

2017–18 COURSE CATALOG



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CORNISH
COLLEGE
OF THE ARTS

ACCREDITATION & CREDENTIALS

MISSION

The mission of Cornish College of the Arts is to provide students aspiring to become practicing artists with an educational program of the highest possible quality, in an environment that nurtures creativity and intellectual curiosity, while preparing them to contribute to society as artists, citizens, and innovators.

Cornish realizes this mission by offering baccalaureate studies in the performing and visual arts and by serving as a focal point in the community for public presentation, artistic criticism, participation and discussion of the arts.

CORE THEMES

- Core Student Competencies
- Student Agency as Artists and Citizens
- Experimentation and Innovative Practice
- Environment Conducive to Learning and Positive Growth

STATEMENT OF DIFFERENCE & INCLUSION

Cornish College of the Arts is enriched by a diverse population of students, bringing their unique personalities and voices to their art forms. Placed in the vibrant city of Seattle, artists thrive among the wide variety of people and broad spectrum of creative thought that surrounds us. The college supports and engages the many cultural, personal, and spiritual facets of our community.

Cornish commits to demonstrating respect for individual expression and integrity; to promoting the equality of opportunity and rights of all persons within the community and to actively encouraging and maintaining the representation and inclusion of diverse cultures and backgrounds within the student body, faculty, staff and curriculum.

We believe that diversity refers to a number of human qualities and characteristics. National origin, race, gender, age, socioeconomic background, religion, sexual orientation and disabilities are characteristics that combine in unique ways, forming the multiple identities we all hold. Those diverse characteristics contribute positively to the environment of Cornish and to an education that accurately reflects and contributes to the complex interplay of art, culture and society.

We hold ourselves responsible to fulfill the mission of Cornish by preparing students “to contribute to society as artists, citizens, and innovators,” and believe that the mission is best served by actively cultivating a positive environment in which to explore and express the diverse perspectives of a pluralistic society. Contact the Office of the Provost or diversity@cornish.edu for information about difference and inclusion at Cornish College.

EQUAL OPPORTUNITY

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

ACCREDITATION

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

VETERANS

Selected academic programs of students at Cornish College of the Arts are approved by the Washington Student Achievement Council/ Board’s State Approving Agency (WASAC/SAA) for the enrollment of those eligible to receive benefits under Title 38 and Title 10 of the U.S. Code. Cornish College of the Arts participates in the Yellow Ribbon program.

ABOUT THIS PUBLICATION

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

ADMISSION

PRIORITY APPLICATION DEADLINE

Cornish uses a priority deadline of February 15 for fall admission. Students who complete an application (including the audition or portfolio review) by February 15 receive first consideration for admission to their chosen major and for need, merit, and talent-based scholarships. After February 15, 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

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.

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ROLLING ADMISSION

Cornish practices rolling admission and applications are accepted at any time from August 1 until February 15 for Fall admission. After February 15, 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.
- Essay(s), as instructed on the application.
- Official high school transcript or, if applicable, GED score report.
- Official transcripts from all colleges or universities attended.
- A nonrefundable application fee.
- Letter of Recommendation
- International students must submit an official TOEFL Score Report and documentation of financial resources.
- Submitting SAT or ACT exam scores, though not required, is strongly encouraged.

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

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

INTERNATIONAL STUDENTS

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

students must demonstrate English language proficiency through a TOEFL exam score. Minimum score for admission on the internet-based exam is 80. The Cornish institutional code to have scores reported directly to the College is 4801. International applicants are required to provide evidence of sufficient funds to cover expenses for an entire academic year. Applicants must submit a letter of financial guarantee (no more than six months old) from a parent's or sponsor's bank certifying the amount of U.S. currency available for the student's education. Departmental talent-based scholarships are the only form of financial assistance available to international students.

NONMATRICULATED ENROLLMENT

Students interested in taking classes without pursuing a degree from Cornish may take classes through our nonmatriculated 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 Examination Program
- College-level (non-remedial) courses
- Credit by exam
- International Baccalaureate exams
- Prior learning experience
- Running Start/"college in the high school" programs

Cornish policy for the award and evaluation of transfer and nontraditional credit is fully described under Academic Policies.

