composition, may opt to complete this first-year requirement by taking one more writing course in expository or research writing and can consult with the Registrar and/or the Department Chair to determine the appropriate course.

- **The Humanities and Sciences components of Foundation Studies I and II** (*Visual Art students*)

- **Transfer credits**

- **AP/CLEP/IB Exams**

- **Completion of two semesters of Composition** (HS103 and HS 381)

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

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

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

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 <https://compass.cornish.edu/>. Below is a sample of both continuing courses and recent offerings.

HS 103 Expository Writing

3 Credits, Fall/Spring

What does it mean to be “literate”? What significance does writing have in our daily lives? In this class we’ll investigate our notions of what writing and literacy are and how they form our identities and communities by studying various forms of writing – essays, memoirs, Facebook, websites, etc. – and composing works of our own. We’ll question what it means to be literate in a time when communication is a hybrid of languages and media and distributed across multiple (sometimes conflicting) audiences. Students will write papers that address the course themes, analyzing both their personal history with writing and the ways writing functions in the physical and virtual communities they belong to. Students can expect to gain confidence as writers as they develop their papers into focused, cohesive, and detailed pieces of prose. The course will emphasize the significance of audience, purpose, genre, and context in effective communication.

HS 113 Foundation Studies I: H&S & HS 114 Foundation Studies II: H&S

5 Credits, Fall/Spring

See Foundation section for course information.

HS 121 & 122 Integrated Studies

6 Credits, Fall/Spring

Integrated Studies is the Humanities and Sciences Department’s foundation program for first-year students, fulfilling the first twelve credits of their general education requirements for the BFA degree. This two-semester course provides entering students with an introduction to college learning through explorations in the humanities and sciences. Integrated Studies courses fulfill the College writing requirement and create a foundation for future study by assisting students with the development of college-level skills, particularly in reading, writing, research, critical thinking, and communication. The Integrated Studies

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HUMANITIES & SCIENCES COURSE DESCRIPTIONS *(continued)*

curriculum offers students the choice of a range of thematic topics which are explored while practicing and developing these skills.

HS 196 Tutorial Study

2-3 Credits, Fall/Spring

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

HS 197 Group Study *2-3 Credits, Fall/Spring*

Group Study is defined as project based study, research, or other learning experience, that is developed by student(s) or a department to augment existing curricula. Group study must be approved by the department and structured by clearly defined criteria and with learning outcomes. There is a five student minimum enrollment required for all group study courses with a maximum enrollment of nine students per course. Students may not enroll in more than one Group Study per semester.

HS 201 Writing Center Theory and Pedagogy *3 Credits*

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

HS 203 Intro Creative Writing *3 Credits*

What distinguishes poetry from prose? Prose fiction from nonfiction? How do the genres intersect, overlap? In this class, we'll engage in ways of generating, working with, and thinking about writing in these genres, experimenting with each and exploring the boundaries that

separate and connect them. Plan on writing a lot and reading maybe more (examples of the genres and writing about them).

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

HS 203 Experiments in Writing *3 Credits*

We will investigate a number of questions: What distinguishes poetry from prose? Prose fiction from nonfiction? How do the genres intersect, overlap? Are the distinctions helpful? (Having a sense of where you're going can, often, help you determine the best way to get there.) But can the distinctions also be impediments? (Becoming too fixed on the destination sometimes means missing what occurs along the way.) We'll engage in ways of generating, working with, and thinking about writing. We'll explore language as material and its relationship to meaning, how language sometimes comes before or leads to rather than only being a 'container' or 'vehicle' for meaning. Possible directions include interdisciplinary collaborations, both within and outside of the class. We will also read and consider works that play with language in various ways, from the conventional to the 'experimental.'

HS 204 Writing Short Fiction *3 Credits*

This class is an introduction to short story writing and is intended to help students become more aware of their creative process, to develop their understanding of the elements of fiction and effective technique, and to establish a sense of audience and voice through small- and large-group critiques of writing produced for the class. The class covers both the theory and practice of fiction writing, and each week we will discuss and analyze assigned readings, engage in some in-class writing, and "workshop" exercises and stories that you have written outside of class. No prior experience in fiction writing is necessary—just a willingness to have fun and apply some elbow grease.

HS 208 Digital Writing *3 Credits*

In Digital Writing we'll explore the intersection between digital environments and the professional writing life of an artist. Digital culture has altered how artists may publicly express and promote themselves. But the choices represented by online self-publishing via Tumblr, Facebook, or Kickstarter present new challenges for writers. How can we use brief posts to create polished prose rather than perfunctory leetspeak? How do we use video, visual, and textual content to promote our work to potential

audiences who we've never met? This course is designed for all skill levels from students who are adept in digital mediums to those who are new to digital writing and software. Writers can expect to dabble in a variety of online writing environments and to engage in a substantive self-directed online writing project. Students should expect to not only write but also read and discuss how digital mediums affect our relationships, communication, and culture.

HS 210 Life & Art by the Numbers

3 Credits

Our subject is the quantification of reality and its language: numbers. We will survey the history, from the Pythagorean Theorem in ancient Greece, to double-entry bookkeeping in the Renaissance, to today's string theory. We will also learn about the practical meaning of numbers in your life, and their role in paying off loans, improving your credit rating, or staying healthy. Together we will discuss relevant books, articles, and videos, share some fun and timeless problems and puzzles, and experience the satisfaction and wisdom derived from recording numbers over time and discovering their patterns. *No math tests.*

HS 212 Physics of Light and Sound

3 Credits

This is an introductory physics course in the physics of light and sound, and is primarily designed for the students in the visual and performing arts. This course does not have a prerequisite and will be mostly qualitative and conceptual. Any rudimentary high school level mathematics (arithmetic, trigonometry and geometry) refresher that is necessary will be supplemented in the lectures. We will first study geometric optics, laws of reflection and refraction, constructing ray diagrams, colors and color mixing, and lighting instruments relevant to students pursuing performance production. Then we will study physical optics highlighting the wave behavior of light concluding with an introduction to lasers and holography. With regards to the aspect of sound, we will study the properties of sound waves, sound propagation through different media, mechanism of hearing, concert hall acoustics, the sound spectrum and musical instruments. A brief introduction to psychoacoustics will conclude the sound and acoustics part of the course.

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HUMANITIES & SCIENCES COURSE DESCRIPTIONS *(continued)*

HS 213 Sophomore Studies I: H&S

5 credits, Fall - ART Students Only

Sophomore Studies I is a 15-week unit with three related components (Humanities & Sciences, Studio, and Critical & Historical Studies) for fine art majors only. In HS 213, the instructor will teach a fifteen-week module, drawing on disciplinary perspectives from the humanities and social sciences in relation to the Unit Theme (Fall 2014 theme: *Resistance*). Learning experiences will include lectures, discussion seminars and workshops. Students will move more deeply in the inquiry process and engagement with distribution outcomes, expository writing outcomes and quantitative reasoning outcomes.

HS 214 Sophomore Studies II: H&S

5 credits, Spring - ART Students Only

Sophomore Studies II is a 15-week unit with three related components (Humanities & Sciences, Studio, and Critical & Historical Studies) for fine art majors only. In HS214, the instructor will teach a fifteen-week module, drawing on disciplinary perspectives in relationship to the Unit Theme (Spring 2014 theme: *Adaptation*). Learning experiences will include lectures, discussion seminars and workshops. Students will move more deeply in the inquiry process and engagement with distribution outcomes, research writing outcomes and quantitative reasoning outcomes.

HS 219 Humans & the Changing Biosphere *3 Credits*

In ways that matter to our species, the world is changing more rapidly than ever before. Population growth, technological change, resource consumption, and pollution are causing unprecedented planetary-scale changes; at the same time, natural factors continue to exert their own influence. Our ability to understand how Earth's biosphere functions and what drives global environmental change will affect humanity's future: whether we survive, whether we thrive, and what kind of world we will inhabit. In this course, we'll survey what is known about the biosphere and its role within an interconnected Earth system. Then, using case studies, we'll examine how the biosphere and human civilization are affecting one another via climate change, land-use change, and ecosystem degradation. Interactive lectures, readings, discussions, and computer activities will help you learn relevant concepts and information. You'll also be exposed to "systems thinking" principles, which

can help in understanding ideas that seem illogical (e.g., "Why do we think we can predict climate change when we can't accurately forecast next week's weather?") Desired student outcomes include increased awareness of global-scale consequences of human activities and ability to make informed decisions about environmental problems confronting citizens of the planet.

HS 219 Science of Water *3 Credits*

Students will explore their connection to water and discover how their choices impact local and global ecosystems. This course lays a strong foundation in ecological principles and provides opportunities for students to apply their learning to a community outreach project. The composition of this class will include readings, lectures, discussion, field trips, and scientific inquiry. Small group discussion will enable students to work together to answer the questions posed in the course. Short writing assignments, student presentations, field experience, and reflective essays will be used to evaluate student learning.

HS 225 Physics: Bodies in Motion *3 Credits*

This course will cover physical laws and principles that govern motion in application to the motion of a human body. It will cover mechanics of accelerated linear and rotational motion; it will look at how forces act to change a body's equilibrium, and at the nature of these forces. Additional topics include basic anatomy and neural control of motion. *Satisfies Science Requirement.*

HS 227 Greco-Roman Thought *3 Credits*

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

HS 228 Origins of Modern Thought *3 Credits*

In the vacuum left as a result of Christianity's dominance, reason supplanted revelation as the best method for understanding the world. Today, the role of reason in our everyday lives is largely a presumed, and as result, an unquestioned method of understanding the world around us. This course traces the triumphal rise of reason in Western thought, with its heady promise of

reason bringing boundless progress, transformative education, and harnessing nature to the benefit of humanity. However, for all that reason seemed to promise, some things fell beyond the purview of reason. Passion lurked in the shadows.

HS 229 Passion and Reason *3 Credits*

An introduction to some of the philosophical and psychological theories about the nature and interrelationship of emotions and reason. We will examine how both reason and emotions fill out our lives, and what we can learn about ourselves from our emotional lives.

HS 235 Medicine, Illness, and Culture *3 Credits*

Medical anthropology is a focus within the field of cultural anthropology that is concerned with the comparative study of culture, health, illness, and healing practices. Throughout the semester, we will explore a variety of ways in which people perceive and interpret health and illness, as well as seek and deliver care within the United States. By examining medicine and illness through an interdisciplinary perspective, we will begin to understand the perspective that medicine, illness, wellness, and healing are inextricably bound up with cultural norms, beliefs and values. The goal of the course is to understand the basic framework of medicine, illness and healing (both mainstream and alternative systems) and provide an introduction to the variety of work accomplished in this field.

HS 244 American Novels *3 Credits*

Reading American Novels from the 19th, 20th, and 21st centuries will be at the center of this class. We'll consider if and how the novel has changed and whether or how those changes reflect changes in American culture. Emphasis will be on ways of engaging with the work—reading closely, discussing with others, exploring ways of responding critically (and exploring what 'critical' response means), writing regularly as we go. Plan to read four to five novels over the course of the semester, writing in a variety of ways in response to each in a seminar-based class.

HS 248 Engaging Literature *3 Credits*

We will study the ways that diverse writers portray human experience in their fiction, poetry, and literary non-fiction. Through discussion, writing, lectures, and creative processes, we will explore the ways in which language shapes and reflects socio-economic, cultural, philosophical and historical experiences and values, as well as

HUMANITIES & SCIENCES COURSE DESCRIPTIONS *(continued)*

aesthetic ones. We will explore how readers read, enjoy, understand, analyze, and grapple with literature's themes, forms, structures, and images. Readings engage diverse perspectives on race, class, gender, nationality, and sexuality. You will practice responding to literature in diverse ways: speaking, listening, writing, and multimedia creative responses. You will practice giving and receiving constructive feedback to writing-in-process and in conference with the instructor. *Satisfies Humanities Requirement.*

HS 248 Literature: The Gothic Imagination 3 Credits

The dark, mysterious "Gothic" has been influential across the arts and continues to stir curiosity about the macabre, horrifying, sublime and supernatural. We'll explore Gothic literature as a psychic landscape of horror and terror, turmoil and anxiety that permits both escape from and connections to the culture that creates it. How does the Gothic reflect or subvert conventions of identity, power, and agency in a changing world? We'll practice responding to literature in diverse ways: speaking, listening, writing, and multimedia creative responses. We will explore ways to read, enjoy, understand, and grapple with literary themes, forms, structures, and images. Readings include: Mary Shelley's *Frankenstein*, *The Strange Case of Dr. Jekyll and Mr. Hyde* by Robert Louis Stevenson, short stories by Flannery O'Connor, Charlotte Perkins Gilman, Edgar Allan Poe, Nathaniel Hawthorne, Joyce Carol Oates, and poetry by Samuel Taylor Coleridge, Anne Radcliffe, Emily Dickinson, and others.

HS 248 Unsettling Literature 3 Credits

The title of this course is meant to describe both our task (to "unsettle" our assumptions about literature) and our object of study (literature that "unsettles" us and makes us uncomfortable). We'll engage texts from the twentieth century, which often seem difficult to read because writers and artists were wrestling with what literature really is and who gets to say so. While we may be tempted to hunt for "the moral of the story," it's very likely missing. If we search for "deeper meaning," we'll likely be disappointed. If we're after a surefooted conclusion or a resolution, we'd best turn back now. But the experience can help us ask questions about what literature does: it can help us think, or it can itself become a way of thinking. Writers may include William Carlos Williams, A. R. Ammons, Leslie Marmon Silko, David Treuer, filmmaker Jim Jarmusch, and others.

HS 250 Performance Art: History & Theory 3 Credits

This course is based on lectures and readings in the history and theory of performance art. The objective of the course is to acquaint the student with the historical record of production and theory in such a way that he or she will not only be informed of the fundamental principles with which to both produce and evaluate performance art, but also be conversant with contemporary issues and intellectual foundations which are developing toward a comprehensive theory of performance art. During the last three weeks of the course students will present brief performances. *Satisfies Humanities Requirement.*

HS 260 Comparative Religions 3 Credits

What is religion? Most of us assume we know the answer. This course will challenge our views of world religions by taking the "insider's perspective"—that is, seeing others as they see themselves; we will explore religious worldviews from the framework of a "plurality of truths" existing side by side. The class will discuss the historical development of major world religions, emphasizing the cultural context within which they emerge and change. Topics will also include the interconnectedness of art and religion, (Bharata Natyam dance in Hinduism, Koan and Haiku in Zen Buddhism, and Shaker architecture and interior design in 19th century America), the emergence of crisis religions (Native American Ghost Dance religion), the question of cults, as well as the role of religion in current world issues. We will ultimately attempt to discover the worldviews that shape ourselves—as individuals, artists and members of a global community.

HS 260 The New World Border 3 Credits

This is an introductory interdisciplinary course (arts, humanities, and social sciences) that will teach you strategies for doing close readings of literary texts and for analyzing them via class discussion and short written pieces. Our readings will focus on the concept of the frontier or border, and specifically of the U.S.-Mexican border, as a determining factor in American culture, through a close reading and written analysis of short stories, novels, poetry, performance pieces, film and political comics about cross-cultural encounters. Authors to be read will include Gloria Anzaldúa, Sandra Cisneros, Américo Paredes, Guillermo Gómez-Peña, Luis Alberto Urrea, and Lalo Alcaraz.

HS 260 War and the Politics of Memory 3 Credits

How have modern wars been remembered? Was World War I simply a grievous waste of life? Was World War II a "good" war? This class ponders such questions and delves into the politics of commemorating modern global conflicts from a cultural, political, and transnational perspective. We will look at a wide variety of sources including architecture, statuary, texts, photographs, graphic narrative, posters, music and film. The course moves chronologically, opening with a study of World War I and closing with the current "war on terror." As a capstone to the course, students will design a war memorial that allows them to express civic responsibility as well as to demonstrate a strong understanding of course materials and themes.

HS 260 A Critical History of the U.S. 3 Credits

This course will examine the constantly changing dynamic between the mainstream and the margins of modern American culture. Various themes give shape to this dynamic—political violence and war, race relations and racism, utopian/dystopian thought, nationalism, consumerism and mass culture, authenticity, individualism, and dissent. In historical context, we will look at these themes through aesthetic practices, namely film and music, to see how cultural products conceptualize America. What mythologies and ideologies about America do cultural products shape and react against? What history is told and how are perspectives on Americanism crafted? What has it meant to be mainstream or to be countercultural at different points in American history?

HS 260 Hollywood, History & Literature 3 Credits

If we learn history from movies, what are we learning? Is our understanding of the past different or deeper when we read books and enroll in history courses? And what is the difference between reading *Moby Dick* and watching Gregory Peck portray Captain Ahab? Are we more or less enlightened by reading "The Three Hundred," *Gates of Fire*, or Herodotus? This course is a study of our learning experiences with print and film. What are the powers and limits of these media when the subject is history? How and what do we learn from historical narratives, historical novels, and historical documentaries? In this course we will experience together how each of

HUMANITIES & SCIENCES COURSE DESCRIPTIONS *(continued)*

these presents the same time and place in history, and we will discuss what and how we have learned. We will share the ideas of authors and actors who examine the same topics and the same questions. Each student will choose a historical subject to experience through film and print, and we will share what we learn and conclude.

HS 260 Loss of Modern Self 3 Credits

This course is an examination of post-modernism and the late twentieth century, a juncture 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 270 Ecology of the Pacific Northwest 3 Credits

This course will survey principles of modern ecology: the study of how organisms interact with each other and with their physical environments. We'll focus on the Pacific Northwest with special attention to Puget Sound. Ecology is distinct from environmentalism, but it informs our decisions regarding environmental protection, natural resource management, and environmental justice, as well as related societal issues such as food and water security, health, land use planning, and government spending. Through lecture, reading, discussion, and field study, we will explore ecological patterns, processes, and functions, considering the influence of factors such as physical environment, competition and cooperation, evolution and adaptation, people, and time. Along the way, you'll become more familiar with iconic Pacific Northwest species and ecosystems such as temperate rain forests, the Pacific coast, mountain forests, and salmon streams. While some classes will meet on campus, on several occasions students should be prepared to meet 30 minutes before class in order to travel via van to our field site at a Seattle park; we will return by the end of the scheduled class time. Also, students will be required to participate in approximately eight hours of field trips outside of class time. *Several half- and full-day weekend options will be offered. Satisfies Science Requirement.*

HS 270 This is Your Art on Drugs

3 Credits

Cigarettes, alcohol, pot... all the famous artists use them, right? (Not to mention harder drugs.) Do artists need drugs for inspiration? In this class we'll look at what happens to your art,

and your brain, on drugs. Do they hurt, help, or do a little of both? We'll find out, once we examine biological pathways, genetics, pharmacology, psychological theories of addiction, and profiles and work of famous artists. Since we just banned smoking at Cornish, our questions will be particularly applicable, and we'll practice some anthropological fieldwork principles to see how the smoking restrictions work on campus. Our texts will be essays, research papers, works of art, films, and exhibit notes like *Under the Volcano*, *Bodyworlds*, and the Johns Hopkins backlogs.

HS 270 Climate Change and Biodiversity 3 Credits

Climate change is one of the most serious threats of this century. Extreme temperatures, precipitation changes, and natural disasters will be a threat to all of earth's life. Most species will not be able to adapt quickly enough. Despite these concerns many people may be largely uninformed about the effects of climate change on biodiversity and may view climate change as a distant threat that will have a limited effect on their well being.

This course will cover the science of climate change and the impact on biodiversity. We will discuss some of the philosophical, political and social aspects of climate change. In course assignments you will explore how both visual and performing arts have been used to communicate the impacts of climate change. Upon completion of the course you should have the skills to evaluate climate change and other environmental problems in order to make informed decisions.

HS 270 Food, Environment & Public Health 3 Credits

Where does our food come from? Why do we eat what we eat? This course will explore physical and biological factors affecting human diet choices, concentrating on "big-picture" influences on food supply. Using this information, students will become better able to make decisions about food in line with their own values and biological needs by considering not just personal nutrition, but also the impacts of food production on public health and environment. We will look at environmental histories of food plants and animals from an ecological perspective, drawing to a lesser extent on evolutionary biology, genetics, and geography. We will also survey ideas from nutrition, public health, demography, toxicology, and biotechnology in order to explore

connections between the modern food system, human health, and population. Throughout the course, we will consider impacts of humankind's food systems on other organisms and on life-support functions provided by Earth's environment and ecosystems.

HS 270 Genomic Revolution: Hope or Harm? 3 Credits

We have mapped the human genome and it is increasingly inexpensive to sequence an individual's genome. Companies offer genetic tests for health and ancestry, and promise personalized medicine based on genes, however the genome has also been used to support prejudices. For example, a prominent geneticist made claims about intelligence and athleticism based on comparisons of genomes of different ethnic populations. This course will explore the potential benefits and risks of the knowledge derived from individual and population genomes, and will help the student critically evaluate the ways the genomic revolution is presented in society. It will develop an understanding of population genetics (including the idea of "race" biologically), evolutionary arguments, and how genes are related to health and ancestry through Socratic discussions, media evaluation, and a research project. Students will increase their scientific literacy to become more adept at analyzing genomic promises and perils.

HS 270 Mathematical Mysteries 3 Credits

This course explores ways that mathematics is interrelated with fields of human knowledge and realms of human questioning that we grapple and intrigue ourselves with every day. For example, humans have always had a predilection for measurement. What do we measure, how do we measure? How do we wrap our minds around the concept of infinity? How are choices made in such areas as games, gambling, and the stock market? What is special about geometrical objects such as the sphere and the cube? Why did the Greeks attach mystical significance to certain of these and how did their proportions form the foundation of Western musical tuning systems for millennia? Are there different ways to conceive of nature and the universe other than through this geometry that stems back to Plato? This course investigates these questions by developing mathematical thinking and critical analysis skills and by learning the algebraic and geometric tools that form the core of mathematics. Possible topics include: measurement /number theory—from the atomic level to transfinite numbers, numeration systems

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from the Egyptians to the Greeks, problem solving and set theory, Euclidian geometry and non-Euclidian geometry, patterns in nature such as the Golden Mean, music theory, probability and game theory, consumer mathematics, graphs and illustrating data, deciphering codes, and voting systems.

HS 270 Visualizing the Natural World 3 Credits

Illustrations, be they graphs, drawings or 3-D visualizations, are windows into science. Scientists observe the natural world, collect data, and create these visual representations—the scientific illustration. “How we know what we know” can be approached by examining these visual data. In this course we will explore how scientific information is obtained, and how it is represented—beginning with the hand drawings of deep sea life obtained from samples dredged from the seafloor during the Challenger Expeditions, the microscopic world revealed by electron microscopy, and changes in atmospheric temperature and CO₂ content through time. We will read and discuss current news media and science writing, and explore the intersection of science and policy, particularly as it pertains to climate change. The course will include short, daily problems, weekly discussions, biweekly quizzes, homework, guest speakers and projects.

HS 272 The Psychology of the Artistic Self 3 Credits

As the world around us becomes more connected through technology and at the same time more diverse, we often find ourselves reflecting on what it 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. *Satisfies Social Science Requirement.*

HS 280 Citizenship and Politics Today 3 Credits

This course will examine current political events through the lens of citizenship. What does it mean to be a citizen in the United States today? How is this similar to or different from what it means to be a citizen in other parts of the world? What is the difference between being a citizen and not being a citizen? We will consider different approaches to citizenship social scientists have developed and discuss how they relate to current events ranging from the U.S. presidential election to international politics. We will also examine how our own daily lives are affected by concepts of citizenship and by the changing political context in which we live.

HS 280 Environment, Consumption & Culture 3 Credits

The impacts of American consumption are linked to environmental problems and increased social inequality on a global scale. At the 1992 Earth Summit, countries of the global South gained enough political power to bring Northern over-consumption to the forefront of the global environmental agenda. However, in the United States and other Northern countries, sustainable consumption initiatives have not lived up to the expectations of the 1992 Earth Summit. This course will examine some of the reasons why issues of consumption have been difficult to address. As a class, we will investigate why we consume the way we do, the environmental and social impacts of consumption, and examine possibilities for change. This course will be a holistic and interdisciplinary survey of the study of consumption. At the end of this course you will have an understanding of consumption theory, issues, and practices.

HS 280 Narcoculture in Mexico and Beyond 3 Credits

The spread of narcocultura (socio-cultural phenomena with origins in the drug-trafficking industry) has revealed its growing legitimacy as an alternative source of income in the context of shrinking economic opportunities and the proliferation of government corruption and complicity with the illicit trade. This course will also reveal the socio-cultural, systemic, and global nature of the trade. The myriad themes will be explored via its literary and cinematic manifestations, supplemented with scholarly articles and readings from the humanities and social sciences. At the end of the class students will be able to analytically discuss various elements of narcocultura. *Satisfies Social Science or Humanities Requirement.*

HS 280 Racial Identity Development 3 Credits

Race is a topic some would prefer not to discuss; it can be a constant source of discomfort if not outright conflict. Some would argue that race is merely an imposed construct that is obsolete in our post-racial society. Others would say that although we’ve come a long way, we have much further to go. Either way, we would be hard pressed to ignore how racial identity impacts the way we see and experience our world and how others perceive us. This class will explore the concept of race in America, its history, the impact that race has on our society, and how each of us begin to develop a racial identity. Through readings on the topic and through exploring our own lived experiences we will examine the impact that race has on each us and how we live with others.

HS 280 Taboo! Manners Morals and Civility 3 Credits

What does it mean to be polite? What does it mean to be rude? Who decides what is appropriate and inappropriate behavior? How do we interpret and internalize these social norms? How do we, as citizens, students and artists, critique them? This course will consider cross-cultural perspectives on expectations for everyday social conduct. We will investigate topics such as how we eat, what we talk about, how close we stand to each other, which rules we follow and which rules we don’t. How are manners and morals related to culture, politics and society? How are they connected to notions of what it means to be civilized? How do manners and morals differ by country? How have they changed over the course of history? Most importantly, perhaps, what can we learn about ourselves by taking a second look at our own taboos?

HS 280 The Politics of Silence 3 Credits

In our daily lives we tend to focus on what is said and what we hear. We pay less attention to the significance of silence. This course will investigate the multiple meanings of silence in contemporary societies. When is silence privileged and when is it denigrated? What do we tend to be silent about? What does it mean to silence others or to be silenced? How do we evaluate being silent in relation to speaking out or being loud? We will consider these questions in relation to topics ranging from communication styles to domination and resistance to forms of artistic expression. Our cross-cultural investigation of silence will aim to enrich our own

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understandings of silence and the roles it plays in our lives.

HS 280 Where in the World is the U.S.A.? 3 Credits

Manifest Destiny, the Peace Corps, Guantanamo Bay, even a can of Coca-Cola illustrate how the United States has extended well beyond its borders. This course considers the past and present relationship between the United States and the rest of the world. We will take up questions of empire, ex-patriot artists, immigration, and globalization. In addition to considering the projection of American power abroad, with the help of literature, the arts, and politics we will discuss how this changing place in the globe effects the domestic nation. *Satisfies Social Science Requirement.*

HS 280 In Disguise? 3 Credits

Jews have converted to Christianity to avoid persecution. Men have dressed as women; women have dressed as men. Blacks have passed as white; gays have passed as straight. Many of us have altered our accents or wardrobes, revised our biographies, straightened our hair or changed its color. Why do we sometimes mask or hide aspects of our identities? Are these acts of disguising ourselves efforts to subvert power or avoid oppression? Are they acts of resistance? When we take on altered identities, are we truly in disguise? This course will address these questions through perspectives drawn from political science, sociology, law and other fields. We will consider topics such as hidden transcripts, conversion, passing and covering. James Scott, Erving Goffman and Kenji Yoshino are among the scholars whose work we will investigate.

HS 280 Language, Culture and Life Stories 3 Credits

This course will look at language and storytelling, connecting both to culture, history, and the construction of identity. You will be introduced to theories of language and culture and to oral history research. We will collect personal life histories and explore the lives of Seattle residents of diverse cultural, ethnic and professional groups. We will ask questions: What exactly is a language and how do languages and cultures shape our worldview? What role does the life story play? And how can we connect life stories to the (recorded or unrecorded) history of Seattle? We will also seek to connect immigrant life stories to the national and historical narrative of contemporary America.

HS 280 Mixed Identities 3 Credits

Many of us know the feeling of not quite fitting in. We may identify ourselves one way but sense we are perceived differently by others. Or we may feel that none of the available options to describe ourselves accurately represent who we are. These experiences may be fleeting or they may profoundly affect our lives, depending on our positions in relation to the political, social and cultural circumstances in which we live. What does it mean to identify (or be identified) as “mixed” or in between other categories? To explore this question, we will discuss how we identify ourselves as individuals and as members of groups. We will consider topics such as social boundaries and liminality, immigration and identity, racial mixture, religion, and transnationalism. Based on social science and literary texts, we will engage in a discussion of identity that will expand our understanding of other people and ourselves.

HS 280 Past, Present & Future of Work 3 Credits

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, workers’ attempts to control their labor power, and intellectuals’ 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 like 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 3 Credits

Who are we? How do we think about them? Drawing on anthropology, sociology, psychology and political science, this course will investigate questions about how we identify ourselves in relation to others. How do political, social and cultural influences contribute to the categories we use to define ourselves and our world? We will consider the importance of context in shaping our understanding of social divisions on local, national and international levels. Concepts we will discuss include social mapping, stigma, stereotypes, race and racism, and privilege. Through our reading and discussion of both social science and literary texts, we will aim to

better understand processes of inclusion and exclusion that affect us all.

HS 280 Work in Contemporary Society 3 Credits

People spend many of their waking hours working, and the work they do significantly influences their social experiences and quality of life. This course examines the ways in which social, economic, and political structures impact the organization and experience of work. Drawing from case studies, firsthand accounts, and our own stories, we will examine many kinds of work, including artistic work. We will review the historical trajectory of contemporary work structures and discuss the very nature of work, assessing distinctions between paid and unpaid work. We will ask how race, ethnicity, class, gender, and citizenship impact the work experience as well as explore relationships between work and family and work and personal identity. Emphasis will be on the United States, though many of our discussions, such as those dealing with globalization and technological innovations, will necessitate a wider lens.

HS 280 Working Together 3 Credits

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

HS 290 Art & Social Justice 3 Credits

Around the world, contemporary artists are creating dynamic, effective strategies that embody a renewed understanding of civic and

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community engagement. Art & Social Justice takes an interdisciplinary, cross-cultural approach to survey major international trends. We will consider how artists reflect on their relationships to self, society and the natural world to become civically engaged in manifesting social change. Students will investigate artists' practices in their historical, critical, ethical and social/political contexts; generate plans for their own community projects; and interrogate the ethical implications of art initiatives in the realm of social justice.

HS 295 Forever Jung: Art & Archetypes 3 Credits

Who was Carl Jung, what are archetypes, and what do they have to do with art? These questions and more will guide this class as we examine the life and works of Carl Jung. We will examine the concept of archetypes, how they appear in art, and how they appear in the developing artist. We will study archetypes such as the Shadow, Anima/Animus, The Great Mother, The Great Father, The Trickster, The Hero, and more. Students will research and identify examples from known works of art, as well as from their own artistic endeavors. Through readings, in-class discussions, assignments, and reflection papers, students will develop a basic understanding of the influence of the collective unconsciousness.

HS 295 Gender, Sex and Society 3 Credits

This course will develop an understanding of the ways in which gender and sexuality is formed and performed within the context of biological and cultural identity. We will examine the relationship between personal identity and biological identity within and outside of categories such as feminine/masculine, gay/straight, and male/female. Specifically, we will look at the performance and production of gender and sexuality within science and culture to form an historical context by which to situate the current progress of queer politics and gender identity. Additionally, we will examine the role of new technology in relation to forming and reforming gender, such as cyberfeminism and reproductive and transgender science.

HS 296 Tutorial Study 2-3 Credits, Fall/Spring

Tutorial study is a variable credit course defined as college-level complementary training which may include study, research, or other learning experience. Students may apply for tutorial study

after meeting with their department chair and by submitting a Tutorial Study application to the Registrar. This course meets once a week for the full semester.

HS 297 Group Study 2-3 Credits, Fall/Spring
Group Study is defined as project based study, research, or other learning experience, that is developed by student(s) or a department to augment existing curricula. Group study must be approved by the department and structured by clearly defined criteria and with learning outcomes. There is a five student minimum enrollment required for all group study courses with a maximum enrollment of nine students per course. Students may not enroll in more than one Group Study per semester.

HS 298 Independent Study 1-4 Credits Fall/Spring

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

HS 360 18th Century Intellectual History 3 Credits

An examination of the transition from dogmatic learning to that of empirical investigation, this course focuses on the period that was dominated by the "scientific revolution" and the reintroduction of skepticism. Thinkers such as Descartes, Pascal, Newton, and Rousseau, as well as concepts of materialism and naturalism, will be introduced. *Satisfies Humanities Requirement.*

HS 360 Applied Ethics 3 Credits

In this course we will seek to both understand who we are as human beings, as well as how we might best organize our lives to live a life that is meaningful. We will start with Socrates' adage that "the unexamined life is not worth living" so that we may evaluate our individual lives, as well as see how our life fits within the context of the world around us.

HS 360 Creation of Self 3 Credits

This course explores evolving understanding of the psychological experience from the 17th and 18th centuries. The role of empiricist philosophy, the rise of a skeptical view of psychological self-understanding, the possibility of a coherent, harmonious, and integrated self, and the seemingly limitless reservoir of ambiguity that lies at the heart of any attempt to understand what really motivates human beings

will be topics touched upon. *Satisfies Humanities Requirement.*

HS 360 Ethics and Values 3 Credits

How did it come to be that the very ethical foundations that had successfully served Western civilization for centuries gradually slipped into confusion and disagreements? We will be looking for ways of responding to this question, as well as how, starting in 16th century, major thinkers have tried to respond and remedy this deepening morass. *Satisfies Humanities Requirement.*

HS 360 History: Western Political Thought 3 Credits

By exploring three basic questions—What is the nature of humanity? How do we, as individuals, relate to, and fit in with, society? What are the fundamental dynamics of change?—we will consider how we should rule and be ruled. We will look at examples from antiquity to modernity.

HS 360 Three Philosophical Problems 3 Credits

While considering three great and abiding philosophical problems (the problem of knowledge, the problem of conduct, and the problem of governance), we will examine the ideas of a select group of thinkers, and how those ideas have changed (and can change) the way we think about the world and ourselves. The course introduces the student to broader cultural and historical conditions that gave rise to these ideas over the past two thousand five hundred years.

HS 360 19th Century European Thought 3 Credits

This course will examine the interactions between ideas and social experience in the nineteenth century. This was a world that was deeply influenced by the cultural legacy of the Enlightenment, the political impact of the French Revolution, and the social ramifications of the Industrial Revolution. This too was the world of Marx, Darwin, and Nietzsche, among other thinkers.

HS 360 Existentialism 3 Credits

One of the key concepts of existentialism is the idea that the choices we make in life determine whom we become. We are what we do. Furthermore, because we are, in fact, alone in the world, we are singularly responsible for ourselves. We will be looking at thinkers from Kierkegaard to Sartre, tracing the development of existentialist

HUMANITIES & SCIENCES COURSE DESCRIPTIONS *(continued)*

ideas and what those ideas have to say about how it is that we are alone in the world, and what we should do once we realize this.

HS 381 Research Writing 3 Credits

In this composition course, students will develop the critical reading, thinking, and analytical skills needed for persuasive research-based writing. They will design and complete individual, semester-long, multi-stage research projects around a complex set of self-generated research questions on a topic of their choice. Through this process, they can expect to enhance their existing writing abilities while developing the following crucial information literacy skills: working with online and library databases; collecting, evaluating, and accurately documenting primary and secondary sources; investigating and synthesizing diverse viewpoints on their topic; and presenting research with an awareness of audience, mode, and genre. Students will also consider the value of applying these skills in various settings, academic and otherwise, as artists studying, living, and working in an information society and knowledge-based economy.

HS 385 Culture of the Blues 3 Credits

This course 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 of the course, as are active participation, discussion and the exchange of ideas across the arts. *Satisfies Humanities Requirement.*

HS 396 Tutorial Study 2-3 Credits

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

HS 397 Group Study 2 -3 Credits

Group Study is defined as project based study, research, or other learning experience, that is developed by student(s) or a department to augment existing curricula. Group study must be approved by the department and structured by clearly defined criteria and with learning outcomes. There is a five student minimum enrollment required for all group study courses with a maximum enrollment of nine students per course. Students may not enroll in more than one Group Study per semester.

HS 398 Independent Study 1-4 Credits

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

HS 496 Tutorial Study 2-3 Credits

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

HS 497 Group Study 2 -3 Credits

Group Study is defined as project based study, research, or other learning experience, that is developed by student(s) or a department to augment existing curricula. Group study must be approved by the department and structured by clearly defined criteria and with learning outcomes. There is a five student minimum enrollment required for all group study courses with a maximum enrollment of nine students per course. Students may not enroll in more than one Group Study per semester.

HS 498 Independent Study 1-4 Credits

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



HUMANITIES & SCIENCES FACULTY

CHRIS KELLETT *Department Chair*

Literature, Writing

PhD University of Washington,

MA University of Washington,

BA University of California at Santa Barbara

CORINNE ADLER *Adjunct Instructor*

Integrated Studies

PhD University of Washington,

MA University of Colorado at Boulder,

BA Wesleyan University

RENEE AGATSUMA *Interim Faculty*

Foundation Year Program

PhD Candidate, University of Washington,

MS University of Washington,

MA Columbia University,

BS University of Washington

LAUREN BASSON *Professor*

Political Science

PhD University of Washington,

MA University of Washington,

BA Brown University

MIRIAM BERTRAM *Adjunct Instructor*

Oceanography

PhD University of Hawaii,

MS University of Hawaii,

BA Brandeis University

JENNIFER BRYANT *Adjunct Instructor*

Literature, Textual Studies

PhD University of Washington,

MFA Creative Writing, University of Notre Dame,

BA Reed College

JULIA CROUCH *Adjunct Instructor*

Public Health Genetics

MPH University of Washington,

BA Pomona College

ELLEN FORNEY *Adjunct Instructor*

Comic Arts

BA Wesleyan University

JOHN HAGMAN *Associate Professor*

Ranked Adjunct - History, Integrated Studies

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,

BA The Evergreen State College

AMANDA HILL *Associate Professor*

Rhetoric and Composition

MA Western Washington University,

BA California State University East Bay

ERICA HOWARD *Assistant Professor*

Environmental Studies, Integrated Studies,

Quantitative Reasoning

MS University of Wisconsin,

BA Cornell University

REBECCA HUGHES *Adjunct Instructor*

History

PhD University of Washington,

MA Central Connecticut State University,

BA Trinity University

MATTHEW JACOBSON *Adjunct Instructor*

Psychology

PhD Universidad Autonoma de Barcelona,

Spain,

MS Western Washington University,

BS Western Michigan University

JOAN LEEGANT *Adjunct Instructor*

Fiction Writing

MFA Creative Writing Vermont College,

JD Boston University,

AB Harvard University

WALTER MCGERRY *Adjunct Instructor*

Jungian Psychology

MA Antioch University Seattle,

BA University of Washington

TANYA MATTHEWS *Assistant Professor & First Year Specialist*

Foundations, Integrated Studies, Linguistics

PhD Cornell University

MA Cornell University

BA University of Utah

RAYMOND MAXWELL *Professor*

History

PhD Candidate Harrison Middleton University,

Postgraduate Sacred Heart University,

University of Washington and Seattle Pacific University,

MA University of Wisconsin,

BA Western Washington University

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, Integrated Studies

PhD Candidate University of Washington,

MA University of Oregon,

BA University of Oregon

SUBRAMANIAN RAMACHANDRAN

Adjunct Instructor - Physics

PhD University of Washington,

MS Birla Institute of Technology and Science,

MTech Indian Institute of Technology,

MS Wayne State University, Detroit

SHARON REITMAN *Adjunct Instructor*

Sociology

PhD University of Michigan Ann Arbor,

MA University of Michigan Ann Arbor,

BA University of California at Santa Barbara

REBECA RIVERA *Adjunct Instructor*

Anthropology

PhD University of Washington,

MA University of Washington,

BA University of Maryland

TERRENCE SCHENOLD *Adjunct Instructor*

Literature, game studies

PhD Candidate University of Washington,

MA University of Washington,

BA Whittier College

CRAIG SNYDER *Adjunct Instructor*

Media Studies, Gender Studies

MFA Vermont College of Fine Art,

MA University of Warwick,

BA Western Washington University

CHRISTINE SUMPTION *Interim Faculty*

Foundation Year

MFA University of Washington,

BFA University of Montana

ARIEL WETZEL *Adjunct Instructor*

Expository Writing, Research Writing

PhD University of Washington,

MA Western Washington University,

BA Western Washington University

JOHN KENDALL WILSON *Professor*

History and Theory of Performance Art

MFA University of Georgia,

BA LaGrange College

NADYA ZIMMERMAN *Adjunct Instructor*

Mathematics, English, Musicology

PHD University of California at Los Angeles,

MA University of California at Los Angeles,

BA University of California at Berkeley

MODEL PROGRAM

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

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

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

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

| | |
|--|------------|
| Art (Studio + Critical & Historical Studies) | 84 |
| Humanities & Sciences | 30 |
| College Electives | 6 |
| Total Credits for a BFA Degree in Art | 120 |

| FIRST YEAR FOUNDATION | FALL | SPRING |
|--|-----------|-----------|
| <i>FN 123 Foundation Studies I: Studio</i> | 8 | - |
| <i>FN 124 Foundation Studies II: Studio</i> | - | 8 |
| <i>FN 133 Foundation Studies I: C&H Studies</i> | 2 | - |
| <i>FN 134 Foundation Studies II: C&H Studies</i> | - | 2 |
| <i>HS 113 Foundation Studies I: H&S</i> | 5 | - |
| <i>HS 114 Foundation Studies II: H&S</i> | - | 5 |
| Total Credits | 15 | 15 |

| SECOND YEAR | FALL | SPRING |
|---|-----------|-----------|
| <i>AR 223 Sophomore Studies I: Studio</i> | 6 | - |
| <i>AR 224 Sophomore Studies II: Studio</i> | - | 6 |
| <i>AR 233 Sophomore Studies I: C&H Studies</i> | 2 | - |
| <i>AR 234 Sophomore Studies II: C&H Studies</i> | - | 2 |
| <i>HS 213 Sophomore Studies I: H&S</i> | 5 | - |
| <i>HS 214 Sophomore Studies II: H&S</i> | - | 5 |
| <i>College Electives</i> | 2 | 2 |
| Total Credits | 15 | 15 |

| THIRD YEAR | FALL | SPRING |
|--|-----------|-----------|
| <i>AR 323 Junior Studies I: Studio</i> | 8 | - |
| <i>AR 324 Junior Studies II: Studio</i> | - | 10 |
| <i>AR 333 Junior Studies I: C&H Studies</i> | 2 | - |
| <i>AR 334 Junior Studies II: C&H Studies</i> | - | 2 |
| <i>HS 313 Junior Studies I: H&S</i> | 3 | - |
| <i>HS 314 Junior Studies II: H&S</i> | - | 3 |
| <i>College Electives</i> | 2 | - |
| Total Credits | 15 | 15 |

| FOURTH YEAR | FALL | SPRING |
|---|-----------|-----------|
| <i>AR 423 Senior Studies I: Studio</i> | 9 | - |
| <i>AR 424 Senior Studies II: Studio</i> | - | 15 |
| <i>AR 433 Senior Studies: C&H Studies</i> | 2 | - |
| <i>HS 413 Senior Studies: H&S</i> | 4 | - |
| Total Credits | 15 | 15 |

COURSE DESCRIPTIONS

AR 223 Sophomore Studies 1: Studio
8 Credits, Fall
AR223 is a 15-week course taught through a sequence of modules. Art faculty will collaboratively teach four two-week rotational modules (*Place, System, Archive, and Ephemera*), drawing on their discipline perspectives in relationship to the Unit Theme of *Resistance*. Students will engage in the exploration of key ideas and practices in contemporary art today (e.g. *Intervention, Appropriation, Social Practice and Curatorial practices*). The exchange of thinking through making and making through thinking is the platform to further develop contextually informed work and a situated practice.

In weeks 11-15 students will engage in a 5-week module *Interdisciplinary Field 1: Experimental Geography*. Students will work in collaborative groups towards the development of a shared piece of work. This module will be co-taught by faculty representing the broad disciplinary domains of the performing and visual arts, in relationship to the Unit Theme of *Resistance*. This learning experience will provide an exciting platform to explore the spaces that exist between and beyond disciplinary limits. Students will develop an understanding of interdisciplinary exchange and an engagement with how performative strategies intersect with sonic and visual structures.

AR 224 Sophomore Studies 2: Studio
8 Credits, Spring
AR224 is a 15-week course taught through a sequence of modules. Students will engage in a 5-week module *Interdisciplinary Field 2*. Students will work in collaborative groups towards the development of a shared piece of work. This module will be co-taught by faculty representing

ART COURSE DESCRIPTIONS *(continued)*

the broad disciplinary domains of the performing and visual arts, in relationship to the Unit Theme of *Adaptation*. This learning experience will provide an exciting platform to explore the spaces that exist between and beyond disciplinary limits. Students will develop an understanding of interdisciplinary exchange and an engagement with how performative strategies intersect with sonic and visual structures.

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

AR 233 Sophomore Studies 1:

C&H Studies 2 Credits, Fall

AR233 is a 15-week unit taught through a sequence of rotational modules. Critical & Contextual Studies (C&CS) faculty will work in a multi-member team drawing on their discipline perspectives in relationship to the Unit Theme, *Resistance*. Students' understanding of historical & critical studies will be developed through their participation in lectures, seminars, tutorials, visiting artists program and gallery and museum visits. C&CS supports students to develop the ability to research and understand their practice within a contemporary and historical cultural context. This unit will also enable students to develop verbal, written and presentation skills. Students will participate in the process of knowledge acquisition and creation through a research process supported by lectures, seminars and writing.

AR 234 Sophomore Studies 2:

C&H Studies 2 Credits, Spring

AR234 is a 15-week unit taught through a sequence of rotational modules. Critical & Contextual Studies faculty will work in a team drawing on their discipline perspectives in relationship to the Unit Theme of *Adaptation*. Students will gain an increased understanding of art historical contexts that are global, historical, and contemporary as well as research and creative methods. Students will explore those

contexts and methods in connection with their artistic practice. By working through analytical exercises and questions, students will develop an awareness of language as an artistic resource and influence. Students will apply these skills through their participation in lectures, seminars, museum visits, and presentations. They will also have the opportunity to practice their deepening knowledge of communicative subtlety in a variety of informal and formal writing assignments.

HS 213 Sophomore Studies 1: H&S

5 Credits, Fall

HS 213 is a 15-week unit drawing on disciplinary perspectives from the humanities and social sciences in relation to the Unit Theme (Fall 2014 theme: *Resistance*). Learning experiences will include lectures, discussion seminars and workshops. Students will move more deeply in the inquiry process and engagement with inquiry outcomes, expository writing outcomes and quantitative reasoning outcomes.

HS 214 Sophomore Studies 2: H&S

5 Credits, Spring

HS 214 is a 15-week unit drawing on disciplinary perspectives from the sciences in relation to the Unit Theme (Spring 2015 theme: *Adaptation*). Learning experiences will include lectures, discussion seminars and workshops. Students will move more deeply in the inquiry process and engagement with inquiry outcomes, research writing outcomes and quantitative reasoning outcomes.

AR 323 Junior Studies 1: Studio

6 Credits, Fall

Communities of Practice

AR323 is a 15-week unit that focuses on the development of a students' emergent critical practice within a community of artists. At the beginning of the unit, a number of faculty-led practice clusters consisting of both juniors and seniors will be formed and defined through shared research interests and approaches to creative production. Students will choose their cluster group, which will be agreed upon by the Studio Year Coordinators. Students will instigate a program of self-directed work via a written proposal, visual presentation (identifying content, context, working methodologies and technical skill acquisition), and track their thinking and making through documentation. Work in progress sessions with formative review will be embedded in the learning experience and take place weekly. This process will lead to the development of a body of work that students will present, perform, exhibit, install, or screen at the unit's summative

assessment point. The function of the practice cluster group will be to operate as a resource and sounding board, providing continuous feedback via group/individual tutorials, work in progress reviews, seminars, and critiques.

AR 324 Junior Studies 2: Studio

6 Credits, Spring

Communities of Practice

AR324 is a 15-week unit that focuses on the development of a students' emergent critical practice within a community of artists. At the beginning of the unit, a number of faculty-led practice clusters will be formed and defined through shared research interests and approaches to creative production. Students will choose their cluster group, which will be agreed upon by the Studio Year Coordinators. Students will instigate a program of self-directed work via a written proposal, visual presentation (identifying content, context, working methodologies and technical skill acquisition), and track their thinking and making through documentation. Work in progress sessions with formative review will be embedded in the learning experience and take place weekly. This process will lead to the development of a body of work that students will present, perform, exhibit, install, or screen at the unit's summative assessment point. The function of the practice cluster group will be to operate as a resource and sounding board, providing continuous feedback via group/individual tutorials, work in progress reviews, seminars, and critiques. Towards the end of the semester, juniors will have an opportunity to assist seniors in the development and installation of the BFA Exhibition.

AR 333 Junior Studies 1: C&CS Studies

3 Credits, Fall

Thesis Seminar: Research & Writing

AR333 is a 15-week unit that provides seminar options that will support self-directed research and the identification of a thesis topic. Critical & Contextual Studies faculty alongside the Writing Center and library, will work as a team forming these thesis seminar groups. Students will discuss readings, share research methods and challenges, and provide peer feedback on written drafts and presentations. Guest speakers and group visits to university and museum libraries, bookstores and writers' readings will be integrated. Students will produce written work that will provide the basis for the extended thesis in following semesters. Students will practice writing for a range of rhetorical contexts (formal and informal).

ART COURSE DESCRIPTIONS *(continued)*

AR 334 Junior Studies 2: C&CS Studies

3 Credits, Spring

Thesis Seminar: Research & Writing

AR334 is a 15-week unit that supports self-directed research and the identification of a thesis topic. Students will augment their knowledge of contemporary, global, and historical art and will explore those contexts in relation to their own practice. Students will focus on developing professional practices of research, synthesizing ideas, contextualizing personal practice, and using available resources efficiently. Critical & Contextual Studies faculty, Writing Center faculty, and library faculty will work as a team to produce an immersive research and writing experience. Students will work with informal and formal art-related writing genres, share research methods and challenges, and provide peer feedback on written drafts and presentations. Students will build a process portfolio that will feed into the extended thesis in following semesters.

AR 353 Variable Credit

1–6 Credits, Fall

To be individually discussed with the Chair of Art during advising.

AR 354 Variable Credit

1–6 Credits, Spring

To be individually discussed with the Chair of Art during advising.

AR 423 Junior Studies 1: Studio

12 Credits, Fall

AR 423 is a 15-week unit that focuses on the development of a student's emergent critical practice within a community of artists. At the beginning of the unit, a number of faculty-led

practice clusters consisting of both juniors and seniors will be formed and defined through shared research interests and approaches to creative production. Students will choose their cluster group, which will be agreed upon by the Studio Year Coordinators. This process will facilitate the development of a cohesive body of work that will contribute to the larger BFA Thesis Exhibition. Students will instigate a program of self-directed work via a written proposal, visual presentation (identifying content, context, working methodologies and technical skill acquisition), and track their thinking and making through documentation. Work in progress sessions with formative review will be embedded in the learning experience and take place weekly. This process will lead to the development of a body of work that students will present, perform, exhibit, install, or screen at the unit's summative assessment point. The function of the practice cluster group will be to operate as a resource and sounding board, providing continuous feedback via group/individual tutorials, work in progress reviews, seminars, and critiques.

AR 424 Senior Studies 2: Studio

10 Credits, Spring

AR 424 is a 15-week unit that will focus on self-directed project development (individual or collective) including critical and historical research in the contextualization of artistic goals and practice. Students will be expected to situate their practice within wider social, cultural, intellectual or institutional terms; as a professional practice; and in relationship to audience. This process will facilitate the development of a cohesive body of work that will contribute to the larger BFA Thesis Exhibition. Students will instigate a program of

self-directed work via a written proposal and visual presentation, and track their thinking and making through documentation. Project development is supported through individual and group tutorials with faculty and peers, seminars (selected readings and discussion), writing workshops, field trips, social and critical interactions, guest speakers and curatorial studio visits. Work in progress sessions with formative review will be embedded in the learning experience and take place on a regular basis.

AR 453 Variable Credit

1–6 Credits, Fall

AR 453 is a 15-week unit in which students will gain an increased understanding of art historical contexts that are global, historical, and contemporary as well as research and creative methods. Students will explore those contexts and methods in connection with their artistic practice. Students will augment their awareness of language as an artistic resource and influence. Students will apply these skills through their participation in lectures, seminars, museum visits, and presentations. Throughout the semester, students will also practice writing a variety of professional genres in preparation for post-graduate life.

AR 454 Variable Credit

1–6 Credits, Spring

To be individually discussed with the Chair of Art during advising.



ART FACULTY

CHRISTY JOHNSON *Chair*

MFA University of New Mexico,

MA University of New Mexico,

BA California State University

BONNIE BIGGS *Professor*

MFA Massachusetts College of Art,

BFA Virginia Commonwealth University

ROBERT CAMPBELL *Professor*

MFA California Institute of the Arts,

BFA California Institute of the Arts

DAWN CERNY

MFA Bard College,

BFA Cornish College of the Arts

GAYLE CLEMANS

PhD University of Washington,

MA University of Washington

MELISSA FELDMAN

Critical & Contextual Studies Faculty

(Interim)

MA Institute of Fine Arts, New York

University

BS Tufts University

CABLE GRIFFITH

Interdisciplinary Studio Coordinator, Year 4

(Interim)

MFA University of Washington

BFA Boston University

JENNIFER LIN LeMESURIER

Critical & Contextual Studies Faculty

(Interim)

PhD Candidate University of Washington

MA University of Washington

BA University of Washington

NATALIE PFISTER RIHA

Interdisciplinary Studio Coordinator, Year 2

(Interim)

MA School of the Art Institute of Chicago

BA School of the Art Institute of Chicago

ROBERT RHEE

MFA Columbia University

BA Yale University

EPHRAIM RUSSELL *Associate Professor*

MFA Tyler School of Art,

BFA Virginia Commonwealth University

RUTH TOMLINSON *Associate Professor*

MFA University of Washington,

BA The Evergreen State College

PRESTON WADLEY *Professor*

MFA University of Washington

BFA Otis College of Art and Design

RESOURCE LAB MANAGER

ALISTAIR MCMEEKIN

RESOURCE LAB TECHNICIANS

WINNIE WESTERGARD

BRADLEY TAYLOR

ROB LUTZ

CASEY CURRAN

ERIC HOLDEN

TORY FRANKLIN

SAM WILDMAN



DANCE

MODEL PROGRAM

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

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

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

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

- Proficient dance technique that integrates physical mastery, somatic awareness, conceptual understanding, emotional investment and musicality.
- Broad and stylistically versatile performance skills that are adaptable to diverse artistic endeavors, including intentional clarity, emotional engagement, physical investment and technical specificity.
- Ability to make compositional choices by integrating craft with clear artistic vision and creative investigation.
- Broad applicable knowledge of the practices, theories, histories and pedagogies of dance.
- Knowledge of the body, understanding of personal physical facility and strategies for self-care.
- Knowledge of technical theater, concert production and professional administrative practices.
- A personal aesthetic direction shaped by individual interests and passions, knowledge of professional options and realistic self-assessment.
- Capacity to form and articulate ideas and opinions, verbally and in writing, through analysis, reflection and synthesis.

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

| | |
|--|------------|
| <i>Dance</i> | 91 |
| <i>Humanities & Sciences</i> | 30 |
| <i>College Electives</i> | 6 |
| <i>Total Credits for a BFA Degree in Dance</i> | 127 |

| FIRST YEAR | FALL | SPRING |
|--|-------------|---------------|
| <i>Ballet</i> | 3 | 3 |
| <i>Modern Dance</i> | 3 | 3 |
| <i>DA 115–116 Movement Foundations</i> | 1 | 1 |
| <i>DA 150 Creative Foundations</i> | 1 | – |
| <i>DA 152 Compositional Practices</i> | – | 2 |
| <i>DA 131 Lighting for Dance or DA 132 Technical Production for Dance*</i> | 2 | – |
| <i>DA Technique Electives or Performance</i> | – | 1 |
| <i>H&S Integrated Studies</i> | 6 | 6 |
| <i>Total Credits</i> | 16 | 16 |

| SECOND YEAR | FALL | SPRING |
|---|-------------|---------------|
| <i>DA Ballet</i> | 3 | 3 |
| <i>DA Modern</i> | 3 | 3 |
| <i>DA 133 Rhythmic Fundamentals</i> | 2 | – |
| <i>DA 134 Listening to Music</i> | – | 2 |
| <i>DA 219 Human Musculoskeletal Anatomy**</i> | 3 | – |
| <i>DA 220 Kinesiology</i> | – | 2 |
| <i>DA 251 Compositional Practices 2</i> | 2 | – |
| <i>DA 252 Movement Analysis</i> | – | 2 |
| <i>DA 361 Cornish Dance Theater</i> | 1 | – |
| <i>Technique Elective</i> | – | 1 |
| <i>College Elective</i> | 2 | – |
| <i>H&S Course Work</i> | – | 3 |
| <i>Total Credits</i> | 16 | 16 |

| THIRD YEAR | FALL | SPRING |
|--|-------------|---------------|
| <i>DA Ballet</i> | 3 | 3 |
| <i>DA Modern</i> | 3 | 3 |
| <i>DA 205–206 Dance History</i> | 3 | 3 |
| <i>DA 351 Compositional Practices 3</i> | 2 | – |
| <i>Advance Dance Studies or H&S***</i> | – | 3 |
| <i>DA Technique Electives and/or Performance</i> | 2 | 2 |
| <i>College Electives</i> | – | 2 |
| <i>H&S Course Work</i> | 3 | – |
| <i>Total Credits</i> | 16 | 16 |

| FOURTH YEAR | FALL | SPRING |
|--|-------------|---------------|
| <i>DA Ballet or Modern</i> | 3 | 3 |
| <i>DA 435–436 Contemporary Issues in Dance</i> | 2 | 2 |
| <i>DA 467 Senior Project</i> | – | 3 |
| <i>DA 481 Teaching Methods</i> | 2 | – |
| <i>Advance Dance Studies or H&S***</i> | 3 | – |
| <i>Dance Electives</i> | 2 | 2 |
| <i>DA Technique Electives or Performance</i> | 1 | – |
| <i>H&S Coursework</i> | 3 | 3 |
| <i>College Electives</i> | – | 2 |
| <i>Total Credits</i> | 16 | 15 |

(continued next page)

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

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

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

ACCELERATED DEGREE PROGRAM

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

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

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

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

SUMMER #1

| | |
|----------------------|----------|
| H&S Course Work | 3 |
| H&S Course Work | 3 |
| Total Credits | 6 |

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

| SECOND YEAR | FALL | SPRING |
|--|-----------|-----------|
| DA Ballet | 3 | 3 |
| DA Modern | 3 | 3 |
| DA 133 Rhythmic Fundamentals | 2 | - |
| DA 134 Listening to Music | - | 2 |
| DA 205-206 Dance History | 3 | 3 |
| DA 219 Human Musculoskeletal Anatomy** | 3 | - |
| DA 220 Kinesiology | - | 2 |
| DA 251 Compositional Practices 2 | 2 | - |
| DA 252 Movement Analysis | - | 2 |
| Technique Electives or Performance | 2 | - |
| H&S Course Work | - | 3 |
| Total Credits | 18 | 18 |

SUMMER #2

| | |
|---------------------------------------|----------|
| Dance Electives | 4 |
| DA 351 Compositional Practices 3 | 2 |
| DA Technique Electives or Performance | 1 |
| Total Credits | 7 |

Note: Course work transferred in through pre-approved accredited summer dance intensive.

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

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

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

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

PILATES MAT TEACHER CERTIFICATION

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

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

COURSE DESCRIPTIONS

DA 101 Ballet 3 Credits, Fall

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 3 Credits, Spring

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

DA 104 Ballet: Beginning for Non-Majors 2 Credits, Fall/Spring

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

DANCE COURSE DESCRIPTIONS *(continued)*

DA 111 Modern Dance 3 Credits, Fall

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

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, Fall/Spring

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

DA 115 Movement Foundations

1 Credit, Fall

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

DA 116 Movement Foundations

1 Credit, Spring

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

DA 125 Jazz Dance: Beginning/Non-Majors

2 Credits, Fall/Spring

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

DA 126 Hip Hop Dance

2 Credits, Fall/Spring

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

DA 128 African Dance: Beginning

2 Credits, Spring

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

DA 131 Lighting Design for Dance

2 Credits, Fall

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

DA 132 Technical Production for Dance

2 Credits, Spring

Students learn the basic concepts and practices of dance lighting design and dance technical production. Students participate in a variety of crew positions for department productions, developing the broad technical skills required for planning and executing the technical needs of a dance production.

DA 133 Rhythmic Fundamentals

2 Credits, Fall

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

DA 134 Listening to Music

2 Credits, Spring

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

DA 150 Creative Foundations 1 Credit, Fall

This course introduces students to composition and improvisation through movement, writing and discussion. Students develop a foundation of conceptual understanding and experience that facilitates deeper work in the creative process curriculum.

DA 152 Compositional Practices 1

2 Credits, Spring

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

DA 196 Tutorial Study 2-3 Credits

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

DA 197 Group Study 2-3 Credits, Fall/Spring

Group Study is defined as project based study, research, or other learning experience, that is developed by student(s) or a department to augment existing curricula. Group study must be approved by the department and structured by clearly defined criteria and with learning outcomes. There is a five student minimum enrollment required for all group study courses with a maximum enrollment of nine students per course. Students may not enroll in more than one Group Study per semester.

DA 200 The Art of Yoga

2 Credits, Fall/Spring

The class provides centering, breathing, and relaxation techniques. *Open to all majors.*

DA 201 Ballet 3 Credits, Fall

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

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.*

DANCE COURSE DESCRIPTIONS *(continued)*

DA 205 Dance History 3 Credits, Fall

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

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

DA 206 Dance History 3 Credits, Spring

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

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

DA 207 Pointe Technique 1 Credit, Fall

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

Beginning intermediate pointe work for the female dancer with emphasis on stability through correct alignment, strength, control and accuracy. *Minimum two years of prior pointe training required.*

DA 211 Modern Dance 3 Credits, Fall

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

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

DA 219 Human Musculoskeletal Anatomy

3 Credits, Fall

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

NOTE: This course will satisfy H&S Science requirements for Dance students. For non-Dance students, it can satisfy H&S Science or Elective requirements.

DA 220 Kinesiology 2 Credits, Spring

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

DA 221 Repertory 1 Credit, Fall/Spring

New or existing works taught from a broad range of repertoire in solo or group choreography. Strengthens technique and performance skills by exploring movement material in depth and developing an individual voice within the choreography.

DA 223 Vocal Performance for Dance

1 Credit, Fall/Spring

Students learn and practice singing, acting and public speaking for use in musical theater, contemporary dance performance and choreography, and teaching. Basic vocal and acting techniques are introduced and combined with movement through solo and group works. Includes preparation for vocal and acting auditions.

DA 224 Tap: Introduction

1 Credit, Fall/Spring

Introduction to the rhythm tap dance technique, focusing on basic tap vocabulary and rhythm. *Open to all majors.*

DA 225 Jazz Dance: Intermediate

1 Credit, Fall/Spring

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

DA 227 Special Techniques

1 Credit, Fall/Spring

Courses in world dance forms, martial arts, somatic movement techniques, and conditioning techniques offered on a rotating basis. Previous courses have included Pilates, Conditioning, Feldenkrais, Alexander, Skinner Releasing, Tai Chi, Salsa, Tango, and Balkan Folk Dance.

DA 229 Special Techniques

2 Credits, Fall/Spring

Dance technique courses in world dance forms, martial arts, somatic movement techniques, and conditioning techniques, offered on a rotating basis.

DA 230 Introduction to Screendance

2 Credits

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

DA 231 Digital Dance Directed Studies

2 Credits, Fall

Students explore and develop digital dance projects independently, receiving feedback and guidance on composition and technology from peers and the instructor. The course addresses elements of dance composition for film including line of focus, spatial composition and framing.

DA 233 Gyrotonic® Training 1

1 Credit, Fall

Instruction in the Gyrotonic® exercise system, to enhance movement performance and prepare students to become Gyrotonic® trainers. The fall course is the equivalent of the first two stages of trainer preparation: private study and Progression 1. Instruction takes place off campus at a Gyrotonic® studio.

DA 234 Gyrotonic® Training 2

1 Credit, Spring

Instruction in the Gyrotonic® exercise system, to enhance movement performance and prepare students to become Gyrotonic® trainers. The spring course is the equivalent of the Pre-Training course for trainer preparation. Instruction takes place off campus at a Gyrotonic® studio.

(continued next page)

DANCE COURSE DESCRIPTIONS *(continued)*

DA 251 Compositional Practices 2

2 Credits, Fall

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

DA 252 Movement Analysis

2 Credits, Spring

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

DA 253 Contact Improvisation

2 Credits, Fall

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

DA 254 Improvisation Techniques

1 Credit, Spring

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

DA 257 Special Topics 2 Credits

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

DA 277 Introduction to Community Arts

2 Credits

An overview of community-based arts practices, including history, philosophy, theory, and cultural contexts. Through developing knowledge of self, artistic tools and host community as the foundations for undertaking community-based art, students will explore the

issues that inform any attempt to “make a difference in the world” through one’s art. *Open to all majors.*

DA 296 Tutorial Study

2-3 Credits, Fall/Spring

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

DA 297 Group Study 2-3 Credits, Fall/Spring

Group Study is defined as project based study, research, or other learning experience, that is developed by student(s) or a department to augment existing curricula. Group study must be approved by the department and structured by clearly defined criteria and with learning outcomes. There is a five student minimum enrollment required for all group study courses with a maximum enrollment of nine students per course. Students may not enroll in more than one Group Study per semester.

DA 298 Independent Study

1-4 Credits, Fall/Spring

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

DA 300 Yoga II 2 Credits, Fall/Spring

This class will build upon the foundations learned and acquired in IA 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. *Open to all majors.*

DA 301 Ballet 3 Credits, Fall

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

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

DA 305 Modern Partnering 1 Credit, Spring

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

DA 306 Ballet Partnering Technique

1 Credit, Fall

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

DA 307 Pointe Technique 1 Credit, Fall

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

DA 308 Pointe Technique 1 Credit, Spring

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

DA 309 Male Technique 1 Credit, Fall

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

DA 310 Male Technique 1 Credit, Spring

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

DA 311 Modern Dance 3 Credits, Fall

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

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

DANCE COURSE DESCRIPTIONS *(continued)*

qualitative and expressive phrasing. *Class assignment is based on previous experience and progress.*

DA 321 Spanish Dance 1 Credit, Fall/Spring
Concentrated study of Spanish dances.

DA 325 Jazz Dance: Advanced
1 Credit, Fall/Spring

Advanced level of jazz dance technique, emphasizing jazz vocabulary and style, rhythmic and dynamic phrasing.

DA 335 Writing About Dance

2 Credits, Fall/Spring

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

DA 351 Compositional Practices 3

2 Credits, Fall

Students explore choreographic craft, conceptual ideas and personal movement vocabulary to create fully developed dances with more sophisticated use of choreographic and improvisational elements. Rehearsal time outside of class meetings is required.

DA 352 Advanced Choreography

3 Credits, Fall/Spring

Students employ sophisticated structural forms, conceptual ideas and personal movement vocabulary to deepen their choreographic development and expand their personal creative research in group choreography, site specific work, and interdisciplinary collaborations. Rehearsal time outside of class meetings is required. *Fulfills Advanced Dance Studies requirement.*

DA 354 Advanced Improvisation

3 Credits, Fall/Spring

Students deepen their creative research in the practice and performance of improvisation. The course models professional settings in which improvisation is the main modality for creation and performance, and includes the creation of scores and improvisational performance events. Possible projects include site specific work and interdisciplinary collaborations.

DA 361 Cornish Dance Theater

1 Credit, Fall

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

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

DA 393 Choreography/Performance:

New Moves 1 Credit, Spring

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

DA 394 Reh./Performance Senior Project

1-2 Credits, Spring

Participation in Dance BFA Concerts as a performer.

DA 396 Tutorial Study

2-3 Credits, Fall/Spring

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

DA 397 Group Study 2-3 Credits

Group Study is defined as project based study, research, or other learning experience, that is developed by student(s) or a department to augment existing curricula. Group study must be approved by the department and structured by clearly defined criteria and with learning outcomes. There is a five student minimum enrollment required for all group study courses with a maximum enrollment of nine students per course. Students may not enroll in more than one Group Study per semester.

DA 398 Independent Study 1-4 Credits

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

DA 401 Ballet 3 Credits, Fall

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

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

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

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 Dance Professional Practices

2 Credits, Fall

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.

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DANCE COURSE DESCRIPTIONS *(continued)*

DA 436 Dance Professional Practices

2 Credits, Spring

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

DA 467 Senior Project

3 Credits, Fall/Spring

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

DA 469 Dance Internship

1-3 Credits, Fall/Spring

Participation in a professional dance setting as a performer, choreographer, teacher, arts administrator, or other dance-related position. *For seniors only, with approval of department chair.*

DA 481 Teaching Methods

2 Credits, Fall/Spring

A conceptual and practical exploration of approaches to teaching dance technique. Topics include learning styles, methods of feedback, and working with musicians. Focus will be on general class content and structure and the development of students' personal teaching philosophy.

DA 482 Teaching Creative Movement

3 Credits, Fall/Spring

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

DA 496 Tutorial Study

2-3 Credits, Fall/Spring

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

DA 497 Group Study 2-3 Credits

Group Study is defined as project based study, research, or other learning experience, that is developed by student(s) or a department to augment existing curricula. Group study must be approved by the department and structured by clearly defined criteria and with learning outcomes. There is a five student minimum enrollment required for all group study courses with a maximum enrollment of nine students per course. Students may not enroll in more than one Group Study per semester.

DA 498 Independent Study 1-4 Credits

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



Photo: Chris Bennion

DANCE FACULTY

KATHRYN “KITTY” DANIELS

Department Chair

MA Lesley College,
BA Goddard College

AMMA ANANG *Adjunct Instructor*

African Dance

MFA Mills College,
BA California State University at Chico

TOM BAKER *Adjunct Instructor*

Composition

DMA University of Washington,
MM Arizona State University,
BA Boise State University

SHANNON BARNES *Adjunct Instructor*

Teaching Creative Movement

BA University of Washington,
Post Graduate Certificate in Dance in
Community Laban London

CORINNA BEFORT *Adjunct Instructor*

Introduction to Screendance, Dance
Professional Practices

BFA Cornish College of the Arts

KAYTI BOULJON *Adjunct Instructor*

Teaching Creative Movement

BA University of Washington

STEVE CASTEEL *Adjunct Instructor*

Ballet

MFA University of Arizona,
BFA Cornish College of the Arts

CARLA CORRADO

Adjunct Instructor, Physical Therapist

Human Musculoskeletal Anatomy,
Kinesiology, Movement Foundations

BSPT University of Washington,
BA University of Rochester

MEG FOX *Adjunct Instructor*

Lighting Design and Technical Production
for Dance

MTS Seattle University,
BA The Evergreen State College

IYUN ASHANI HARRISON *Associate*

Professor

Ballet, Men’s Technique, Ballet Partnering

MFA Hollins University,
BFA Juilliard School

PATRICIA HON *Professor*

Ballet, Modern, Pointe

Rosella Hightower’s Centre de Danse
Classique, France; Joffrey School;
Martha Graham School of Contemporary
Dance

HALLIE KUPERMAN *Adjunct Instructor*

Waltz and Foxtrot

BFA Webster University

VIVIAN LITTLE *Adjunct Instructor*

Ballet

Pacific Northwest Ballet, San Francisco Ballet

TONYA LOCKYER *Adjunct Instructor*

Movement Analysis

MFA University of Washington,
BA University of Washington,
Certified Movement Analyst, Laban/Bartenieff
Institute for Movement Studies

WADE MADSEN *Professor*

Compositional Practices, Advanced
Choreography, Modern Dance

BA University of New Mexico

LODI MCCLELLAN *Professor*

Ballet, Teaching Methods, Dance History

MFA University of Washington,
BA Mount Holyoke College

MICHELE MILLER *Associate Professor*

Modern Dance, Modern Partnering,
Teaching Methods, Digital Dance

BA Point Park College

BECCI PARSONS *Adjunct Instructor*

Movement Foundations

BA University of Washington,
Feldenkrais Guild Certification

PAULA PETERS *Adjunct Instructor*

Jazz Dance

MFA University of Washington,
BFA Cornish College of the Arts

KATHERINE STROHMAIER *Adjunct*

Instructor

Vocal Performance for Dance

ALIA SWERSKY *Adjunct Instructor*

Creative Foundations, Compositional
Practices, Advanced Improvisation

BFA Cornish College of the Arts

DEBORAH WOLF *Professor*

Modern Dance, Compositional Practices

BA State University of New York/
Brockport



DESIGN

MODEL PROGRAM

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

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

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

- Approach design projects confidently by applying a rigorous design process.
- Research, analyze and synthesize complex information in the development of innovative concepts for clients and audiences.
- Create unique visual expression, grounded in a sophisticated historic and contemporary knowledge of composition, form, style, media and materials.
- Apply advanced manual and digital skills in the creation and production of work.
- Contribute to a team, as well as assume leadership responsibilities.
- Employ strong oral and written communication skills.
- Articulate and continue their learning process in future endeavors.

| | |
|---|------------|
| <i>Design/Foundation</i> | 86 |
| <i>Humanities & Sciences</i> | 30 |
| <i>College Electives</i> | 6 |
| <i>Total Credits for a BFA Degree in Design</i> | 122 |

INTERIOR ARCHITECTURE

FIRST YEAR

| FOUNDATION | FALL | SPRING |
|--|-------------|---------------|
| <i>FN 123 Foundation Studies I: Studio</i> | 8 | - |
| <i>FN 124 Foundation Studies II: Studio</i> | - | 8 |
| <i>FN 133 Foundation Studies I: C&H Studies</i> | 2 | - |
| <i>FN 134 Foundation Studies II: C&H Studies</i> | - | 2 |
| <i>HS 113 Foundation Studies I: H&S</i> | 5 | - |
| <i>HS 114 Foundation Studies II: H&S</i> | - | 5 |
| <i>Total Credits</i> | 15 | 15 |

| SECOND YEAR | FALL | SPRING |
|--|-------------|---------------|
| <i>DE 205 Studio I: Conceptual Space</i> | 3 | - |
| <i>DE 206 Studio II: Interior Concepts</i> | - | 3 |
| <i>DE 207 Design Fabrication</i> | 3 | - |
| <i>DE 209 Materials & Sources</i> | - | 3 |
| <i>DE 217 Digital 2D/3D Representation</i> | 3 | - |
| <i>DE 237 Art History I</i> | 3 | - |
| <i>DE 238 Art History II</i> | - | 3 |
| <i>DE 252 Lighting Design</i> | - | 2 |
| <i>DE 253 Graphic Representation: Drafting</i> | 2 | - |
| <i>DE 254 Drawing Space</i> | - | 2 |
| <i>Digital or Technique Option</i> | 2 | 2 |
| <i>Total Credits</i> | 16 | 15 |

| THIRD YEAR | FALL | SPRING |
|--|-------------|---------------|
| <i>DE 305 Interior Studio III</i> | 3 | - |
| <i>DE 306 Interior Studio IV</i> | - | 3 |
| <i>DE 337 History of Design</i> | 3 | - |
| <i>DE 332 History of Interior Design</i> | - | 3 |
| <i>DE 355 Construction Technology</i> | 3 | - |
| <i>DE 356 Construction Documents</i> | - | 3 |
| <i>DE 378 Digital 3D Modeling</i> | 2 | - |
| <i>H&S Course Work</i> | 3 | 3 |
| <i>H&S Course Work</i> | - | 3 |
| <i>College Elective</i> | 3 | - |
| <i>Total Credits</i> | 17 | 15 |

| FOURTH YEAR | FALL | SPRING |
|--------------------------------------|-------------|---------------|
| <i>DE 405 Senior Studio I</i> | 3 | - |
| <i>DE 406 Senior Studio II</i> | - | 3 |
| <i>DE 433 Professional Practices</i> | 3 | - |
| <i>DE 444 BFA Seminar</i> | - | 3 |
| <i>Studio Option</i> | 3 | - |
| <i>H&S Course Work</i> | 3 | 3 |
| <i>H&S Course Work</i> | 2 | 3 |
| <i>College Elective</i> | 3 | - |
| <i>Total Credits</i> | 17 | 12 |

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VISUAL COMMUNICATION & MOTION DESIGN

| | |
|--|------------|
| Design/Foundation Credits | 85 |
| Humanities & Sciences | 30 |
| College Electives | 6 |
| Total Credits for a BFA Degree in Design | 121 |

FIRST YEAR FOUNDATION

| | FALL | SPRING |
|---|-------------|---------------|
| FN 123 Foundation Studies I: Studio | 8 | - |
| FN 124 Foundation Studies II: Studio | - | 8 |
| FN 133 Foundation Studies I: C&H Studies | 2 | - |
| FN 134 Foundation Studies II: C&H Studies | - | 2 |
| HS 113 Foundation Studies I: H&S | 5 | - |
| HS 114 Foundation Studies II: H&S | - | 5 |
| Total Credits | 15 | 15 |

SECOND YEAR

| | FALL | SPRING |
|--|-------------|---------------|
| DE 201 Visual Communication | 3 | - |
| DE 202 Systems Communication or DE 204 Sequential Communications | - | 3 |
| DE 221 Drawing III or 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 or Technique Option | 2 | 2 |
| Digital or 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 | - |
| DE 334 History of Visual Communication or DE 336 History of Motion Design | - | 3 |
| H&S Course Work | 3 | 3 |
| H&S Course Work | 2 | 3 |
| College Elective | 3 | - |
| Total Credits | 17 | 15 |

FOURTH YEAR

| | FALL | SPRING |
|-------------------------------------|-------------|---------------|
| DE 401 or 403 Senior Studio I | 3 | - |
| DE 402 or 404 Senior Studio II | - | 3 |
| DE 432 or 434 Professional Practice | 3 | - |
| DE 444 BFA Seminar | - | 3 |
| Studio Option | 3 | - |
| H&S Course Work | 3 | 3 |
| H&S Course Work | - | 3 |
| College Elective | 3 | - |
| Total Credits | 15 | 12 |

COURSE DESCRIPTIONS

DE 201 Visual Communication

3 Credits, Fall

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.

DE 202 Systems Communication

3 Credits, Spring

This studio course expands the theoretical concepts developed in DE 201 Visual Communication. 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.

DE 204 Sequential Communication

3 Credits, Spring

This studio course expands the theoretical concepts developed in DE 201 Visual Communication. 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.

DE 205 Int. Studio I: Conceptual Space

3 Credits, Fall

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.

DE 206 Int. Studio II: Interior Concepts

3 Credits, Fall

This studio course focuses on human dimension and activity, and the psychological and social implications of space, form, and

DESIGN COURSE DESCRIPTIONS *(continued)*

color. Projects introduce the interior design concepts of anthropometrics, proxemics, universal design, and design psychology. Students integrate the design vocabulary and explorations from DE 205 with these new concepts in the development of space.

DE 207 Design Fabrication

3 Credits, Fall

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

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

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.

DE 220 Figure Drawing

2 Credits, Fall/Spring

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. *Open to non-majors with permission.*

DE 221 Drawing III

3 Credits, Fall

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.

DE 225 Drawing For Motion

3 Credits, Fall

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.

DE 226 2D Animation 2 Credits, Spring

Classical 2D animation principles and techniques are introduced with a continued emphasis on drawing and media technique through a series of exercises and projects. The focus is on creating convincing movement through the creation of sequential images.

DE 237 Visual Art History I

3 Credits, Fall

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.

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

DE 238 Visual Art History II

3 Credits, Spring

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.

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

DE 245 Book Design I

2 Credits, Fall/Spring

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

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: Drafting

2 Credits, Fall

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 Drawing Space 2 Credits, Spring

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.

DESIGN COURSE DESCRIPTIONS *(continued)*

DE 259 Media Techniques

2 Credits, Fall/Spring

An introduction to the practical application of a range of illustration materials and media types. Through demonstrations, in-class exercises and comparative assignments, students build technical skills and increase knowledge of media.

DE 261 Typography I *3 Credits, Fall*

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*

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.

DE 264 Autobiographical Comics

2 Credits, Fall/Spring

Storytellers are often told, “Start with what you know.” This all-levels comics class focuses on generating story ideas inspired by students’ own lives, and expressing those stories as autobiographical comics. This will be primarily a studio class, focusing on writing, storytelling, drawing expressively, and keeping comic journals. By the end of the term, students will have created comics of various lengths, including assembling a mini-comic. Drawing skills very helpful but not necessary. *Non-majors welcome and encouraged!*

DE 266 Narrative Photography

2 Credits, Fall

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.

DE 271 Interactive Publishing I

2 Credits, Fall

Through lectures, demonstrations, and hands on projects, students learn the basics of interactive publishing. Students create their own website and learn the basics of interactive design including HTML, CSS, javascript, and other industry web standards.

DE 272 Interactive Publishing II

2 Credits, Spring

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.

DE 273 Advanced Digital Imaging

2 Credits, Fall

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.

DE 278 Digital 3D Animation I

2 Credits, Fall

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

In this course, students continue the exploration of the fourth dimension of computer graphics, time, which they began in DE 278. 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.

DE 283 Motion Design Production/Editing

2 Credits, Fall

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.

DE 285 Motion Graphics I

2 Credits, Fall

This course introduces students to the creation of visual motion effects using Adobe After Effects. Through lectures, demonstrations, and hands on projects, students learn the basics of creating graphics in motion.

DE 286 Motion Graphics II

2 Credits, Spring

This course is an intermediate-level follow-up to DE 285 Motion Graphics I, which introduced students to the creation of visual motion effects using Adobe After Effects. Through lectures, demonstrations, and hands-on projects, students move beyond the basics of creating graphics in motion.

DE 296 Tutorial Study

2-3 Credits, Fall/Spring

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

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DESIGN COURSE DESCRIPTIONS *(continued)*

DE 297 Group Study 2 Credits, Fall/Spring
Group Study is defined as project based study, research, or other learning experience, that is developed by student(s) or a department to augment existing curricula. Group study must be approved by the department and structured by clearly defined criteria and with learning outcomes. There is a five student minimum enrollment required for all group study courses with a maximum enrollment of nine students per course. Students may not enroll in more than one Group Study per semester.

DE 298 Independent Study
1-4 Credits, Fall/Spring
Focuses on a special project of the student's choice and design that is unavailable within the regular curriculum. Sophomore standing and permission from Department Chair required.

DE 305 Interior Studio III
3 Credits, Fall
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.

DE 306 Interior Studio IV
3 Credits, Spring
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.

DE 307 Illustration II
3 Credits, Fall/Spring
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.

DE 308 Product & Packaging
3 Credits, Spring
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, students explore content, materials, and product lifecycle, to develop design solutions that enhance the marketplace.

DE 309 Environmental Design
3 Credits, Fall
Students observe and experiment within the interior and exterior environments to meet aesthetic criteria, practical needs or a specific physical-psychological experience within built, natural or human environments for functional and artistic expression. Historical studies within art and architectural history and experimental art and architecture of the 21st century are applied to cultural environments as well as climatic environments. The course application of environmental terminology and human factor conditions are through a series of lecture and studio projects. Field trips will explore human behavior, physical environments, habitats and design new concepts for social and aesthetic spaces. Projects will be expressed in a variety of 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
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 Motion Studio 3 Credits, Fall
With a focus on visual storytelling, this production geared course allows students to utilize learned design skills, while continuing to develop motion, 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, philosophical/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.

DE 312 Illustration I 3 Credits, Fall/Spring
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.

DE 313 Design for Social Change
3 Credits, Spring
Design can create significant social change. It can be used as a tool to address domestic and global social issues like poverty, health, clean water, economic empowerment, access to financial services, and basic services. Social design challenges are complex, systemic, and human. Designers who work in this field strive to represent the needs of underserved, underrepresented, and disadvantaged communities. The challenges these "social impact" designers face are different from those that corporate designers face. This class delineates those challenges.

This course addresses all aspects of design in large-scale and small-scale social problem-solving. We'll do projects spotlighting a variety of clients in the private, public, and social

DESIGN COURSE DESCRIPTIONS *(continued)*

sectors. We'll bring in experts in the fields of global health and social migration (refugees) to talk through design approaches. And we'll discuss how grand ideas go bad through errors in cultural and human knowledge.

DE 314 Comics: Essential Tools

3 Credits, Spring

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.

DE 316 Book Illustration *3 Credits, Spring*

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 on hand to discuss and study.

DE 317 Type in Motion *3 Credits, Fall*

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.

DE 318 Interactive Narrative

Environments *3 Credits, Spring*

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 After Effects, to Soundtrack. Previous experiences such as Photoshop, Illustrator and Cinema 4D will also be revisited to create total gaming compositions.

DE 320 Advanced Storytelling Concepts

3 Credits, Fall

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 332 History of Interior Design

3 Credits, Fall

Architecture, interiors and furniture in the twentieth century reflect societal changes and directions. This class explores the currents in design history in the Western world from the early 20th century to the late 20th century. Illustrated lecture format.

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

DE 334 History of Visual Communication

3 Credits, Fall

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.

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

DE 336 History of Motion Design

3 Credits, Fall

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.

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

DE 337 History of Design *3 Credits, Fall*

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

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

DE 343 Painting Technique for Illustration *3 Credits, Fall*

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.

DE 355 Construction Technology

3 Credits, Fall

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.

DE 356 Construction Documents

3 Credits, Spring

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.

DE 378 Digital 3D Modeling *2 Credits, Fall*

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

DE 385 Motion Graphic Studio

3 Credits, Fall

This Junior level studio continues the advancement of skills acquisition, integration, and application begun in Digital Motion Graphics I & II. Students are guided through a large-scale, complex project, focusing on the appropriate deployment of time-based toolsets (working primarily in Adobe After Effects),

DESIGN COURSE DESCRIPTIONS *(continued)*

including Layer Management, Time-line, Tracking, Audio, Special Effects, Compositing, Modes, Masks, Mattes, and Color Correction to produce Motion Graphics.

DE 393 Special Topics

3 Credits, Fall/Spring

Special topics in Design.

DE 396 Tutorial Study

2-3 Credits, Fall/Spring

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

DE 397 Group Study

2-3 Credits, Fall/Spring

Group Study is defined as project based study, research, or other learning experience, that is developed by student(s) or a department to augment existing curricula. Group study must be approved by the department and structured by clearly defined criteria and with learning outcomes. There is a five student minimum enrollment required for all group study courses with a maximum enrollment of nine students per course. Students may not enroll in more than one Group Study per semester.

DE 398 Independent Study *1-4 Credits*

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

DE 401 Sr Studio I: Visual

Communication *3 Credits, Fall*

In this senior studio course, faculty and students 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 402 Sr Studio II: Visual **Communication** *3 Credits, Spring*

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 403 Senior Studio I: Motion Design

3 Credits, Fall

In this senior studio course, faculty and 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 404 Senior Studio II: Motion Design

3 Credits, Spring

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 405 Senior Studio I: Interior Design

3 Credits, Fall

In this senior studio course, faculty and 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 406 Senior Studio II: Interior Design

3 Credits, Spring

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 leading to programmatic and formal strategies for specific formal and spatial experiences.

DE 415 Book Design II

3 Credits, Fall/Spring

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.

DE 416 Publishing Design

3 Credits, Spring

This course addresses the complexities of developing large bodies of text and image into a cohesive multiple-paged format. Students will work through all phases of design, including masthead, page layout, formatting, type choices, working with printers, color considerations, paper stock, editing decisions and so on.

DE 418 Design Internship

1-4 Credits, Fall/Spring

Design Internship. *Arrange with Department Chair. Department Authorization Required.*

DE 432 Professional Practices:

Visual Communications *3 Credits, Fall*

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

DESIGN COURSE DESCRIPTIONS *(continued)*

negotiation, and usage information are also covered.

Open to DE senior majors only. Junior class level required at time of registration (60+ credits earned)

DE 433 Professional Practices:

Interior 3 Credits, Fall

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.

Open to DE senior majors only. Junior class level required at time of registration (60+ credits earned)

DE 434 Professional Practices: Motion

3 Credits, Spring

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.

Open to DE senior majors only. Junior class level required at time of registration (60+ credits earned)

DE 440 Corporate Identity 3 Credits, Fall

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

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 496 Tutorial Study

2-3 Credits, Fall/Spring

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

DE 497 Group Study 2-3 Credits

Group Study is defined as project based study, research, or other learning experience, that is developed by student(s) or a department to augment existing curricula. Group study must be approved by the department and structured by clearly defined criteria and with learning outcomes. There is a five student minimum enrollment required for all group study courses with a maximum enrollment of nine students per course. Students may not enroll in more than one Group Study per semester.

DE 498 Independent Study 1-4 Credits

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



DESIGN FACULTY

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

JESSE BELKNAP *Adjunct Instructor*
Interior Design
MA University of Washington

GALA BENT *Adjunct Instructor*
Visual Communication, Illustration
MFA SUNY at Buffalo

JOHN BERRY *Adjunct Instructor*
Typography, History of Design
BA Stanford University

STEPHANIE BOWER *Adjunct Instructor*
Drawing Space
MS Pratt Institute,
BA Architecture University of Texas, San Antonio

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

CJ BROCKWAY *Adjunct Instructor*
Interior Design—Lighting
BA University of Washington

IAN BUTCHER *Adjunct Instructor*
Interior Design
MA University of Washington
BA North Carolina State 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 PhD *Adjunct Instructor*
Art History
PhD University of Washington,
MA University of Washington,
BA University of California

SAYRE COOMBS *Adjunct Instructor*
Visual Communications
MFA Rhode Island School of Design,
BA Brown University

ELIZABETH DARROW
Assistant Professor - Art History
PhD University of Washington,
MA University of Washington

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

SONJA DURR *Adjunct Professor*
Visual Communications
MFA Vermont College of Fine Arts,
BFA Montana State University

ELLEN FORNEY *Adjunct Instructor*
Comic Arts
BA Wesleyan University

ELIZABETH GORDON *Adjunct Instructor*
Interior Design
BFA Cornish College of the Arts

EMILY HOOPER *Adjunct Instructor*
Digital Foundations
BFA University of Washington

BEANNE HULL *Adjunct Instructor*
Drawing
Design Certificate Michaelis School of Fine Art,
University of Cape Town,
BFA Cornish College of the Arts

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

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

MARK KORNBLUM *Adjunct Instructor*
Visual Communication Design, Motion Design
BA Oberlin College

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

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

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

WENDY QUESINBERRY *Adjunct Instructor*
Visual Communication
BFA Savannah College of Art and Design

ROBYNNE RAYE *Adjunct Instructor*
Visual Communication Design
BA Western Washington University

KEN ROWE *Adjunct Instructor*
Motion Design
MFA SUNY at Buffalo

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, Design Fundamentals
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

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

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

TONY WHITE *Adjunct Instructor*
Motion Design
East Ham Technical College

MUSIC

MODEL PROGRAM

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

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

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

COMPOSITION

| | |
|--|------------|
| <i>Music Credits</i> | 92 |
| <i>HS Credits</i> | 30 |
| <i>College Electives</i> | 6 |
| <i>Total Credits for a Bachelor of Music Degree (BMus)</i> | 128 |

FIRST YEAR

| | FALL | SPRING |
|---|-----------|-----------|
| <i>MU 111–112 Theory I & II</i> | 2 | 2 |
| <i>MU 125–126 Eartraining I & II</i> | 2 | 2 |
| <i>MU 151–152 Composition Colloquium I & II</i> | 1 | 1 |
| <i>MU 161–162 Rhythm I & II</i> | 1 | 1 |
| <i>MU 165–166 Piano I & II</i> | 1 | 1 |
| <i>MU 171 Chorus</i> | – | 1 |
| <i>MU 260 Music Notation</i> | 2 | – |
| <i>MU 191 Individual Instruction</i> | 3 | 3 |
| <i>H&S Integrated Studies</i> | 6 | 6 |
| <i>Total Credits</i> | 18 | 17 |

SECOND YEAR

| | FALL | SPRING |
|---|-----------|-----------|
| <i>MU 211–212 or MU 213–214 Theory III & IV</i> | 3 | 3 |
| <i>MU 225–226 Eartraining III & IV</i> | 2 | 2 |
| <i>MU 251–252 Composition Colloquium III & IV</i> | 1 | 1 |
| <i>MU 265–266 Piano III & IV</i> | 1 | 1 |
| <i>MU 227 Fundamentals of Electronic Music</i> | 2 | – |
| <i>MU 228 Intro to Digital Audio Workstations</i> | – | 2 |
| <i>MU History Elective</i> | 3 | – |
| <i>MU 364 Music History: Western Classical</i> | – | 3 |
| <i>MU 291 Individual Instruction</i> | 3 | 3 |
| <i>H&S Course Work</i> | 3 | 3 |
| <i>Total Credits</i> | 18 | 18 |

THIRD YEAR

| | FALL | SPRING |
|--|-----------|-----------|
| <i>MU Composition Seminar</i> | 2 | 2 |
| <i>MU 367 Music History: Jazz</i> | 3 | – |
| <i>MU 262 World Music Traditions</i> | – | 3 |
| <i>MU Upper Level Theory Elective</i> | 2 | – |
| <i>MU 230 Technical Production for Musicians</i> | 1 | – |
| <i>MU 391 Individual Instruction</i> | 3 | 3 |
| <i>MU 390 Junior Recital</i> | – | 1 |
| <i>H&S Course Work</i> | 3 | 3 |
| <i>College Elective</i> | 2 | 2 |
| <i>Total Credits</i> | 16 | 14 |

FOURTH YEAR

| | FALL | SPRING |
|---|-----------|-----------|
| <i>MU Composition Seminar</i> | 2 | 2 |
| <i>MU Elective</i> | 2 | 2 |
| <i>MU 301 Professional Career Development</i> | 2 | – |
| <i>MU Upper Level Theory Elective</i> | 2 | – |
| <i>MU 491 Individual Instruction</i> | 3 | 3 |
| <i>MU 490 Senior Recital</i> | – | 1 |
| <i>H&S Course Work</i> | 3 | 3 |
| <i>College Elective</i> | – | 2 |
| <i>Total Credits</i> | 14 | 13 |

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MUSIC MODEL PROGRAM (continued)

COMPOSER/PERFORMER

| | |
|---|------------|
| Music Credits | 92 |
| HS Credits | 30 |
| College Electives | 6 |
| Total Credits for a Bachelor of Music Degree (BMus) | 128 |

FIRST YEAR **FALL** **SPRING**

| | | |
|---|-----------|-----------|
| MU 111–112 Theory I & II | 2 | 2 |
| MU 125–126 Eartraining I & II | 2 | 2 |
| MU 151–152 Composition Colloquium I & II | 1 | 1 |
| MU 161–162 Rhythm I & II | 1 | 1 |
| MU 165–166 Piano I & II | 1 | 1 |
| MU 171 Chorus | 1 | – |
| MU 230 Technical Production for Musicians | – | 1 |
| MU 191 Individual Instruction | 3 | 3 |
| H&S Integrated Studies | 6 | 6 |
| Total Credits | 17 | 17 |

SECOND YEAR **FALL** **SPRING**

| | | |
|--|-----------|-----------|
| MU 211–212 or MU 213–214 Theory III & IV | 3 | 3 |
| MU 225–226 Eartraining III & IV | 2 | 2 |
| MU 265–266 Piano III & IV | 1 | 1 |
| MU 260 Music Notation | 2 | – |
| MU History Elective | 3 | – |
| MU 364 Music History: Western Classical | – | 3 |
| MU Ensemble | – | 2 |
| MU 293 Individual Instruction | 2 | 2 |
| MU 293 Individual Instruction | 2 | 2 |
| H&S Course Work | 3 | 3 |
| Total Credits | 18 | 18 |

THIRD YEAR **FALL** **SPRING**

| | | |
|--|-----------|-----------|
| MU Composition Seminar | 2 | – |
| MU Ensemble | – | 2 |
| MU 262 World Music Traditions | 3 | – |
| MU 367 Music History: Jazz | – | 3 |
| MU 301 Professional Career Development | 2 | – |
| MU 293 Individual Instruction | 2 | 2 |
| MU 391 Individual Instruction | 2 | 2 |
| MU 390 Junior Recital | – | 1 |
| H&S Course Work | 3 | 3 |
| College Elective | – | 2 |
| Total Credits | 14 | 15 |

FOURTH YEAR **FALL** **SPRING**

| | | |
|--------------------------------|-----------|-----------|
| MU Composition Seminar | 2 | – |
| MU Ensemble | – | 2 |
| MU Elective | 2 | 2 |
| MU Elective | 2 | – |
| MU Upper Level Theory Elective | 2 | – |
| MU 491 Individual Instruction | 3 | 3 |
| MU 490 Senior Recital | – | 1 |
| H&S Course Work | 3 | 3 |
| College Elective | 2 | 2 |
| Total Credits | 16 | 13 |

CLASSICAL INSTRUMENTAL

| | |
|---|------------|
| Music Credits | 92 |
| HS Credits | 30 |
| College Electives | 6 |
| Total Credits for a Bachelor of Music Degree (BMus) | 128 |

FIRST YEAR **FALL** **SPRING**

| | | |
|-------------------------------|-----------|-----------|
| MU 111–112 Theory I & II | 2 | 2 |
| MU 125–126 Eartraining I & II | 2 | 2 |
| MU 161–162 Rhythm I & II | 1 | 1 |
| MU 165–166 Piano I & II | 1 | 1 |
| MU 171 Chorus | 1 | – |
| MU 260 Ensemble Elective | 2 | 2 |
| MU 191 Individual Instruction | 3 | 3 |
| H&S Integrated Studies | 6 | 6 |
| Total Credits | 18 | 17 |

SECOND YEAR **FALL** **SPRING**

| | | |
|--|-----------|-----------|
| MU 211–212 or MU 213–214 Theory III & IV | 3 | 3 |
| MU 225–226 Eartraining III & IV | 2 | 2 |
| MU 265–266 Piano III & IV | 1 | 1 |
| MU History Elective | 3 | – |
| MU 364 Music History: Western Classical | – | 3 |
| MU Ensemble Elective | 2 | 2 |
| MU 291 Individual Instruction | 3 | 3 |
| H&S Course Work | 3 | 3 |
| Total Credits | 17 | 17 |

THIRD YEAR **FALL** **SPRING**

| | | |
|---|-----------|-----------|
| MU Ensemble Elective | 2 | 2 |
| MU Elective | 2 | 2 |
| MU 367 Music History: Jazz | 3 | – |
| MU 262 World Music Traditions | – | 3 |
| MU Upper Level Theory Elective | 2 | – |
| MU 230 Technical Production for Musicians | 1 | – |
| MU 391 Individual Instruction | 3 | 3 |
| MU 390 Junior Recital | – | 1 |
| H&S Course Work | 3 | 3 |
| College Elective | – | 2 |
| Total Credits | 16 | 16 |

FOURTH YEAR **FALL** **SPRING**

| | | |
|--|-----------|-----------|
| MU Ensemble Elective | 2 | 2 |
| MU Elective | 2 | 2 |
| MU 301 Professional Career Development | 2 | – |
| MU 491 Individual Instruction | 3 | 3 |
| MU 490 Senior Recital | – | 1 |
| H&S Course Work | 3 | 3 |
| College Elective | 2 | 2 |
| Total Credits | 14 | 13 |

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MUSIC MODEL PROGRAM (continued)

JAZZ INSTRUMENTAL

| | |
|---|------------|
| Music Credits | 92 |
| HS Credits | 30 |
| College Electives | 6 |
| Total Credits for a Bachelor of Music Degree (BMus) | 128 |

| FIRST YEAR | FALL | SPRING |
|-------------------------------|-----------|-----------|
| MU 111–112 Theory I & II | 2 | 2 |
| MU 125–126 Eartraining I & II | 2 | 2 |
| MU 161–162 Rhythm I & II | 1 | 1 |
| MU 165–166 Piano I & II | 1 | 1 |
| MU 260 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 171 Chorus | 1 | - |
| MU 213-214 Jazz Theory III & IV | 3 | 3 |
| MU 225–226 Eartraining III & IV | 2 | 2 |
| MU 265–266 Piano III & IV | 1 | 1 |
| MU 250 Rhythm Elective | 1 | 1 |
| MU Ensemble Elective | 2 | 2 |
| MU 291 Individual Instruction | 3 | 3 |
| H&S Course Work | 3 | 3 |
| Total Credits | 16 | 15 |

| THIRD YEAR | FALL | SPRING |
|---|-----------|-----------|
| MU Ensemble Elective | 2 | 2 |
| MU Elective | 2 | 2 |
| MU 367 Music History: Jazz | 3 | - |
| MU 364 Music History: Western Classical | - | 3 |
| MU Upper Level Theory Elective | 2 | - |
| MU 230 Technical Production for Musicians | 1 | - |
| MU 391 Individual Instruction | 3 | 3 |
| MU 390 Junior Recital | - | 1 |
| H&S Course Work | 3 | 3 |
| College Elective | - | 2 |
| Total Credits | 16 | 16 |

| FOURTH YEAR | FALL | SPRING |
|--|-----------|-----------|
| MU Ensemble Elective | 2 | 2 |
| MU Elective | - | 2 |
| MU History Elective | 3 | - |
| MU 262 World Music Traditions | - | 3 |
| MU 301 Professional Career Development | 2 | - |
| MU 491 Individual Instruction | 3 | 3 |
| MU 490 Senior Recital | - | 1 |
| H&S Course Work | 3 | 3 |
| College Elective | 2 | 2 |
| Total Credits | 15 | 16 |

CLASSICAL VOCAL

| | |
|---|------------|
| Music Credits | 92 |
| HS Credits | 30 |
| Foreign Language Requirement (College Electives) | 6 |
| Total Credits for a Bachelor of Music Degree (BMus) | 128 |

| FIRST YEAR | FALL | SPRING |
|-------------------------------|-----------|-----------|
| MU 111–112 Theory I & II | 2 | 2 |
| MU 125–126 Eartraining I & II | 2 | 2 |
| MU 161–162 Rhythm I & II | 1 | 1 |
| MU 165–166 Piano I & II | 1 | 1 |
| MU 181-182 VOX I-II | 3 | 3 |
| MU 191 Individual Instruction | 3 | 3 |
| H&S Integrated Studies | 6 | 6 |
| Total Credits | 18 | 18 |

| SECOND YEAR | FALL | SPRING |
|--------------------------------------|-----------|-----------|
| MU 211–212 Classical Theory III & IV | 3 | 3 |
| MU 225–226 Eartraining III & IV | 2 | 2 |
| MU 265–266 Piano III & IV | 1 | 1 |
| MU 171 Chorus | 1 | - |
| MU 307 French Diction | 1 | - |
| MU 308 German Diction | - | 1 |
| MU Vocal Repertoire | 2 | - |
| MU 321 Opera Scenes Workshop | - | 2 |
| MU 291 Individual Instruction | 3 | 3 |
| Foreign Language | 3 | 3 |
| Total Credits | 16 | 15 |

| THIRD YEAR | FALL | SPRING |
|---|-----------|-----------|
| MU 230 Technical Production for Musicians | 1 | - |
| MU History Elective | 3 | - |
| MU 364 Music History: Western Classical | - | 3 |
| MU 301 Professional Career Development | 2 | - |
| MU 322 Opera Production | - | 3 |
| MU 391 Individual Instruction | 3 | 3 |
| MU 390 Junior Recital | 1 | - |
| Foreign Language | 3 | 3 |
| H&S Course Work | 3 | 3 |
| Total Credits | 16 | 15 |

| FOURTH YEAR | FALL | SPRING |
|-------------------------------|-----------|-----------|
| MU Elective | - | 2 |
| MU 262 World Music Traditions | 3 | - |
| MU367 Music History: Jazz | - | 3 |
| MU Opera Production | 3 | - |
| MU 491 Individual Instruction | 3 | 3 |
| MU 490 Senior Recital | - | 1 |
| H&S Course Work | 3 | 3 |
| H&S Course Work | 3 | 3 |
| Total Credits | 15 | 15 |

JAZZ VOCAL

| | |
|---|------------|
| Music Credits | 92 |
| HS Credits | 30 |
| College Electives | 6 |
| Total Credits for a Bachelor of Music Degree (BMus) | 128 |

| FIRST YEAR | FALL | SPRING |
|-------------------------------|-----------|-----------|
| MU 111–112 Theory I & II | 2 | 2 |
| MU 125–126 Eartraining I & II | 2 | 2 |
| MU 161–162 Rhythm I & II | 1 | 1 |
| MU 165–166 Piano I & II | 1 | 1 |
| MU 181-182 VOX I-II | 3 | 3 |
| MU 191 Individual Instruction | 3 | 3 |
| H&S Integrated Studies | 6 | 6 |
| Total Credits | 18 | 18 |

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MUSIC MODEL PROGRAM (continued)

| SECOND YEAR | FALL | SPRING |
|--|-------------|---------------|
| MU 171 Chorus | 1 | - |
| MU 213-214 Jazz Theory III & IV | 3 | 3 |
| MU 225-226 Eartraining III & IV | 2 | 2 |
| MU 265-266 Piano III & IV | 1 | 1 |
| MU 250 Rhythm Elective | 1 | 1 |
| MU 241-242 Vocal Jazz Standards I & II | 2 | 2 |
| MU 291 Individual Instruction | 3 | 3 |
| H&S Course Work | 3 | 3 |
| Total Credits | 16 | 15 |

| THIRD YEAR | FALL | SPRING |
|---|-------------|---------------|
| MU Jazz Vocal Ensemble | 2 | 2 |
| MU 367 Music History: Jazz | 3 | - |
| MU 364 Music History: Western Classical | - | 3 |
| MU Upper Level Theory Elective | 2 | - |
| MU 230 Technical Production for Musicians | 1 | - |
| MU 391 Individual Instruction | 3 | 3 |
| MU 390 Junior Recital | - | 1 |
| MU Elective | 2 | 2 |
| H&S Course Work | 3 | 3 |
| College Elective | - | 2 |
| Total Credits | 16 | 16 |

| FOURTH YEAR | FALL | SPRING |
|--|-------------|---------------|
| MU History Elective | 3 | - |
| MU Ensemble | 2 | 2 |
| MU 262 World Music Traditions | - | 3 |
| MU 301 Professional Career Development | 2 | - |
| MU 491 Individual Instruction | 3 | 3 |
| MU 490 Senior Recital | - | 1 |
| H&S Course Work | 3 | 3 |
| College Elective | 2 | 2 |
| Total Credits | 15 | 14 |

CLASSICAL PIANO

| | |
|---|------------|
| Music Credits | 92 |
| HS Credits | 30 |
| College Electives | 6 |
| Total Credits for a Bachelor of Music Degree (BMus) | 128 |

| FIRST YEAR | FALL | SPRING |
|-------------------------------|-------------|---------------|
| MU 111-112 Theory I & II | 2 | 2 |
| MU 125-126 Eartraining I & II | 2 | 2 |
| MU 161-162 Rhythm I & II | 1 | 1 |
| MU 109-110 Performance Studio | 1 | 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 Classical Theory III & IV | 3 | 3 |
| MU 225-226 Eartraining III & IV | 2 | 2 |
| MU History Elective | 3 | - |
| MU 364 Music History: Western Classical | - | 3 |
| MU 230 Technical Production for Musicians | 1 | - |
| MU 171 Chorus | - | 1 |
| MU 209-210 Performance Studio | 1 | 1 |
| 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 Upper Level Theory Elective | 2 | - |
| MU 309-310 Performance Studio | 1 | 1 |
| MU 345 Accompanying for Pianists | 2 | - |
| MU Ensemble Elective | - | 2 |
| MU Elective | 2 | 2 |
| MU 301 Professional Career Development | 2 | - |
| MU 391 Individual Instruction | 3 | 3 |
| MU 390 Junior Recital | - | 1 |
| H&S Course Work | 3 | 3 |
| College Elective | - | 2 |
| Total Credits | 15 | 14 |

| FOURTH YEAR | FALL | SPRING |
|-------------------------------|-------------|---------------|
| MU 262 World Music Traditions | 3 | - |
| MU 367 Music History: Jazz | - | 3 |
| MU 409-410 Performance Studio | 1 | 1 |
| MU 344 Piano Repertoire | 2 | - |
| MU Ensemble Elective | - | 2 |
| MU 491 Individual Instruction | 3 | 3 |
| MU 490 Senior Recital | - | 1 |
| H&S Course Work | 3 | 3 |
| College Elective | 2 | 2 |
| Total Credits | 14 | 15 |

COURSE DESCRIPTIONS

Unless specifically noted, in-major students have first priority for courses in their departments. Specific course restriction information can be found in the Schedule of Classes, published online in advance of the term.

MU 100 Ensemble/Audition

2 Credits, Fall/Spring

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

MU 109 Performance Studio 1 Credit

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

MU 110 Performance Studio 1 Credit

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

MU 111 Theory I 2 Credits, Fall

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.

MU 112 Theory II 2 Credits, Spring

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

MU 125 Eartraining I 2 Credits, Fall

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

MU 126 Eartraining II 2 Credits, Spring

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

MU 131 Singing for Non-Majors

2 Credits, Fall/Spring

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

MU 140 Symphony Orchestra

1 Credit, Fall/Spring

A yearlong performance ensemble focused on the symphonic orchestral repertoire offered through arrangement with the Seattle Youth Symphony Orchestra. *Audition only.*

MU 151 Composition Colloquium I

1 Credit, Fall

While composers often work alone exploring their creative process and crafting their music, it is important that they have an opportunity to meet in community with their fellow composers and share common interests and concerns. This colloquium provides a forum for student and faculty composers to meet and discuss music and to share perspectives on composers and composition. The colloquium provides a convenient and exciting forum for visiting composers and performers to address the composition program as a whole. Colloquium sessions will involve presentations by guest composers, presentations by student composers, and faculty presentations on their work or the work of other composers. Grading is based on class participation, attendance, concert attendance, keeping a listening journal, and service to the composition community.

MU 152 Composition Colloquium II

1 Credit, Spring

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

MU 154 Jazz Sight-Reading 1 Credit, Fall

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

MU 155 Piano Fundamentals I

1 Credit, Fall

A yearlong course designed to teach students the fundamentals of playing the piano including playing simple pieces that involve both hands working together simultaneously and sight-reading single-note melodies and standard cadences in all keys. Students will also learn to play all major and minor scales in two octaves with both hands separately, and to compose simple pieces for the piano.

(continued next page)

MUSIC COURSE DESCRIPTIONS *(continued)*

MU 156 Piano Fundamentals II

1 Credit, Spring

A yearlong course designed to teach students the fundamentals of playing the piano including playing simple pieces that involve both hands working together simultaneously and sight-reading single-note melodies and standard cadences in all keys. Students will also learn to play all major and minor scales in two octaves with both hands separately, and to compose simple pieces for the piano.

MU 160 Music Notation Primer

1 Credit, Fall/Spring

Students will learn how to use music notation software to create simple lead sheets and arrangements, or to notate assignments for music theory, skills, or jazz standards classes. Designed especially for students not taking the more comprehensive MU 260 – Music Notation course required of all composition majors, this one-semester course provides any music student with the basic skills necessary to prepare conventional music notation using either of the two most commonly encountered music notation software programs: Sibelius® or Finale®.

MU 161 Rhythm I *1 Credit, Fall*

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

MU 162 Rhythm II *1 Credit, Spring*

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

sight-reading will be emphasized through recorded examples, written scores, conducting and class improvisation assignments.

Application of materials to improvisation and composition will be studied through transcriptions and analysis from a variety of sources.

MU 165 Piano I *1 Credit, Fall*

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

MU 166 Piano II *1 Credit, Spring*

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

MU 171 Chorus *1 Credit, Fall/Spring*

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

MU 172 Chamber Orchestra I

2 Credits, Fall/Spring

An ensemble that explores the art of the chamber orchestra from the Baroque to contemporary repertoire. This ensemble provides students with a solid foundation in the chamber orchestra repertoire as well as the chance to explore seldom-performed works by composers from various traditions. *Meets concurrently with MU 272, 372, and 472. Open to non-music majors by audition.*

MU 173 Chamber Music Ensemble I

2 Credits, Fall/Spring

An ensemble of mixed and flexible instrumental chamber music for those students with limited previous experience playing chamber music. Focus is on performance of both traditional and contemporary repertoire. *Counts toward Music Ensemble or Music Elective credit. Open to non-music majors by audition.*

MU 176 Contemporary Big Band I

1 Credit, Fall/Spring

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

MU 181 VOX: Body/Mind/Voice I

3 Credits, Fall

This is a foundation course for all freshman voice majors. Combining all genres (jazz, classical, world), students and instructors will explore aspects of English diction and IPA, proper vocal technique, the physiology of the voice, musical styles, body awareness and developing an understanding of the relationship between song and text. Structured as a yearlong course, each semester will provide combined exploration, as well as breakout sessions to focus on specific aspects of jazz and classical traditions. Classes are team-taught, so students have a chance to develop a familiarity with all vocal instructors as well as work with guest presenters and clinicians, all designed to begin to equip students for the challenges of a career in the performing arts.

MU 182 VOX: Body/Mind/Voice II

3 Credits, Spring

The second semester of a yearlong course for all freshmen voice majors. This semester focuses on performance skills, working with accompanists and rhythm sections, rehearsal techniques, understanding song form and critical listening skills (both oral and written). Classical singers will focus on Italian Diction during their breakout sections as well as gaining an exposure to fundamental acting skills as applied to opera and art song repertoire.

MU 187 Jazz Ensemble I

2 Credits, Fall/Spring

An ensemble class for students with little or no experience playing and soloing in a small jazz ensemble. *Counts toward Music Ensemble or Music Elective credit. Open to non-music majors by audition.*

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MUSIC COURSE DESCRIPTIONS *(continued)*

MU 191 Individual Instruction

3 Credits, Fall/Spring

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

MU 193 Individual Instruction

2 Credits, Fall/Spring

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

MU 196 Tutorial Study 2-3 Credits

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

MU 197 Group Study

2-3 Credits, Fall/Spring

Group Study is defined as project based study, research, or other learning experience, that is developed by student(s) or a department to augment existing curricula. Group study must be approved by the department and structured by clearly defined criteria and with learning outcomes. There is a five student minimum enrollment required for all group study courses with a maximum enrollment of nine students per course. Students may not enroll in more than one Group Study per semester.

MU 209 Performance Studio 1 Credit

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

MU 210 Performance Studio 1 Credit

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

MU 211 Classical Theory III 3 Credits, Fall

This is the first semester of the sophomore year classical music theory curriculum. Students will study species counterpoint and develop an understanding of such fundamental musical elements as line, motion, impulse and resolution. Students will also listen to and analyze polyphonic music from a variety of historical time-periods and cultures.

MU 212 Classical Theory IV

3 Credits, Spring

This is the second semester of the yearlong sophomore classical music theory curriculum. Students will study species counterpoint and develop an understanding of such fundamental musical elements as line, motion, impulse and resolution. Students will also listen to and analyze polyphonic music from a variety of historical time-periods and cultures.

MU 213 Jazz Theory III 3 Credits, Fall

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

MU 214 Jazz Theory IV 3 Credits, Spring

This is the second semester of the yearlong sophomore jazz theory curriculum. Students will develop a command of jazz harmonic languages for application to composition and improvisation including a comprehensive study of chord/scale relationships, harmonic

languages, chord construction, and melodic and harmonic analysis.

MU 225 Eartraining III 2 Credits, Fall/Spring

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

MU 226 Eartraining IV 2 Credits, Fall/Spring

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

MU 227 Fundamentals of Electronic Music 2 Credits, Fall/Spring

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

MU 228 Intro to Digital Audio

2 Credits, Fall/Spring

Computers and digital audio have transformed the ways we create and listen to music. Any musician wanting to record and distribute their music today must first have a thorough understanding of digital audio production. This course provides students with a theoretical and practical introduction to digital audio production hardware and software with an emphasis on creative, hands-on, music-making using ProTools 9 and Sibelius 7 software. Topics covered include an introduction to acoustics, basic recording techniques, audio editing, audio processing, multi-track sound mixing and mastering. Students will develop a basic familiarity with the concepts underlying digital audio workstations (DAW), MIDI sequencing software, virtual instruments, plug-ins, and music notation software.

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MUSIC COURSE DESCRIPTIONS *(continued)*

MU 229 Music Technology Special Topic

2 Credits, Fall/Spring

A rotating selection of special topics in music technology and electronic music designed to partially satisfy the Music Technology requirement, along with MU 227 – Fundamentals of Electronic Music and MU 260 – Music Notation, for all music composition students. Topics to be addressed in MU 229 on a rotating basis may include digital synthesis and audio signal processing, interactive audio and video for live performance, algorithmic compositional techniques, and MIDI orchestration and scoring.

MU 230 Technical Production for Musicians

1 Credit, Fall/Spring

A one-semester course designed to provide the music student with hands-on exposure to the basic aspects of technical production, and a foundation for understanding how and why technical choices are made. The student will develop a working vocabulary and basic understanding of backstage and front-of-house organization including the roles and responsibilities of all involved in the production of a successful concert. The class will provide an overview of fundamental audio concepts as it pertains to both live performance and the recording studio. Students will be expected to work on the running crew for two Cornish music events as a requirement of the class.

MU 240 Symphony Orchestra

1 Credit, Fall/Spring

A yearlong performance ensemble focused on the symphonic orchestral repertoire offered through arrangement with the Seattle Youth Symphony Orchestra. *Audition only.*

MU 241 Vocal Jazz Standards I

2 Credits, Fall

A yearlong course designed to introduce students to repertoire and performance skills including learning tunes in-depth with an understanding of changes, arranging tunes, trading fours, and working with a rhythm section.

MU 242 Vocal Jazz Standards II

2 Credits, Spring

A yearlong course designed to introduce students to repertoire and performance skills including learning tunes in-depth with an understanding of changes, arranging tunes, trading fours, and working with a rhythm section.

MU 243 Improvisation I

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

MU 250 ST: Advanced Rhythm

1 Credit, Fall/Spring

A rotating selection of special topics in rhythmic studies designed to satisfy the rhythm requirement for all jazz program students. This one-semester course is designed to teach advanced rhythmic skills and help students develop a rich rhythmic vocabulary essential for performing jazz. At the conclusion of this course, students will have mastered rhythmic skills and concepts comprising all possible subdivisions of the beat, irregular and changing meters, polyrhythms and polymeters. This course draws on music from varied global traditions including African, Brazilian, Afro-Cuban and Indian rhythms as well as contemporary practices.

MU 251 Composition Colloquium III

1 Credit, Fall

While composers often work alone exploring their creative process and crafting their music, it is important that they have an opportunity to meet in community with their fellow composers and share common interests and concerns. This colloquium provides a forum for student and faculty composers to meet and discuss music and to share perspectives on composers and composition. The colloquium provides a convenient and exciting forum for visiting composers and performers to address the composition program as a whole. Colloquium sessions will involve presentations by guest composers, presentations by student composers, and faculty presentations on their work or the work of other composers. Grading is based on class participation, attendance, concert attendance, keeping a listening journal, and service to the composition community.

MU 252 Composition Colloquium IV

1 Credit, Spring

A continuation of MU 251, this colloquium provides a forum for student and faculty composers to meet and discuss music and to share perspectives on composers and composition. Colloquium sessions will involve presentations by guest composers, presentations by student composers, and faculty presentations

on their work or the work of other composers. Grading is based on class participation, attendance, concert attendance, keeping a listening journal, and service to the composition community.

MU 260 Music Notation

2 Credits, Fall/Spring

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

MU 262 World Music Traditions

3 Credits, Fall/Spring

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

MU 265 Piano III

1 Credit, Fall

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.

MUSIC COURSE DESCRIPTIONS *(continued)*

MU 266 Piano IV 1 Credit, Spring

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

- Play a Bach chorale, a movement from a classical sonata, and a piece in the contemporary idiom.
- Demonstrate fluency in sight-reading.

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

- Demonstrate an advanced knowledge of scales, chord voicings, and the performance of jazz lead sheets including improvisation.
- Demonstrate fluency in sight-reading.

MU 272 Chamber Orchestra II

2 Credits, Fall/Spring

An ensemble that explores the art of the chamber orchestra from the Baroque to contemporary repertoire. This ensemble provides students with a solid foundation in the chamber orchestra repertoire as well as the chance to explore seldom-performed works by composers from various traditions. *Meets concurrently with MU 172, 372, and 472.*

MU 273 Chamber Music Ensemble II

2 Credits, Fall/Spring

An ensemble of mixed and flexible instrumental chamber music for students with moderate chamber music playing experience; focus is on performance of both traditional and contemporary repertoire in a variety of styles. *Counts toward Music Ensemble or Music Elective credit. Open to non-music majors by audition.*

MU 275 Beginning Gamelan Ensemble

2 Credits, Fall/Spring

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

musical experience is required! Satisfies Music Ensemble or Music Elective Credit.

MU 276 Contemporary Big Band II

1 Credit, Fall/Spring

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

MU 277 Percussion Ensemble

2 Credits, Spring

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

MU 281 Italian Language I 3 Credits, Fall

An introductory course in the Italian language designed to partially fulfill the foreign language requirement for all classical voice majors. This course integrates an intensive study of basic Italian with an overview of Italian culture. Students will study grammar, vocabulary, and use a language-based approach toward the study of Italian culture while developing basic conversational skills in Italian. Throughout the course, students will be encouraged to apply their acquired knowledge of Italian to understanding the texts of opera arias and other Italian art songs. At the end of the course, students will have acquired the ability to speak, understand, read, and write in Italian at the basic level as defined in the Common European Framework of reference for Languages. *Open to non-music majors.*

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

MU 282 Italian Language II

3 Credits, Fall

An introductory course in the Italian language designed to partially fulfill the foreign language requirement for all classical voice majors. This course integrates an intensive study of basic Italian with an overview of Italian culture. Students will study grammar, vocabulary, and use a language-based approach toward the

study of Italian culture while developing basic conversational skills in Italian. Throughout the course, students will be encouraged to apply their acquired knowledge of Italian to understanding the texts of opera arias and other Italian art songs. At the end of the course, students will have acquired the ability to speak, understand, read and write in Italian at the basic level as defined in the Common European Framework of reference for Languages. *Open to non-music majors.*

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

MU 283 French Language I 3 Credits

An introductory course in the French language designed to partially fulfill the foreign language requirement for all classical voice majors. This course integrates an intensive study of basic French with an overview of French culture. Students will study grammar, vocabulary, and use a language-based approach toward the study of French culture while developing basic conversational skills in French. Throughout the course, students will be encouraged to apply their acquired knowledge to understand the texts of opera arias and French Melodie. At the end of the course, students will have acquired the ability to speak, understand, read and write in French at the basic level as defined in the Common European Framework of references for Languages.

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

MU 284 French Language II 3 Credits

An introductory course in the French language designed to partially fulfill the foreign language requirement for all classical voice majors. This course integrates an intensive study of basic French with an overview of French culture. Students will study grammar, vocabulary, and use a language-based approach toward the study of French culture while developing basic conversational skills in French. Throughout the course, students will be encouraged to apply their acquired knowledge to understand the texts of opera arias and French Melodie. At the end of the course, students will have acquired the ability to speak, understand, read and write in French at the basic level as defined in the Common European Framework of references for Languages.

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

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MUSIC COURSE DESCRIPTIONS *(continued)*

MU 285 German Language I 3 Credits

An introductory course in the German language designed to partially fulfill the foreign language requirement for all classical voice majors. This course integrates an intensive study of basic German with an overview of German culture. Students will study grammar, vocabulary, and use a language-based approach toward the study of German culture while developing basic conversational skills in German. Throughout the course, students will be encouraged to apply their acquired knowledge to understanding the texts of opera arias, poetry and German Lieder. At the end of the course, students will have acquired the ability to speak, understand, read and write in German at the basic level as defined in the Common European Framework of references for Languages.

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

MU 286 German Language II 3 Credits

An introductory course in the German language designed to fulfill the foreign language requirement for all classical music voice majors. This course integrates an intensive study of basic German with an overview of German culture. Students will study grammar, vocabulary, and use a language-based approach toward the study of German culture while developing basic conversational skills in German. Throughout the course, students will be encouraged to apply their acquired knowledge to understanding the texts of opera arias, poetry and German Lieder. At the end of the course, students will have acquired the ability to speak, understand, read and write in German at the basic level as defined in the Common European Framework of references for Languages.

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

MU 287 Jazz Ensemble II

2 Credits, Fall/Spring

An ensemble for students with moderate experience in ensemble playing. Focus is on performance of traditional and contemporary material. *Counts toward Music Ensemble or Music Elective credit. Open to non-music majors by audition.*

MU 291 Individual Instruction

3 Credits, Fall/Spring

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

MU 293 Individual Instruction

2 Credits, Fall/Spring

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

MU 296 Tutorial Study

2-3 Credits, Fall/Spring

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

MU 297 Group Study

2-3 Credits, Fall/Spring

Group Study is defined as project based study, research, or other learning experience, that is developed by student(s) or a department to augment existing curricula. Group study must be approved by the department and structured by clearly defined criteria and with learning outcomes. There is a five student minimum enrollment required for all group study courses with a maximum enrollment of nine students per course. Students may not enroll in more than one Group Study per semester.

MU 298 Independent Study

1-4 Credits, Fall/Spring

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

MU 301 Career Development

2 Credits, Fall/Spring

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

MU 302 Legal Primer for Performing Artists

2 Credits, Fall/Spring

This course introduces students to various legal issues and established practices that they may encounter in a career in the performing arts. The course will include a basic overview of such topics as copyright law, transferring rights, separation of rights, infringements and remedies, trademark ownership and licensing, rights of publicity and privacy, obtaining permission to use pre-existing content, forms of

permission, licensing content, grand rights, fees and royalties, warranties, limitation of liability, indemnification, and the distinctions between work for hire, employees and independent contractors.

MU 307 French Diction 1 Credit, Fall

This course is designed to train the classical voice major to sing in French with the correct pronunciation, articulation, and style. Folded into the class will be an exploration of French melodie and the great French composers. Singers will be able to accurately pronounce and articulate the text of French melodies. They will have an understanding of how to translate the text, and how to transcribe the text into the International Phonetic Alphabet. Students will have researched a variety of composers, their particular musical "signatures," and will be able to negotiate the subtleties of singing lyrical French diction and melody with the unsettled emotional undercurrents found in the text.

MU 308 German Diction 1 Credit, Spring

This course is designed to train the classical voice major to sing in German with the correct pronunciation, articulation and style. Folded into the class will be an exploration of German Lieder and the foremost composers. The repertoire will focus mostly on the 19th and 20th centuries. Singers will be able to accurately pronounce and articulate the text of German Lieder. They will be able to translate the text, transcribe the text into the International Phonetic Alphabet and be familiar with various composers of the 19th and 20th centuries. Singers will understand the explosive and expressive qualities of German diction.

MU 309 Performance Studio 1 Credit

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

MUSIC COURSE DESCRIPTIONS *(continued)*

MU 310 Performance Studio

1 Credit, Spring

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

MU 311 Form and Analysis

2 Credits, Spring

What means and methods can we use to describe music? What strategies do composers use to shape musical works? What tools are useful for a practical and aesthetic understanding of music? Should music analysis be concerned with methodology, structure or meaning? Is musical information abstract and absolute, or is it social information that influences the way that we perceive our feelings, our bodies, and our desires? These are just some of the questions this course will pose as we seek to analyze music, employing familiar theoretical ideas, as well as drawing on intuition and original insight. Compositions for study include 20th century works, as well as those from the “common practice” period. Satisfies Upper Level Theory requirement. *Prerequisite: MU 212, or permission of instructor. Open to non-music majors by permission.*

MU 313 Music For Film

2 Credits, Fall/Spring

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. *Satisfies Upper Level Theory requirement.*

MU 314 Scoring for Film & Video

2 Credits, Fall/Spring

This hands-on course is an introduction to the equipment, techniques, and artistic issues one confronts when creating musical scores for film and video. Students will analyze what makes a

score effective, and learn about the music breakdown of the script, temporary tracks, editing, synchronization, rough and fine cut, spotting, mixing, and more. *Counts toward Composition Seminar or Music Composition Elective credit.*

MU 315 18th Century Counterpoint

2 Credits, Fall

Counterpoint is the compositional method underlying many of the great works of classical music, from the Renaissance through the present. This class focuses on baroque and classical styles, from canon to invention and fugue. *Satisfies Upper Level Theory requirement.*

MU 321 Opera Scenes Workshop

2 Credits, Fall/Spring

An opportunity for the singer actor to develop the skills necessary to integrate song, movement, acting, and improvisation into a complete performance of selected opera scenes from the baroque era to contemporary repertoire. Through ongoing work with a stage director, music director, vocal coach, and accompanist, the student will come to understand the process for articulating meaning through song and action, developing a character, and conveying the relationship between music and drama. Designed for students performing at the intermediate or advanced level. *Open to non-music majors by audition.*

MU 322 Opera Production

3 Credits, Fall/Spring

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

MU 323 Composing for Jazz Orchestra

2 Credits, Fall/Spring

From Duke Ellington to Carla Bley, Miles Davis to Dave Holland, jazz composers have developed their own distinctive approach to composing for the jazz orchestra. This course covers the theory and practice of composing and arranging for jazz orchestra. We will survey the ranges and characteristics of instruments found in the jazz orchestra, and explore texture, voicing, and form through examination of scores and recorded examples. We will also

examine the integration of improvised solos into a composition. Students will be expected to complete two projects: one composition for octet and another for jazz orchestra. A professional ensemble will perform and record the octet, and the Jim Knapp Orchestra will rehearse, record, and perform the final project in a public performance. *Counts toward Composition Seminar or Music Composition Elective credit. Working knowledge of jazz harmony required.*

MU 325 Advanced Musicianship I

2 Credits, Fall

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

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

MU 326 Advanced Musicianship II

2 Credits, Spring

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.

MU 330 Composing for Chamber Ensemble

2 Credits, Fall/Spring

Intimacy and refinement have long been hallmarks of chamber music. When a small group of musicians come together to play without a conductor the music can take on the spontaneity and subtlety of conversation. Chamber music has also provided fertile territory for composers to experiment and

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MUSIC COURSE DESCRIPTIONS *(continued)*

explore their most profound compositional ideas. In response, the instrumentation of chamber groups has remained quite varied and flexible. In this class students will have the opportunity to compose for a mixed chamber ensemble. The new works created by the seminar students will be rehearsed and performed by mixed ensemble comprised of Cornish faculty members and top professional musicians in Seattle. *Counts toward Composition Seminar or Music Composition Elective credit.*

MU 331 Composing for String Quartet

2 Credits, Fall/Spring

In this class students will have the opportunity to study the art of composing for string quartet. From the masterworks of Beethoven to the just intonation quartets of Ben Johnston, the string quartet continues to take on new life and inspire 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.*

MU 332 Composing for Voice

2 Credits, Fall/Spring

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

MU 334 Composing for Music Theater

2 Credits

Composing for Music Theater focuses on the rich interaction between music and drama in all its myriad forms. Since the origins of Greek drama, music and theater have combined in often complementary, sometimes oppositional, fashion to produce dramatic results otherwise unachievable in either medium alone. We'll examine how music, text, narrative and action interact, and survey the various ways that composers, librettists, playwrights and directors have collaborated throughout history to produce distinctive works of music theater. We'll focus especially on the requisite skills all composers need to compose for the theater: a thorough grounding in dramaturgy, setting text to music, composing for voice, orchestration, and navigating the development and rehearsal process. Students will compose short music theater scenes and have the opportunity to hear their music performed by professional singers/actors in a workshop setting. *Counts toward Composition Seminar or Music Composition Elective credit.*

MU 335 Composing for Percussion

2 Credits, Fall/Spring

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

MU 336 Composing for Dance

2 Credits, Fall/Spring

From *Le Sacre du Printemps* to Cage's *Bacchanale* to electronica and hip-hop, the world of dance has always been receptive to the most innovative ideas in music. This seminar focuses on writing music for dance and the process of collaborating with a choreographer. Composers will work with choreographers from the Cornish Dance Department to create new works. Collaborative strategies are explored, as well as some of the

stylistic and aesthetic innovations of modern and post-modern dance. We will also address issues of preparation of music for rehearsal and performance. *Counts toward Composition Seminar or Music Composition Elective credit.*

MU 337 Composing for Orchestra

2 Credits, Fall/Spring

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

MU 338 Composing for Electronic Media

2 Credits, Fall/Spring

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

MU 340 Symphony Orchestra

1 Credit, Fall/Spring

A yearlong performance ensemble focused on the symphonic orchestral repertoire offered through arrangement with the Seattle Youth Symphony Orchestra. *Audition only.*

MU 341 Vocal Jazz Standards III

2 Credits, Fall

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.

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MUSIC COURSE DESCRIPTIONS *(continued)*

MU 342 Vocal Jazz Standards IV

2 Credits, Spring

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

MU 343 Improvisation II *2 Credits, Spring*

While further developing skills introduced in Improvisation I, this class will venture into a wide spectrum of projects which will include: the collaboration process, designing scores for improvisation, large ensemble improvisation, theme and variation, influences of nature, creating beauty, and intuitive global perspective.

MU 344 Piano Repertoire *2 Credits, Spring*

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

MU 345 Accompanying for Pianists

2 Credits, Fall

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

MU 347 Jazz Vocal Ensemble

2 Credits, Fall/Spring

The Jazz Vocal Ensemble is an a cappella ensemble class for singers; a challenging forum to expand individual musicianship and ensemble skills, including timbre, dynamics, melodic and harmonic motion, rhythm and phrase-shaping through the development of jazz tunes, and improvised and mixed-genre compositions. *Counts toward Music Ensemble or Music Elective credit. Open to non-music majors by audition.*

MU 350 ST: Music History Elective

3 Credits, Fall/Spring

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

MU 351 Rhythm Section Class

2 Credits, Spring

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

MU 355 Composing for the Jazz

Ensemble *2 Credits, Fall/Spring*

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

MU 358 Songwriting *2 Credits, Fall/Spring*

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

MU 359 Orchestration *2 Credits, Fall/Spring*

Designed to help students understand the sonorities created by the combination of various instruments. Includes the study of standard orchestral instruments. *Satisfies Upper Level Theory requirement.*

MU 360 ST: Upper Level Theory

2 Credits, Fall/Spring

This course focuses on developing musical skills that reach beyond the linear nature of scales and modes as sources of musical creation. Primarily based on visualization of implicit triads, this unique approach, developed by the noted Brazilian composer Hermeto Pascoal, builds upon an intuitive and simple methodology for connecting the melodic and harmonic layers of a composition, arrangement, or improvisation. After some practice, quick

shifts in perception of aural entities such as chords, rhythms, and melodic intervals as 4-dimensional patterns emerge, while the understanding of linear structures becomes clearer. This can become an extremely useful tool for composers, arrangers, and musicians, and can serve as a natural counterpart to traditional approaches.

MU 361 Conducting *2 Credits, Fall/Spring*

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

MU 363 Early Music History *3 Credits, Fall*

Focuses on the history of Western European music from the Middle Ages to the mid-eighteenth century encompassing the Medieval (ca. 800-1300), Renaissance (ca. 1330-1500) and Baroque (ca. 1600-1750) periods. The class includes guest artists, as well as lectures, listening, and analysis. Satisfies Music History Elective requirement. *NOTE: This course can satisfy H&S elective requirements for non-major students.*

MU 364 Western Classical Music History *3 Credits, Spring*

Western classical music developed in unprecedented ways in the years from 1750 to 1900. Composers struggled to have their music performed. Audiences clamored for new, louder, and more expansive sounds. The idea of the symphony orchestra emerged. The intimate world of the string quartet was born. The ubiquitous piano became the most popular musical instrument on the planet. Flamboyant virtuosos captured the public's fascination, and opera achieved an unimaginable popularity. This course follows the passionate journey of the impalpable force we call music, and examines the enormous impact Western classical music of this period continues to have on music throughout the world to this day. *NOTE: This course can satisfy H&S elective requirements for non-major students.*

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MUSIC COURSE DESCRIPTIONS *(continued)*

MU 365 20th Century Music History

3 Credits, Fall/Spring

Focuses on the development and cross-fertilization of music in Europe and the U.S. throughout the 20th century. The 20th century was a time when the music world exploded with influences from every part of the world. This course will survey the expanse of the Euro-American musical tradition in the 20th Century including everything from Antheil to Zappa, and from 12-tone serialism to post-minimalism. Satisfies Music History Elective requirement. *NOTE: This course can satisfy H&S elective requirements for non-major students.*

MU 366 Opera/Music Theater History

3 Credits, Fall/Spring

This class surveys the development of opera from its origins in the early baroque period to present day practice. Particular emphasis is placed on important "schools" as well as stylistic evolution of the form, including opera buffa, singspiel, opera comique, bel canto, and grand opera. This class also examines the origins of American musical theater, European opera, and vaudeville, through book musicals to contemporary practices. *Satisfies Music History Elective requirement.*

MU 367 Jazz History *3 Credits, Spring*

An in-depth examination of selected areas of jazz history, from the roots of jazz music in New Orleans to its present day forms, using video and audio recordings. *Satisfies Music History requirement. NOTE: This course can satisfy H&S elective requirements for non-major students.*

MU 368 Vocal Jazz History

3 Credits, Fall/Spring

Our understanding of jazz history is deepened when we consider it through the contributions of jazz vocalists. This course surveys the chronology of jazz history to examine the broad themes that have shaped vocal jazz from the beginning of the 20th century to the present. This course will present a history of vocal jazz that focuses on listening and analysis of vocal recordings from various stylistic periods in jazz history. We will also examine the social, economic, and technological developments that affected the evolution of vocal jazz to the present. Students will have an opportunity to interact in class with individuals working in the jazz music industry today. Learning will be reinforced through analysis of selected readings including magazine, newspaper and journal

articles, and selections from various texts. Satisfies Music History Elective requirement. *NOTE: This course can satisfy H&S elective requirements for non-major students.*

MU 370 Special Topics

2 Credits, Fall/Spring

A rotating selection of special topics and ensembles that satisfy departmental music elective or music ensemble requirements. Past offerings have included: Baroque Performance Practices, Classical Guitar Ensemble, Tango Ensemble, and Afro-Cuban Ensemble.

MU 372 Chamber Orchestra III

2 Credits, Fall/Spring

An ensemble that explores the art of the chamber orchestra from the Baroque to contemporary repertoire. This ensemble provides students with a solid foundation in the chamber orchestra repertoire as well as the chance to explore seldom-performed works by composers from various traditions. *Meets concurrently with MU 172, 272, and 472.*

MU 373 Chamber Music Ensemble III

2 Credits, Fall/Spring

An ensemble of mixed and flexible instrumental chamber music for students with extensive chamber music playing experience at the intermediate to advanced levels; focus is on performance of both traditional and contemporary repertoire in a variety of styles. *Counts toward Music Ensemble or Music Elective credit. Open to non-music majors by audition.*

MU 375 Chamber Singers

2 Credits, Fall/Spring

A small performing ensemble dedicated to the exploration of a cappella music, and with an emphasis on part-singing. *Counts toward Music Ensemble or Music Elective credit. Open to non-music majors by audition.*

MU 376 Contemporary Big Band III

1 Credit, Fall/Spring

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

MU 377 Fusion Ensemble

2 Credits, Fall/Spring

Focuses on the performance of fusion music, combining jazz, Latin, and rock styles. *Counts toward Music Ensemble or Music Elective credit. Open to non-music majors by audition.*

MU 378 African Drumming Ensemble

2 Credits, Fall/Spring

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

MU 379 Composer-Performer Ensemble

2 Credits, Fall/Spring

Students compose, arrange, and perform original pieces, and create transcriptions of standard and non-notated works. Improvisation techniques and performance issues are addressed. *Counts toward Music Ensemble or Music Elective credit. Open to non-music majors by audition.*

MU 380 Resident Artist Workshop

1 Credit, Fall/Spring

Various short-term (e.g., 2- and 3-week), intensive, visiting artist residency workshops and ensembles offered on a rotating basis and covering a wide variety of possible musical styles and approaches given the specific artist in residence.

MU 381 Vocal Repertoire I *2 Credits, Fall*

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

MU 382 Vocal Repertoire II

2 Credits, Spring

Vocalists must not only sing a melody, but communicate a text to their audience! This class will examine that connection between music and lyrics. We will explore 20th century vocal music through listening, in-class projects, as well as group presentations.

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MUSIC COURSE DESCRIPTIONS *(continued)*

MU 383 Latin Ensemble

2 Credits, Fall/Spring

Explores musical languages from Latin America and the Caribbean. Students learn to listen and to express themselves in these languages and, working in an ensemble context, perform in traditional and contemporary styles. *Counts toward Music Ensemble or Music Elective credit. Open to non-music majors by audition.*

MU 387 Jazz Ensemble III

2 Credits, Fall/Spring

An ensemble for students at the intermediate to advanced level that examines the art of improvisation and jazz combo performance. *Counts toward Music Ensemble or Music Elective credit. Open to non-music majors by audition.*

MU 388 Jazz Composers Ensemble

2 Credits, Fall/Spring

An ensemble for students at the advanced level with a special emphasis on performing works composed or arranged by ensemble members. *Counts toward Music Ensemble or Music Elective credit. Open to non-music majors by audition.*

MU 389 Blues Ensemble

2 Credits, Fall/Spring

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

MU 390 Junior Recital *1 Credit, Fall/Spring*

A public performance presented during the student's junior year. Performances must be shared with another junior student. *Prerequisites: Junior in good academic standing and permission of Department Chair required.*

MU 391 Individual Instruction

3 Credits, Fall/Spring

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

MU 393 Individual Instruction

2 Credits, Fall/Spring

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

MU 394 Music Internship

1-6 Credits, Fall/Spring

Music Internships consist of structured work experiences with a variety of for-profit and non-profit music-related organizations designed to provide the Music Department student with practical "real world" experience and exposure to potential future employment opportunities. *Participation requires junior standing and permission of the Department Chair. Credits depend on the nature and duration of the internship and can range from 1 to 6 credits.*

MU 396 Tutorial Study

2-3 Credits, Fall/Spring

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

MU 397 Group Study

2-3 Credits, Fall/Spring

Group Study is defined as project based study, research, or other learning experience, that is developed by student(s) or a department to augment existing curricula. Group study must be approved by the department and structured by clearly defined criteria and with learning outcomes. There is a five student minimum enrollment required for all group study courses with a maximum enrollment of nine students per course. Students may not enroll in more than one Group Study per semester.

MU 398 Independent Study

1 to 4 Credits, Fall/Spring

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

MU 409 Performance Studio *1 Credit, Fall*

This is a hands-on performance masterclass. It supplements private instruction by giving students an opportunity to perform and receive feedback from the faculty as well as their peers. This course may be team taught by various performance faculty members, providing students with the opportunity to benefit from instructors with different points of view. Throughout the course, students will be encouraged to apply their acquired knowledge to formulate critiques of their own. At the end of the course, students will have acquired the

ability to perform more confidently in public. They will also have seen professional musicians delivering feedback at a high level, and they will have developed their own skills of delivering criticism in a public setting.

MU 410 Performance Studio

1 Credit, Spring

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

MU 433 Jazz Repertoire *2 Credits, Fall*

This course helps students develop a thorough familiarity with the standard jazz repertoire, an essential skill required of all jazz musicians. We will memorize melodies and chord progressions from a representative sample of standard tunes, including swing, blues, Latin, waltzes, ballads, bebop, and modal drawn from the "150 Tunes" list and other sources. Students will learn to play tunes in all 12 keys, improvise over standard chord progressions, and play intros, tags, and endings.

MU 440 Symphony Orchestra

1 Credit, Fall/Spring

A yearlong performance ensemble focused on the symphonic orchestral repertoire offered through arrangement with the Seattle Youth Symphony Orchestra. *Audition only.*

MU 472 Chamber Orchestra IV

2 Credits, Fall/Spring

An ensemble that explores the art of the chamber orchestra from the Baroque to contemporary repertoire. This ensemble provides students with a solid foundation in the chamber orchestra repertoire as well as the chance to explore seldom-performed works by composers from various traditions. *Meets concurrently with MU 172, 272, and 372.*

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MUSIC COURSE DESCRIPTIONS *(continued)*

MU 473 Chamber Music Ensemble IV

2 Credits, Fall/Spring

An ensemble of mixed and flexible instrumental chamber music for students with extensive chamber music playing experience at the advanced levels; focus is on the performance of challenging and innovative works from both traditional and contemporary repertoire. *Counts toward Music Ensemble or Music Elective credit. Open to non-music majors by audition.*

MU 475 Advanced Gamelan Ensemble

2 Credits, Fall/Spring

Students continue their study of gamelan by playing in the Cornish Gamelan Ensemble. They build on their introductory gamelan experience by learning more advanced playing techniques and elaboration styles and expanding their knowledge of gamelan theory and practice. They have opportunities to work one-on-one with the instructor to learn and improve instrumental technique. *Meets concurrently with MU 275. Satisfies Music Ensemble or Music Elective Credit. NOTE: This course can satisfy H&S elective requirements for non-major students.*

MU 476 Contemporary Big Band IV

1 Credit, Fall/Spring

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

MU 485 Spontaneous Composition

Ensemble *2 Credits, Spring*

An advanced ensemble exploring the foundations and concepts of playing free jazz. The focus is on group improvisation. *Counts toward Music Ensemble or Music Elective credit. Open to non-music majors by audition.*

MU 487 Jazz Ensemble IV

2 Credits, Fall/Spring

Exploration of specific jazz styles, composition, improvisation, and performance for the advanced player. *Counts toward Music Ensemble or Music Elective credit. Open to non-music majors by audition.*

MU 490 Senior Recital *1 Credit, Fall/Spring*

A full-length public performance given during the student's senior year in his or her major area of study. *Prerequisites: Senior in good academic standing and permission of Department Chair required.*

MU 491 Individual Instruction

3 Credits, Fall/Spring

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

MU 493 Individual Instruction

2 Credits, Fall/Spring

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

MU 494 Music Internship

1-6 Credits, Fall/Spring

Music Internships consist of structured work experiences with a variety of for-profit and non-profit music-related organizations designed to provide the Music Department student with practical "real world" experience and exposure to potential future employment opportunities. *Participation requires junior standing and permission of the Department Chair. Credits depend on the nature and duration of the internship and can range from 1 to 6 credits.*

MU 495 Senior Recital

0 Credits, Fall/Spring

A full-length public performance given during the student's senior year in his or her major area of study. *Prerequisites: Senior in good academic standing and permission from Department Chair. NOTE: Only for students who entered prior to Fall 2011.*

MU 496 Tutorial Study

2-3 Credits, Fall/Spring

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

MU 497 Group Study

2-3 Credits, Fall/Spring

Group Study is defined as project based study, research, or other learning experience, that is developed by student(s) or a department to augment existing curricula. Group study must be approved by the department and structured by clearly defined criteria and with learning outcomes. There is a five student minimum enrollment required for all group study courses with a maximum enrollment of nine (9) students per course. Students may not enroll in more than one Group Study per semester.

MU 498 Independent Study

1 to 4 Credits, Fall/Spring

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



MUSIC FACULTY

KENT DEVEREAUX *Chair*

Composition

MFA School of the Art Institute of Chicago,

BFA Cornish College of the Arts

KOFI ANANG *Adjunct Instructor*

African Drumming

TOM BAKER *Adjunct Instructor*

Composition

DMA University of Washington,

MM Arizona State University,

BA Boise State University

VICKI BOECKMAN *Adjunct Instructor*

Recorder

TIM CAREY *Adjunct Instructor*

Jazz Theory

BMus Cornish College of the Arts

DAWN CLEMENT *Adjunct Instructor*

Piano

BMus Cornish College of the Arts

WARREN CHANG *Adjunct Instructor*

Erhu

BRIAN CHIN *Adjunct Instructor*

Trumpet

DMA University of Washington,

MM Rutgers University,

BMus Rutgers University

TEKLA CUNNINGHAM *Adjunct Instructor*

Violin

MM San Francisco Conservatory of Music,

BMus Peabody Institute, Johns Hopkins

University

CHUCK DEARDORF *Professor*

Bass, Jazz Ensembles

The Evergreen State College

PAUL DEBARROS *Adjunct Instructor*

Jazz History, Criticism

BA University of California, Berkeley

MARGARET "PEGGY" DEES

Adjunct Instructor - Clarinet

DMA Florida State University,

MM West Virginia University,

BS Excelsior University

EMILY DOOLITTLE *Professor*

Composition, Theory

PHD Princeton University,

MM Indiana University,

BMus Dalhousie University

JILLON STOPPELS DUPREE

Adjunct Instructor - Voice, Harpsichord

MM University of Washington,

BMus Oberlin College Conservatory of Music

BECCA DURAN *Adjunct Instructor*

Voice

MA University of Washington,

BA Washington State University

JOHN DUYKERS *Adjunct Instructor*

Voice

MM University of Washington,

BMus Oberlin College Conservatory of Music

ALEK EDMONDS *Adjunct Instructor*

Music Production, Recording

BA The Evergreen State College

MAXINE EILANDER *Adjunct Instructor*

Baroque Harp

MM Hochschule for Kuenste Bremen,

BMus University of the Witwatersrand

MARCIA GEARMAN* *Adjunct Instructor*

Viola

BMus The Curtis Institute of Music

GARY GIBSON *Adjunct Instructor*

Music Notation, Percussion

MM Wichita State University,

BMus Wichita State University

JANICE GITECK *Professor*

Composition, Theory

MA Mills College,

BA Mills College

BRENT HAGES *Adjunct Instructor*

Oboe & English Horn

BMus Oberlin College Conservatory of Music

RANDY HALBERSTADT *Professor*

Piano, Eartraining, Theory, Jazz Ensembles

BA University of Washington

KELLY HARLAND *Adjunct Instructor*

Voice

GRETA HARLEY *Adjunct Instructor*

Eartraining, Rhythm

BMus Cornish College Of The Arts

JENNIFER HINKLE *Adjunct Instructor*

Trombone, Bass Trombone

MM Indiana University,

BMus Truman State University

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

BMus Eastern Washington University

EYVIND KANG *Adjunct Instructor*

Viola, Composition

BMus Cornish College of the Arts

JOE KAUFMAN* *Adjunct Instructor*

Bass

BMus University of North Texas

JOHNAYE KENDRICK *Assistant Professor*

Jazz Voice

MM Loyola University,

BMus Western Michigan University

JESSIKA KENNEY *Adjunct Instructor*

Javanese and Persian Voice

BMus Cornish College of the Arts

JAMES KNAPP *Professor*

Trumpet, Arranging, Composition, Theory

MA University of Illinois,

BA University of Illinois

MATTHEW KOCMIEROSKI

Adjunct Instructor

Percussion Ensemble

Mannes College of Music

SETH KRIMSKY* *Adjunct Instructor*

Bassoon

MM University of Southern California,

BMus University of Southern California

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MUSIC FACULTY *(continued)*

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

KRIS KWAPIS *Adjunct Instructor*
Baroque Trumpet, Cornetto
DMA State University of New York at Stony Brook,
MM University of Michigan,
BMus University of Michigan

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

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

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

INGRID MATTHEWS *Adjunct Instructor*
Violin, Baroque Performance
MM Indiana University,
BMus Indiana University

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

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

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

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

JULIAN PRIESTER *Professor Emeritus*
Trombone, Jazz Ensembles
Sherwood School of Music, Chicago

DAVID RITT* *Adjunct Instructor*
Trombone, Bass Trombone, Bass Trumpet
BMus Eastman School of Music

MARK ROBBINS* *Adjunct Instructor*
French Horn
BMus Temple University

MURL ALLEN SANDERS *Adjunct Instructor*
Accordion
BA University of Washington

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

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

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

CYNDIA SIEDEN *Adjunct Instructor*
Voice
BA The Evergreen State College

CHRIS SPENCER *Adjunct Instructor*
Jazz Guitar
BMus Berklee College of Music

ADAM STERN *Adjunct Instructor*
Conducting, Orchestral Studies
MFA California Institute of the Arts,
BFA California Institute 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
BMus 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
BMus University of South Carolina

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

JAY THOMAS *Adjunct Instructor*
Trumpet, Saxophone
Berklee College of Music

MARGRIET TINDEMANS *Adjunct Instructor*
Viola da Gamba
Prix d'Excellence Royal Brussels Conservatory,
Premier Prix Royal Brussels Conservatory,
Diploma B Maastricht Conservatory

CRISTINA VALDES *Adjunct Instructor*
Piano
DMA State University of NY at Stony Brook,
MM State University of NY at Stony Brook,
BMus New England Conservatory of Music

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

KATHRYN WELD *Adjunct Instructor*
Voice
MM University of Washington,
BMus University of Redlands

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

BETH WINTER *Adjunct Associate Professor*
Voice
BA University of Maryland

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

**Seattle Symphony member*

PERFORMANCE PRODUCTION

MODEL PROGRAM

The Performance Production Department recommends that students plan their programs of study around the following sequence. The curricula presented below follow a generalized model, but each student's program will be individualized based on placement testing, transfer credits and individual progress as the student advances. Stage Management students follow the same path as all PP students for the first two years, then shift to the Stage Management path in the first semester of the third year.

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

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

| | |
|--|------------|
| <i>Performance Production Credits</i> | 90 |
| <i>H&S Credits</i> | 30 |
| <i>College Electives</i> | 6 |
| <i>Total Credits for a BFA in Performance Production</i> | 126 |

FIRST YEAR

| | FALL | SPRING |
|--|-----------|-----------|
| <i>PP 111–112 Theater Graphics I-II</i> | 3 | 3 |
| <i>PP 121–122 Costume Fundamentals I-II</i> | 1 | 2 |
| <i>PP 143–144 Stagecraft I-II</i> | 2 | 1 |
| <i>PP 151–152 Production Lab I-II</i> | 2 | 2 |
| <i>PP 165 Introduction to Production Design 2D</i> | - | 2 |
| <i>PP 181–182 Literature of Theater I-II</i> | 2 | 2 |
| <i>H&S Integrated Studies</i> | 6 | 6 |
| <i>Total Credits</i> | 16 | 18 |

SECOND YEAR

| | FALL | SPRING |
|--|-----------|-----------|
| <i>PP 201 Drawing for Performance Production</i> | 2 | - |
| <i>PP 211 Scenic Fundamentals</i> | - | 3 |
| <i>PP 231 Lighting Fundamentals</i> | 3 | - |
| <i>PP 251–252 Production Lab</i> | 3 | 3 |
| <i>PP 261–262 Theater History I-II</i> | 3 | 3 |
| <i>PP 265 Introduction to Production Design 3D</i> | 2 | - |
| <i>PP 371 Scene Painting</i> | - | 2 |
| <i>PP Elective</i> | - | 3 |
| <i>H&S Course</i> | 3 | 3 |
| <i>Total Credits</i> | 16 | 17 |

THIRD YEAR

| | FALL | SPRING |
|--|-----------|-----------|
| <i>PP 311–312 Intermediate Studio</i> | 6 | 6 |
| <i>PP 351 Production Practicum</i> | 3 | 3 |
| <i>PP 361 Contemporary Theater Studies</i> | 3 | - |
| <i>PP 481 Professional Practices</i> | 2 | - |
| <i>Drawing or Life Drawing</i> | - | 2 |
| <i>H&S Course</i> | 3 | 3 |
| <i>Total Credits</i> | 17 | 14 |

FOURTH YEAR

| | FALL | SPRING |
|--|-----------|-----------|
| <i>PP 4xx Advanced Studios</i> | 4 | 4 |
| <i>PP 351 Production Practicum</i> | 3 | 3 |
| <i>PP 451 Internship (Variable Credit 1-9 total)</i> | 1 | - |
| <i>PP 491 Final Project</i> | - | 1 |
| <i>College Elective</i> | 3 | 3 |
| <i>H&S Course</i> | 3 | 3 |
| <i>Total Credits</i> | 14 | 14 |

STAGE MANAGEMENT YEARS 3 & 4

| | |
|--|------------|
| <i>Performance Production Credits</i> | 90 |
| <i>H&S Credits</i> | 30 |
| <i>College Electives</i> | 6 |
| <i>Total Credits for a BFA in Performance Production</i> | 126 |

THIRD YEAR

| | FALL | SPRING |
|--|-----------|-----------|
| <i>PP 301–302 Stage Management I-II</i> | 3 | 3 |
| <i>PP 311–312 Intermediate Studio</i> | 3 | 3 |
| <i>PP 351 Production Practicum</i> | 3 | 3 |
| <i>PP 361 Contemporary Theater Studies</i> | 3 | - |
| <i>PP 481 Professional Practices</i> | 2 | - |
| <i>Drawing or Life Drawing</i> | - | 2 |
| <i>H&S Course</i> | 3 | 3 |
| <i>Total Credits</i> | 17 | 14 |

FOURTH YEAR

| | FALL | SPRING |
|--|-----------|-----------|
| <i>Stage Management Electives</i> | 4 | 4 |
| <i>PP 351 Production Practicum</i> | 3 | 3 |
| <i>PP 451 Internship (Variable Credit 1-9 total)</i> | 1 | - |
| <i>PP 491 Final Project</i> | - | 1 |
| <i>College Elective</i> | 3 | 3 |
| <i>H&S Course</i> | 3 | 3 |
| <i>Total Credits</i> | 14 | 14 |

PERFORMANCE PRODUCTION

COURSE DESCRIPTIONS

Unless specifically noted, in-major students have first priority for courses in their departments. Specific course restriction information can be found in the Schedule of Classes, published online in advance of the term.

PP 101 Production For Actors

2 Credits, Fall/Spring

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 Theater Graphics I

3 Credits, Fall
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 112 Theater Graphics II

3 Credits, Spring

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 123 Costume Fundamentals I

1 Credit, Fall

This is the first class in the Costume Fundamentals series, and is focused on exploration of historical period style and silhouette. Introduction to costume craft and construction in the Costume Shop will prepare the student for the Costume Fundamentals II class in spring.

PP 124 Costume Fundamentals II

2 Credits, Fall/Spring

This is the second class in the Costume Fundamentals series, and is heavily based in the Costume Shop working with craft and construction, while continuing to explore historical period style and silhouette.

PP 143 Stagecraft I

2 Credits, Fall
Stagecraft I provides a thorough grounding in the skills and techniques related to the operation of modern scenic construction shops, with particular focus on safety, along with initial exploration of the historical background and traditions of theatrical technical craft.

PP 144 Stagecraft II

1 Credit, Spring
Stagecraft II builds on the foundation of Stagecraft I providing further training in the skills and techniques related to the operation of modern scenic construction shops, along with continued exploration of the historical background and traditions of related crafts.

PP 151 Production Lab I

2 Credits, Fall
The year-long course providing hands-on production experience in carpentry, props, costumes, sound, lighting, and stage management. Students perform duties on actual staged productions.

PP 152 Production Lab II

2 Credits, Spring
The year-long 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

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 Literature of Theater I

2 Credits, Fall

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 182 Literature of Theater II

2 Credits, Spring

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 196 Tutorial Study

2-3 Credits
Tutorial study is a variable credit course defined as college-level complementary training which may include study, research, or other learning experience. Students may apply for tutorial study after meeting with their department chair and by submitting a Tutorial Study application to the Registrar. This course meets once a week for the full semester.

PP 197 Group Study

2-3 Credits, Fall/Spring

Group Study is defined as project based study, research, or other learning experience, that is developed by student(s) or a department to augment existing curricula. Group study must be approved by the department and structured by clearly defined criteria and with learning outcomes. There is a five student minimum enrollment required for all group study courses with a maximum enrollment of nine students per course. Students may not enroll in more than one Group Study per semester.

PP 201 Drawing for Performance

Production 2 Credits, Fall/Spring

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, Fall/Spring

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.

PP 231 Lighting Fundamentals

3 Credits, Fall/Spring

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.

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PERFORMANCE PRODUCTION COURSE DESCRIPTIONS *(continued)*

PP 251 Production Lab III 3 Credits, Fall

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 252 Production Lab IV 3 Credits, Spring

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 Theater History I 3 Credits, Fall

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 262 Theater History II 3 Credits, Spring

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

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.

PP 271 Basic Sound Engineering

2 Credits, Fall

Provides an understanding of sound, its measurement, and the equipment used to control and produce it. Focus is primarily on live sound reinforcement, including both analog and digital equipment. Recording is touched on as a component of sound reinforcement work, but studio recording is not the focus of the course. Students will encounter some mathematics and technical detail. Hands-on exposure to equipment is very limited.

PP 296 Tutorial Study

2-3 Credits, Fall/Spring

Tutorial study is a variable credit course defined as college-level complementary training which

may include study, research, or other learning experience. Students may apply for tutorial study after meeting with their department chair and by submitting a Tutorial Study application to the Registrar. This course meets once a week for the full semester.

PP 297 Group Study

2-3 Credits, Fall/Spring

Group Study is defined as project based study, research, or other learning experience, that is developed by student(s) or a department to augment existing curricula. Group study must be approved by the department and structured by clearly defined criteria and with learning outcomes. There is a five student minimum enrollment required for all group study courses with a maximum enrollment of nine students per course. Students may not enroll in more than one Group Study per semester.

PP 298 Independent Study

1–4 Credits, Fall/Spring

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

PP 301 Stage Management I

3 Credits, Fall

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

PP 302 Stage Management II

3 Credits, Spring

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

PP 311 Intermediate Studio I

3 Credits, Fall

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.

PP 312 Intermediate Studio II

3 Credits, Spring

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.

PP 351 Production Practicum

3 Credits, Fall/Spring

Students assume major responsibilities for mainstage productions, under faculty/staff supervision. Requires minimum of 135 hours work during production work sessions to pass. Student is responsible for arranging their schedule to meet requirement.

PP 353 Production Practicum

2 Credits, Fall/Spring

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.

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PERFORMANCE PRODUCTION COURSE DESCRIPTIONS *(continued)*

PP 355 Production Practicum

1 Credit, Fall/Spring

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

Continued examination of the theory and practice of theater in the modern era.

PP 371 Scene Painting

2 Credits, Fall/Spring

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

PP 396 Tutorial Study

2-3 Credits, Fall/Spring

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

PP 397 Group Study

2-3 Credits, Fall/Spring

Group Study is defined as project based study, research, or other learning experience, that is developed by student(s) or a department to augment existing curricula. Group study must be approved by the department and structured by clearly defined criteria and with learning outcomes. There is a five student minimum enrollment required for all group study courses with a maximum enrollment of nine students per course. Students may not enroll in more than one Group Study per semester.

PP 398 Independent Study

1-4 Credits, Fall/Spring

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

PP 401 Advanced Sound Design

2 Credits, Fall/Spring

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

PP 411 Advanced Scene Design

2 Credits, Fall/Spring

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

PP 421 Advanced Costume Design

2 Credits, Fall/Spring

Individual projects in costume design. May include assignments on actual productions. *"C" or better in Costume Section of PP 311/312 required.*

PP 431 Advanced Lighting Design

2 Credits, Fall/Spring

Individual projects in lighting design. May include assignments on actual productions. *"C" or better in Lighting Section of PP 311/312 required.*

PP 441 Advanced Technical Prod.

2 Credits, Fall/Spring

Individual projects and instruction related to modern stage technology. May include assignments on actual productions. *"C" or better in Technical Direction Section of PP 311/312 required.*

PP 451 Internship *1 Credit, Fall/Spring*

A supervised assignment with a pre-approved professional arts organization. *Junior standing and permission of department chair. Internship credits may expand to a limit of 9 credits, applied as substitutes for required PP major classes by arrangement with the Department Chair.*

PP 481 Professional Practices

2 Credits, Fall

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*

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. *Senior standing required.*

PP 496 Tutorial Study

2-3 Credits, Fall/Spring

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

PP 497 Group Study

2-3 Credits, Fall/Spring

Group Study is defined as project based study, research, or other learning experience, that is developed by student(s) or a department to augment existing curricula. Group study must be approved by the department and structured by clearly defined criteria and with learning outcomes. There is a five student minimum enrollment required for all group study courses with a maximum enrollment of nine students per course. Students may not enroll in more than one Group Study per semester.

PP 498 Independent Study

1-4 Credits, Fall/Spring

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

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

MELANIE BURGESS *Adjunct Instructor*

Costume Design

MFA University of Washington,

BA Boise State University

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

PETER GUILLES *Professor*

Studio Coordination, Video Production

BA University of Washington

BEANNE HULL *Adjunct Assistant Professor*

Drawing

BFA Cornish College of the Arts

Michaelis School of Fine Art, University of

Capetown

JENIFER LUPTON *Adjunct Instructor*

Scenic Painting

MFA University of Washington,

BFA University of New Mexico

ROBERTA RUSSELL *Professor*

Lighting Design Area Head

(On Sabbatical 2014-15)

MFA University of Washington,

BA University of Northern Iowa,

AA Marshalltown Community College

J. RICHARD SMITH *Adjunct Instructor*

Department Coordinator

MFA University of Texas, Austin,

BFA University of Texas, Austin

MATTHEW SMUCKER *Assistant Professor*

Scenic Design Leader

MFA University of Washington,

BA Goshen College

JOHN KENDALL WILSON *Professor*

Theater History

MFA University of Georgia,

BA LaGrange College

BENJAMIN ZAMORA *Interim Assistant*

Professor - Lighting Design

MFA University of Washington,

BA University of California, Santa Cruz



THEATER

MODEL PROGRAM

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

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

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

ACTING

| | |
|--|------------|
| <i>Theater</i> | 94 |
| <i>Humanities & Sciences</i> | 30 |
| <i>College Electives</i> | 6 |
| <i>Total Credits for a BFA Degree in Theater</i> | 130 |

| FIRST YEAR | FALL | SPRING |
|---|-------------|---------------|
| <i>PP 1o1 Production for Actors</i> | 2 | - |
| <i>TH 101–102 Physical Technique I-II</i> | 2 | 2 |
| <i>TH 111–112 Acting: Improvisation</i> | 2 | 2 |
| <i>TH 121–122 Voice and Speech I</i> | 2 | 2 |
| <i>TH 181–182 Literature of Theater</i> | - | 2 |
| <i>TH 171–172 Text Analysis I-II</i> | 3 | 2 |
| <i>H&S Integrated Studies</i> | 6 | 6 |
| <i>College Elective</i> | - | 2 |
| <i>Total Credits</i> | 17 | 18 |

| SECOND YEAR | FALL | SPRING |
|---|-------------|---------------|
| <i>TH 201–202 Physical Technique III-IV</i> | 2 | 2 |
| <i>TH 111–112 Acting Fundamentals I-II</i> | 3 | 3 |
| <i>TH 221–222 Voice and Speech I-II</i> | 2 | 2 |
| <i>TH 241 Auto-Cours</i> | 1 | - |
| <i>TH 240 Rehearsal-Performance Project</i> | - | 2 |
| <i>TH 244 Audition Workshop</i> | - | 1 |
| <i>TH 245 Stage Management</i> | 1 | - |
| <i>TH 261–262 Theater History</i> | 3 | 3 |
| <i>College Elective</i> | 2 | - |
| <i>H&S Course Work</i> | 3 | 3 |
| <i>Total Credits</i> | 17 | 16 |

| THIRD YEAR | FALL | SPRING |
|---|-------------|---------------|
| <i>TH 311–312 Acting Workshop I-II</i> | 3 | 2 |
| <i>TH 313–314 Acting on Camera I-II</i> | 1 | 1 |
| <i>TH 321–322 Advanced Vocal Technique I-II</i> | 2 | 2 |
| <i>TH 331–332 Dance for Actors</i> | 2 | 2 |
| <i>TH 343 Rehearsal / Performance</i> | - | 1 |
| <i>TH 348 Studio: Text into Performance</i> | - | 2 |
| <i>TH 361 Contemporary Theater Studies</i> | 3 | - |
| <i>TH 371–372 Acting Classical Texts I-II</i> | 3 | 2 |
| <i>H&S Course Work</i> | 3 | 3 |
| <i>Total Credits</i> | 17 | 15 |

| FOURTH YEAR | FALL | SPRING |
|--|-------------|---------------|
| <i>TH 401 Stage Combat I</i> | 2 | - |
| <i>TH 411 Advanced Acting Workshop</i> | 3 | - |
| <i>TH 421 Voice and Speech Skills</i> | 2 | - |
| <i>TH 443 Rehearsal / Performance</i> | 2 | - |
| <i>TH 451 Audition Techniques</i> | 2 | - |
| <i>TH 471 Senior Seminar</i> | 1 | - |
| <i>TH 472 Senior Thesis</i> | - | 3 |
| <i>Theater Electives</i> | 2 | 5 |
| <i>College Elective</i> | - | 2 |
| <i>H&S Course Work</i> | 3 | 3 |
| <i>Total Credits</i> | 17 | 13 |

THEATER MODEL PROGRAM (continued)

MUSICAL THEATER

| | | |
|---|--|------------|
| Theater | | 94 |
| Humanities & Sciences | | 30 |
| College Electives | | 6 |
| Total Credits for a BFA Degree in Theater | | 130 |

FIRST YEAR **FALL** **SPRING**

| | | |
|--|-----------|-----------|
| PP 101 Production for Actors | 2 | - |
| TH 101–102 Physical Technique I-II | 2 | 2 |
| TH 111–112 Acting: Improvisation | 2 | 2 |
| TH 121–122 Voice and Speech I | 2 | 2 |
| TH 131 Introduction to Musical Theater | - | 2 |
| TH 137 Introduction to Tap Dance | 1 | - |
| TH 162 Literature of Theater | - | 2 |
| TH 171–172 Text Analysis I-II | 3 | 2 |
| H&S Integrated Studies | 6 | 6 |
| Total Credits | 18 | 18 |

SECOND YEAR **FALL** **SPRING**

| | | |
|---|-----------|-----------|
| TH 201–202 Physical Technique III-IV | 2 | 2 |
| TH 111–112 Acting Fundamentals I-II | 3 | 3 |
| TH 221–222 Voice and Speech I-II | 2 | 2 |
| TH 241 Auto-Cours | 1 | - |
| TH 244 Audition Workshop | - | 1 |
| TH 245 Stage Management | 1 | - |
| TH 246 Musical Theater Project | - | 2 |
| TH 261–262 Theater History | 3 | 3 |
| TH 231 Musical Theater Theory | 2 | - |
| TH 232 Musical Theater Theory/Application | - | 2 |
| H&S Course Work | 3 | 3 |
| Total Credits | 17 | 18 |

THIRD YEAR **FALL** **SPRING**

| | | |
|---|-----------|-----------|
| TH 311–312 Acting Workshop I-II | 3 | 2 |
| TH 321–322 Advanced Vocal Techniques I-II | 2 | 2 |
| TH 339–340 Fundamentals of Theater Dance | 2 | 2 |
| TH 338 Musical Theater Audition Workshop | - | 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 |
| College Elective | - | 2 |
| Total Credits | 18 | 15 |

FOURTH YEAR **FALL** **SPRING**

| | | |
|---------------------------------|-----------|-----------|
| TH 411 Advanced Acting Workshop | 3 | - |
| TH 439 Musical Theater Workshop | 2 | - |
| TH 443 Rehearsal / Performance | - | 2 |
| TH 471 Senior Seminar | 1 | - |
| TH 472 Senior Thesis | - | 3 |
| Theater Electives | 2 | 3 |
| H&S Course Work | 3 | 3 |
| College Electives | 2 | 2 |
| Total Credits | 13 | 13 |

ORIGINAL WORKS

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

| | | |
|---|--|------------|
| Theater | | 94 |
| Humanities & Sciences | | 30 |
| College Electives | | 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 I-II | 2 | 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 | - |
| TH 381–382 Original Works I-II | 2 | 4 |
| H&S Course Work | 3 | 3 |
| Total Credits | 17 | 18 |

FOURTH YEAR **FALL** **SPRING**

| | | |
|---------------------------------|-----------|-----------|
| TH 401 Stage Combat I | 2 | - |
| TH 411 Advanced Acting Workshop | 3 | - |
| TH 443 Rehearsal / Performance | 2 | - |
| TH 471 Senior Seminar | 1 | - |
| TH 472 Senior Thesis | - | 3 |
| TH 483 Playwriting Laboratory | 2* | - |
| TH 487 Directing Laboratory | 2* | - |
| Theater Electives | - | 4 |
| H&S Course Work | 3 | 3 |
| College Elective | - | 2 |
| Total Credits | 15 | 12 |

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

THEATER

COURSE DESCRIPTIONS

Unless specifically noted, in-major students have first priority for courses in their departments.

Specific course restriction information can be found in the Schedule of Classes, published online in advance of the term.

TH 101 Physical Technique I 2 Credits, Fall

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 102 Physical Technique II

2 Credits, Spring

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

TH 111 Acting: Improvisation/

Collaboration 2 Credits, Fall

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 112 Acting: Improvisation/

Collaboration 2 Credits, Spring

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

TH 113 Acting Fundamentals for

Non-Majors 2 Credits, Fall/Spring

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

TH 114 Acting Fundamentals for

Non-Majors II 2 Credits, Spring

Continue to explore and expand acting skills and techniques through scene work and in-class performance projects.

TH 115 Stage Makeup 1 Credit, Fall/Spring

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

TH 116 Advanced Stage Makeup

1 Credit, Spring

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

TH 121 Voice & Speech I 2 Credits, Fall

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

TH 122 Voice & Speech II 2 Credits, Spring

Develop an actor's awareness of your own vocal instrument. Explore breath, placement, tone, and resonance using a combination of techniques with emphasis on the work of Kristen Linklater and Patsy Rodenburg. Study the sounds of spoken English in depth using the International Phonetic Alphabet in Dudley Knight's *Speaking with Skill*.

TH 132 Introduction to Musical Theater

2 Credits, Spring

This course will provide an introduction to the performance skills required for participation in musical theater production. The class will focus on solo and group singing as dramatic action, and introduce the basic dance styles used in musical theater. *By audition*.

TH 133 Private Vocal Instruction

2 Credits, Fall

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

TH 134 Private Vocal Instruction

2 Credits, Spring

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

TH 135 Private Vocal Instruction

3 Credits, Fall

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

TH 136 Private Vocal Instruction

3 Credits, Spring

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

TH 137 Introduction to Tap Dance

1 Credit, Fall

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

TH 162 Literature of Theater

2 Credits, Spring

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

TH 171 Text Analysis I 3 Credits, Fall

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 172 Text Analysis II 2 Credits, Spring

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

TH 196 Tutorial Study 2-3 Credits

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

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THEATER COURSE DESCRIPTIONS *(continued)*

TH 197 Group Study *2-3 Credits, Fall/Spring*

Group Study is defined as project based study, research, or other learning experience, that is developed by student(s) or a department to augment existing curricula. Group study must be approved by the department and structured by clearly defined criteria and with learning outcomes. There is a five student minimum enrollment required for all group study courses with a maximum enrollment of nine students per course. Students may not enroll in more than one Group Study per semester.

TH 201 Physical Technique III

2 Credits, Fall

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 202 Physical Technique IV

2 Credits, Spring

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

TH 211 Acting Fundamentals I

3 Credits, Fall

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 212 Acting Fundamentals II

3 Credits, Spring

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

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

The actor's vocal instrument meets text. Learn techniques to develop relaxation, breath support, fuller resonance, dynamic release of sound, vocal clarity and flexibility as applied to a variety of texts. Additional focus will be placed

on phrasing, rhythm and integration of physical and vocal technique. Continue studying phonetics while developing the Neutral American and Standard British dialects (using Dudley Knight's *Speaking with Skill*).

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

The actor's vocal instrument meets text. Learn techniques to develop relaxation, breath support, fuller resonance, dynamic release of sound, vocal clarity and flexibility as applied to a variety of texts. Additional focus will be placed on phrasing, rhythm and integration of physical and vocal technique. Continue studying phonetics while developing the Neutral American and Standard British dialects (using Dudley Knight's *Speaking with Skill*).

TH 231 Musical Theater Theory

2 Credits, Fall

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

TH 232 Musical Theater Theory/ Application *2 Credits, Fall/Spring*

Continue to explore music theory and practical approaches to interpreting a dramatic musical score, including group piano, ear-training, sight-singing, rhythm and harmony. The course will also facilitate rehearsal on the Spring musical Sophomore Ensemble Project.

TH 233 Private Vocal Instruction

2 Credits, Fall

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

TH 234 Private Vocal Instruction

2 Credits, Spring

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

TH 235 Private Vocal Instruction

3 Credits, Fall

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

TH 236 Private Vocal Instruction

3 Credits, Spring

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

TH 240 Rehearsal-Performance Project

2 Credits, Spring

Rehearse and perform in a production of a modern play intended to engage the skill set you have gained in your first two years at Cornish.

TH 241 Auto-Cours *1 Credit, Fall*

This class is focused on the conditions created by group creative process and the ensemble generation of dramatic work through weekly presentations based on themes assigned by the instructors. Afternoon rehearsal periods are scheduled Monday through Thursday. The presentations will be followed by a discussion of the week's work during the Friday class meeting.

TH 242 Ensemble Creation Project

2 Credits, Spring

Create and perform an original theater piece under the guidance of a professional director/dramaturg.

TH 244 Audition Workshop

1 Credit, Spring

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

TH 245 Stage Management

1 Credit, Fall/Spring

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.

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THEATER COURSE DESCRIPTIONS *(continued)*

TH 246 Musical Theater Project

2 Credits, Spring

Rehearse and perform in a production of a one-act musical intended to engage the skill set you have gained in your first two years at Cornish.

TH 261 Theater History *3 Credits, Fall*

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.*

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

TH 262 Theater History II *3 Credits, Spring*

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.

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

TH 264 Special Topics in Film History

3 Credits, Fall/Spring

This series features a variety of focused inquiries into film history, with courses applying specific philosophical concepts to the study of significant directors, actors, genres, national cinema, etc.. (Recent examples are "The Transatlantic Hitchcock" and "Undead Footage".) Activities include weekly viewings; short readings in theory, history, and philosophy; and a combination of creative and analytical assignments. *NOTE: Cross-listed as IA 264. This course can satisfy H&S elective or College elective requirements.*

TH 265 Foundations of Film History

3 Credits, Fall/Spring

Each course in this recurrent series relates a classical mode of narrative -- comedy, tragedy, epic, genre-at-large -- to the art of politics and cinema. Goals include the study and practice of core cinematic techniques. Activities include weekly viewings; short readings in theory, history, and philosophy; and a combination of creative and analytical assignments. *NOTE: Cross-listed as IA 265. This course can satisfy H&S elective or College elective requirements.*

TH 278 Introduction to Applied Theater

2 Credits, Spring

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

TH 282 Theory-Based Performance

3 Credits, Spring

The course involves the composition and performance of found (non-dramatic) text. Students will prepare four performances of text (text concerts), with the final fourth being an arrangement and development of the first three. In addition to the group project, each student will complete the semester by composing an original script for a text performance that will have concrete plans for realization after the course has ended.

TH 286 Introduction to Playwriting

1 Credit, Fall

An introduction to the craft of playwriting, through in-class writing exercise and the study of established playwrights.

TH 288 Introduction to Directing

1 Credit, Spring

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

TH 296 Tutorial Study

2-3 Credits, Fall/Spring

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

TH 297 Group Study *2-3 Credits, Fall/Spring*

Group Study is defined as project based study, research, or other learning experience, that is developed by student(s) or a department to

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

TH 298 Independent Study

1-4 Credits, Fall/Spring

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

TH 301 Clown *2 Credits, Fall*

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 302 Clown *2 Credits, Spring*

Explore the nature and creative possibilities of a personal clown while continuing the physical training of sophomore year. The improvisational format of this year-long class challenges personal and artistic boundaries through commitment to action in exaggerated form, and investigates the interrelationship of the actor and audience through the lens of presentational theater. The class concludes with the construction and rehearsal of a year-end presentation.

TH 303 Theatrical Biomechanics:

The Etudes *2 Credits, Fall/Spring*

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

TH 305 The Lecoq Pedagogy

2 Credits, Fall/Spring

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

THEATER COURSE DESCRIPTIONS *(continued)*

patterns, and from that observation, create and construct dynamic physical action using the space and the body.

TH 306 The Lecoq Pedagogy

2 Credits, Fall/Spring

The Lecoq Pedagogy is a movement-based discipline that trains the artist's eye to observe the natural world and its movement patterns. The artist is then provoked to create and construct dynamic physical action using the space and the body.

TH 311 Acting Workshop I *3 Credits, Fall*

Explore the tools for making deep, specific, personal connections to the essential human dilemmas that drive world theater. Clarify the actor's contribution to the professional rehearsal process: homework, research, analysis, and bringing active choices to the collaboration. 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 312 Acting Workshop II

2 Credits, Spring

Explore the tools for making deep, specific, personal connections to the essential human dilemmas that drive world theater. Clarify the actor's contribution to the professional rehearsal process: homework, research, analysis, and bringing active choices to the collaboration. Through exercises, improvisation, and scene work you will address the following actor essentials: availability, action, reality of doing, personalization and justification, and inhabiting character organically and fully. Course covers work in the Greeks, Shakespeare and Chekhov, among others.

TH 313 Acting on Camera *1 Credit, Fall*

Learn the techniques necessary to integrate the camera into your acting, including pitching your performance at the right level and awareness of camera angles and editing imperatives. Material ranges from contemporary transformational scene work to Chekhov. *Concurrent enrollment in TH 311-312 is required.*

TH 314 Acting on Camera II

1 Credit, Spring

Learn the techniques necessary to integrate the camera into your acting, including pitching your

performance at the right level and awareness of camera angles and editing imperatives. Material ranges from contemporary transformational scene work to Chekhov. *Concurrent enrollment in TH 311-312 is required.*

TH 321 Advanced Vocal Technique I

2 Credits, Fall

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 322 Advanced Vocal Technique II

2 Credits, Spring

Expand your vocal range and power, and deepen your understanding of classical text work in preparation for performance in a variety of indoor and outdoor venues, while continuing to work with the International Phonetic Alphabet.

TH 331 Dance for Actors *2 Credits, Fall*

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 332 Dance for Actors *2 Credits, Spring*

Develop muscular strength and control, coordination, stretch, balance, spatial awareness, and the carriage needed for period work through rigorous dance exercises. This work is comprised of floor warm-ups, work at the ballet barre, isolations, center work, and combinations across the floor, as well as some basic partnering.

TH 333 Private Vocal Instruction

2 Credits, Fall

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

TH 334 Private Vocal Instruction

2 Credits, Spring

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

TH 335 Private Vocal Instruction

3 Credits, Fall

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

TH 336 Private Vocal Instruction

3 Credits, Spring

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

TH 338 Musical Theater Audition

Workshop *2 Credits, Spring*

Continued acquisition of the combination of acting, singing, and physical skills necessary to perform musical theater. This class focuses on your development of a roster of audition material for different styles of musical theater.

TH 339 Fundamentals of Theater Dance

2 Credits, Fall

A continuation of dance studies specifically for musical theater, including learning examples of American musical theater choreography.

TH 340 Fundamentals of Theater Dance

2 Credits, Spring

A continuation of dance studies specifically for musical theater, including learning examples of American musical theater choreography.

TH 341 Rehearsal/Performance

1 Credit, Fall

Expand your interpretive skills in a variety of rehearsal and performance situations, ranging from fully produced mainstage productions to process-oriented developmental work.

TH 342 Rehearsal/Performance

1 Credit, Spring

Expand your interpretive skills in a variety of rehearsal and performance situations, ranging from fully produced mainstage productions to process-oriented developmental work.

TH 343 Rehearsal/Performance

2 Credits, Fall

Expand your interpretive skills in a variety of rehearsal and performance situations, ranging from fully produced mainstage productions to process-oriented developmental work.

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THEATER COURSE DESCRIPTIONS *(continued)*

TH 344 Rehearsal/Performance

2 Credits, Spring

Expand your interpretive skills in a variety of rehearsal and performance situations, ranging from fully produced mainstage productions to process-oriented developmental work.

TH 345 Rehearsal/Performance

3 Credits, Fall

Expand your interpretive skills in a variety of rehearsal and performance situations, ranging from fully produced mainstage productions to process-oriented developmental work.

TH 346 Rehearsal/Performance

3 Credits, Spring

Expand your interpretive skills in a variety of rehearsal and performance situations, ranging from fully produced mainstage productions to process-oriented developmental work.

TH 348 Studio: Text into Performance

2 Credits, Spring

Work as an ensemble on a project that incorporates heightened form, literate and highly demanding text, and extraordinary physical staging. Productions may take place outdoors as well as in larger indoor venues. An integrated team of a director, vocal coach, movement coach, text coach, and an acting coach will lead this project from conception through completion.

TH 349 Rehearsal/Performance

2 Credits, Fall

This class is an arts elective class for students in other departments who participate in Theatre Department productions. For instance if a Music student composes or performs in a Theatre department production, or a Dance student who contributes choreography, they may receive arts elective credit for that work.

TH 350 Rehearsal/Performance

2 Credits, Spring

This class is an arts elective class for students in other departments who participate in Theatre Department productions. For instance if a Music student composes or performs in a Theatre department production, or a Dance student who contributes choreography, they may receive arts elective credit for that work.

TH 361 Contemporary Theater Studies

3 Credits, Fall/Spring

Continued examination of the theory and practice of theater in the modern era.

TH 363 Introduction to Teaching Artistry

2 Credits

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

TH 365 Teaching Assistantship

2 Credits, Fall

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 366 Teaching Assistantship

2 Credits, Spring

Work alongside a Cornish Theater instructor as a teaching assistant. Acquire the means and methods to employ your skills as a teacher as well as a performer. This course will provide you with a theoretical framework for teaching theater as well as hands-on experience working alongside teachers in lower-division classes.

TH 368 Dramaturgy I

2 Credits, Spring

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

TH 371 Acting Classical Texts I

3 Credits, Fall

Learn to combine intensive, practical analysis of heightened language with the performance skills needed to bring classics to life. You will examine and interpret a wide range of classic texts and sonnets with a major emphasis on Shakespeare's plays.

TH 372 Acting Classical Texts II

2 Credits, Spring

Through work on Restoration, late eighteenth century, and other texts, you will focus on acting skills in the manners and the language of these periods.

TH 381 Original Works I

2 Credits, Fall

Investigate the meaning and process of generating original works for the stage. Explore the disciplines of playwriting, directing, solo performance, and ensemble creation. *Admission by audition. Theater Original Works concentration or by Permission/Audition.*

TH 382 Original Works II

4 Credits, Spring

Investigate the meaning and process of generating original works for the stage. Explore the disciplines of playwriting, directing, solo performance, and ensemble creation.

TH 387 Special Topics in Original Works

2 Credits, Fall

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

TH 388 Special Topics in Original Works

2 Credits, Spring

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

TH 396 Tutorial Study

2-3 Credits, Fall/Spring

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

TH 397 Group Study

2-3 Credits, Fall/Spring

Group Study is defined as project based study, research, or other learning experience, that is developed by student(s) or a department to augment existing curricula. Group study must be approved by the department and structured by clearly defined criteria and with learning outcomes. There is a five student minimum enrollment required for all group study courses with a maximum enrollment of nine students per course. Students may not enroll in more than one Group Study per semester.

THEATER COURSE DESCRIPTIONS *(continued)*

TH 398 Independent Study

1-4 Credits, Fall/Spring

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

TH 401 Stage Combat *2 Credits, Fall*

Develop character movement in the context of a specific physical form: stage combat (armed and unarmed). Learn the safe use of rapier, dagger, broadsword, and quarterstaff. Develop specificity of movement, clarity of physical choices, and balance of one's own energy with that of a partner.

TH 402 Stage Combat *2 Credits, Spring*

Develop character movement in the context of a specific physical form: stage combat (armed and unarmed). Learn the safe use of rapier, dagger, broadsword, and quarterstaff. Develop specificity of movement, clarity of physical choices, and balance of one's own energy with that of a partner. Students can test for Certification as an Actor-Combatant with the Society of American Fight Directors.

TH 404 Intro to Clown *2 Credits, Spring*

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

TH 406 Advanced Clown *2 Credits, Spring*

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

TH 408 Mask & Character *2 Credits, Spring*

Explores the nature of expressive mask technique, and helps the actor discover the physicality of character through form and gesture. Both improvisation and prepared assignments will be the basis for conducting the research of masked characterization.

TH 411 Advanced Acting Workshop

3 Credits, Fall

Immerse yourself in intensive scene work, focusing on exploration of mystery, ambiguity, and subtext. Use and synthesize all techniques taught in the curriculum. Texts include plays by Beckett, Pinter and Fornes.

TH 416 Acting Special Topics

2 Credits, Spring

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

TH 417 Solo Performance I

2 Credits, Fall/Spring

Create your own self-generated performance piece while studying the history and development of contemporary solo performance. Students will explore a range of methods for creating a solo performance, and follow up in the second semester with the creation of a full-length (30-45 minutes) piece.

TH 418 Solo Performance II

2 Credits, Spring

Create your own self-generated performance piece while studying the history and development of contemporary solo performance. Students will explore a range of methods for creating a solo performance, and follow up in the second semester with the creation of a full-length (30-45 minutes) piece.

TH 421 Voice and Speech Skills

2 Credits, Fall

Use the vocal and speech techniques you have learned to master regional dialects and foreign accents. Explore the range and depth of your voice as a tool in creating character.

TH 422 Voiceover & Commercial Voice

2 Credits, Spring

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

TH 423 Special Topics in Voice & Speech

2 Credits, Fall

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

TH 431 Musical Theater Dance Styles

2 Credits, Fall

A continuation of dance studies specifically for musical theater, including learning examples of American musical theater choreography.

TH 432 Special Topics in Musical Theater

2 credits, Spring

Exploration of different aspects of musical theater, including new work development, specialized dance or singing courses, etc. Changes year-to-year.

TH 433 Private Vocal Instruction

2 Credits, Fall

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

TH 434 Private Vocal Instruction

2 Credits, Spring

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

TH 435 Private Vocal Instruction

3 Credits, Fall

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

TH 436 Private Vocal Instruction

3 Credits, Spring

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

THEATER COURSE DESCRIPTIONS *(continued)*

TH 438 Neo-Burlesque: Theory & Performance 2 Credits, Spring

Explore the theatrical genres of Neo-Burlesque and Cabaret as forms of solo performance and dramatic storytelling. Study the evolution of the art form, modern examples of Neo-Burlesque, and fair business practices for today's cabaret performer. Develop a character persona and generate a solo piece, along with the necessary performance skills that are unique to the genre of burlesque. Learn make-up and costuming techniques, use of music, and how to employ existing acting/dance skills in service of the 'art of the tease.' No dance training or nudity required.

TH 439 Musical Theater Workshop 2 Credits, Fall

Continue to explore a range of music-theater material, with the objective of creating a musical revue for performance in a cabaret setting at the end of the term.

TH 441 Rehearsal/Performance 1 Credit, Fall

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 442 Rehearsal/Performance 1 Credit, Spring

Rehearsal and performance in departmental productions under the guidance of faculty and guest directors. Senior ensemble productions range from fully-mounted works by contemporary authors, modern classics, and new and ensemble-generated theater works.

TH 443 Rehearsal/Performance 2 Credits, Fall

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 444 Rehearsal/Performance 2 Credits, Spring

Rehearsal and performance in departmental productions under the guidance of faculty and guest directors. Senior ensemble productions range from fully-mounted works by

contemporary authors, modern classics, and new and ensemble-generated theater works.

TH 445 Rehearsal/Performance 3 Credits, Fall

Rehearsal and performance in departmental productions under the guidance of faculty and guest directors.

TH 446 Rehearsal/Performance 3 Credits, Spring

Rehearsal and performance in departmental productions under the guidance of faculty and guest directors.

TH 451 Audition Techniques 2 Credits, Fall

Acquire practical techniques to select, prepare, and perform audition pieces, musical and dance auditions, and commercial auditions. Learn about cold reading, professional résumés, headshots, and professional etiquette, as well as how to create relationships with agents and unions.

TH 452 Advanced Auditioning for Musical Theater 1 Credit, Spring

Learn the essential skills necessary to audition with music for any musical or play. You will emerge with appropriately chosen, edited, and well-rehearsed songs to accompany your audition monologues. *Pre-requisite: TH 338 or permission.*

TH 454 Auditioning for the Camera 1 Credit, Spring

This class is designed to give the actor specific instruction on preparation and execution of commercial and film scripts for camera auditions. The goals of the course are to demystify the camera audition process and to give the actors techniques to break down scripts, make appropriate choices, and to take direction. It will also prepare the actor for the broadcast market, including advice on pictures, résumés, agents, and other business aspects of the actor's career.

TH 457 Internship 1-6 Credits, Fall

Participate in rehearsal and performance of one or more shows with a professional theater company. *By audition and permission of Theater Department faculty.*

TH 458 Internship 1-6 Credits, Spring

Participate in rehearsal and performance of one or more shows with a professional theater company. *By audition and permission of Theater Department faculty.*

TH 462 ST: Theater History, Literature and Theory 3 Credits, Spring

A rotating class covering a variety of topics in Theater History, Dramatic Literature and Dramatic Theory.

TH 464 Writing About Theater 3 Credits, Spring

Explore scholarly and popular analytic writing for the theater as a contemporary and historical practice, taking inspiration from the idea of being "poets of the theater rather than in the theater." Study historical forms of theatrical critique, review and analysis and practice a variety of forms of writing while building on research and analytical skills.

TH 465 Teaching Assistantship 2 Credits, Fall

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 466 Teaching Assistantship 2 Credits, Spring

Work alongside a Cornish Theater instructor as a teaching assistant. Acquire the means and methods to employ your skills as a teacher as well as a performer. This course will provide you with a theoretical framework for teaching theater as well as hands-on experience working alongside teachers in lower-division classes.

TH 471 Senior Seminar 1 Credit, Fall

Senior Seminar will cover a range of topics including preparations for Senior Thesis Project, as well as other issues of concern to the graduating Theater Major, including mission statements, fundraising, taxes for artists, etc.

TH 472 Senior Thesis 3 Credits, Fall/Spring

This class involves the creation and presentation of the senior thesis project, under the supervision of designated Theater faculty. *NOTE: By permission of the department chair, this project may be undertaken in the fall.*

TH 478 The Business of Theater 2 Credits, Spring

Develop awareness and implementation of the practical considerations and effective business practices useful in building a career in the theater. Build a sensible and actionable

THEATER COURSE DESCRIPTIONS *(continued)*

business plan as well as develop the habits and skills necessary to pursue work, develop relationships, market one's skills, and establish a sustaining career.

TH 483 Playwriting Laboratory

2 Credits, Fall

Continued exploration of techniques of playwriting, focusing on creating a substantial one-act or full-length play which might serve as the senior thesis.

TH 486 Playwriting Workshop

1 Credit, Spring

Continue to explore diverse playwriting techniques and write one or more original scripts.

TH 487 Directing Laboratory *2 Credits, Fall*

Continued exploration of techniques of directing, culminating in the presentation of a class-produced festival of ten-minute plays.

TH 488 Directing Workshop

1 Credit, Spring

Explore diverse directing techniques and direct one or more projects. *Open to non-majors with permission.*

TH 496 Tutorial Study

2-3 Credits, Fall/Spring

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

TH 497 Group Study *2-3 Credits, Fall/Spring*

Group Study is defined as project based study, research, or other learning experience, that is developed by student(s) or a department to

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

TH 498 Independent Study

1-4 Credits, Fall/Spring

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

THEATER FACULTY

RICHARD E.T. WHITE *Department Chair*

BA University of Washington, Drama, Graduate Study in Dramatic Art, University of California at Berkeley, Stage Directors and Choreographers Society

GEOFFREY ALM *Adjunct Instructor*

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

KAREN ARMAND *Adjunct Instructor*

Stage Makeup
PhD Institute of Transpersonal Psychology
MA Argosy University
BA Sonoma State University

CAROLINE BROWN *Adjunct Instructor*

Applied Theater, Community Arts
BFA Emerson College,
MA University of Winchester, UK

ELLEN BOYLE *Adjunct Instructor*

Physical Technique, Voice, Yoga
MFA University of Wisconsin/Milwaukee,
BFA University of Michigan

DESDEMONA CHIANG *Adjunct Instructor*

Directing
MFA University of Washington,
BA University of California, Berkeley

KATHLEEN COLLINS *Professor*

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

CLAUDETTE EVANS *Adjunct Instructor*

Yoga
Certificate in Musical Theatre Performance, American Musical and Dramatic Academy, YogaWorks Foundational Teacher Training

TINKA GUTRICK-DAILEY *Adjunct Instructor*

Dance for Actors, Musical Theater
American Dance Machine

WILLIAM HALSEY *Adjunct Instructor*

Music Theory, Musical Theater
MM Conducting, University of Arizona,
BME University of Central Missouri

SARAH HARLETT *Adjunct Instructor*

Acting
BFA Cornish College of the Arts

GRETTA HARLEY *Adjunct Instructor*

Resident Composer and Music Director
BM Cornish College of the Arts, Dalcroze Teacher Certificate

ELIZABETH HEFFRON *Adjunct Instructor*

Original Works/Playwriting, Senior Seminar, Senior Thesis Advisor
Dramatists Guild,
BS UCLA

JANETTE HUBERT *Adjunct Instructor*

Stage Management
MA Purdue University,
BA University of Puget Sound

SHIRLEY JENKINS *Adjunct Instructor*

Rhythm Tap Dance
BFA University of Utah
Certified Pilates Instructor

(continued next page)

THEATER FACULTY *(continued)*

MARYA SEA KAMINSKI *Adjunct Instructor*
Acting/Improvisation
MFA University of Washington,
BA University of Pennsylvania

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

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

RICK MACKENZIE *Adjunct Instructor*
Stage Management
BFA Cornish College of the Arts

SARAH GRACE MARSH *Adjunct Instructor*
Contemporary Theater Studies
PhD ABD University of Washington,
MA King's College, UK,
BA San Francisco State University

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

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

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

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

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

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

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

HAL RYDER *Professor*
Acting Classical Text
BA University of Washington,
Drama Studio London

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

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

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

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

CHRISTINE SUMPTION *Adjunct Instructor*
Literature of Theater
MFA University of Washington,
BFA University of Montana

DAVID TAFT *Professor*
Auto-Cours, Clown, Mask, Physical Technique
MIT Seattle University,
Dell'Arte School

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

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

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

SCOTT WARRENDER *Adjunct Instructor*
Musical Theater
BA Seattle Pacific University

TERRI WEAGANT *Adjunct Instructor*
Voice Skills and Dialects, Speech
BFA Cornish College of the Arts

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

CAMPUS MAP



A Main Campus Center (MCC)

1000 Lenora Street, Seattle, WA

B Raisbeck Performance Hall (RPH)

2015 Boren Avenue, Seattle, WA

C Kerry Hall (KER)

710 East Roy Street, Seattle, WA

D The Annex (ANNEX)

1020 Virginia Street, Seattle, WA

E Notion Building (NOTN)

1001 Lenora Street, Seattle, WA

F 9th Avenue Studios (9thST)

Sculpture/Visual Arts Complex
427 9th Avenue North, Seattle, WA

G Centennial Lab

1000 Virginia St, Seattle, WA

H Scene Shop

621 2nd Ave

I 7th Avenue Residence Hall

2205 7th Avenue, Seattle, WA
student parking available

J 8th Avenue Residence Hall

2213 8th Avenue, Seattle, WA
student parking available

K Cornish Playhouse at Seattle Center

201 Mercer Street, Seattle, WA

L Cornish Commons

2002 9th Avenue, Seattle, WA

M Beebe Building

2014 9th Avenue, Seattle, WA

P Parking