RETURNING STUDENT ADMISSION

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

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

TRANSFER ADMISSION

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

VETERANS EDUCATION BENEFITS/ YELLOW RIBBON

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

RUNNING START – COLLEGE CREDITS EARNED DURING HIGH SCHOOL

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

FINANCIAL AID & SCHOLARSHIPS

The Office of Financial Aid works with families to identify the best strategies to combine family and financial aid resources.

Cornish offers merit and need-based institutional scholarships and grants, need-based federal and state grants, work study, federal loans for parents and students and private educational loans for students.

PRIORITY APPLICATION DEADLINE

As of October 1, 2017, all students have access to complete their 2018-19 FAFSA at www.fafsa.gov with Cornish school code 012315. All students are encouraged to apply as early as possible to ensure best packages.

New Student

Application for Admission priority deadline is February 1. New students should file a FAFSA by February 15. However, looking forward to 2018-19, new students may begin filing their FAFSA as early as October 1, 2017.

Current Student

The Free Application for Federal Student Aid (FAFSA) priority deadline is February 15. Federal and State aid is available to all who complete the FAFSA and are eligible based upon FAFSA need analysis and residency requirements. Federal and state funding is awarded up to the time of enrollment as long as funds are available. More information is available in the Office of Financial Aid at 206.726.5014 or the Office of Admission at 800.726.ARTS (2787).

VERIFICATION PROCESS & PACKAGING

Every year, the Department of Education selects approximately one third of all submitted FAFSAs nationally and institutionally for review in a process called verification. If a Cornish student is selected for verification, the Office of Financial Aid will reach out to request additional documentation.

Performing this requirement ensures compliance with Federal regulations and continued Cornish eligibility to participate in the various federal and state funding programs.

A financial aid package may include one or more of the following types of funds: grants and/or scholarships based on need and/or merit, work study eligibility and low-interest deferred student loans. In addition, a dependent student's parent(s) may qualify to borrow a credit-based federal

parent loan for undergraduate student (PLUS). The dollar amount of each fund in the award is distributed equally between fall and spring semesters. A student's eligibility is determined annually by the institution when the student completes the FAFSA. Funding eligibility may vary from year to year depending on need as determined by FAFSA need analysis or merit as determined by the College. Incoming institutional awards are renewable as long as the student maintains a 2.00 cumulative grade point average and 67% pace of progression (cumulative earned divided by cumulative attempted credits) at the end of every semester.

MERIT-BASED ASSISTANCE

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

NEED-BASED ASSISTANCE

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

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

DISBURSEMENT OF FUNDS

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

WASHINGTON STATE NEED GRANT

The Washington State Need Grant is received at Cornish by electronic funds transfer (EFT) and disbursed to students according to their signed and dated Student Directive forms. Students may

elect a deposit of the semester proceeds into their tuition accounts or into a designated personal bank account. Students electing the latter must be enrolled in E-Refund at Cornish.

FEDERAL AND STATE WORK STUDY PROGRAMS

The Federal Work Study Program and the State Work Study Program for Washington State residents are need-based aid programs that provide financial assistance to eligible students through part-time employment opportunities on and off-campus. Students receive valuable experience and employers provide some scheduling flexibility to enable students to work while pursuing their course of study. It is the student's responsibility to find work once awarded. Job postings can be viewed at www.collegecentral.com/Cornish/. Earnings are paid directly to the student according to the employer payroll timeline, at least monthly. Students are limited to 19 work hours per week. Hourly wages vary by position and must meet the current State of Washington minimum wage requirement. For more information, you may contact the Office of Financial Aid at 206.726.5014.

KEEPING YOUR AID – MAKING SATISFACTORY ACADEMIC PROGRESS

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

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 2017/2018 academic year is below.

<i>Tuition</i>	\$39,264
<i>Comprehensive Student Fee</i>	\$1,200
<i>Orientation Fee</i>	\$175
<i>Per credit charge</i>	\$1,636
<i>Housing and Meal Plan (based on double room and 'B' meal plan)</i>	\$11,330
<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 1 for fall semester and January 2 for Spring semester, unless the account has an approved payment plan. It is the student's responsibility to pay tuition and fees regardless of attendance.

Students may either:

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

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

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

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

TUITION AND 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 or E-Refund will be processed.

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

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

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

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

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

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HOUSING AND MEAL PLAN REFUNDS

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

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

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

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

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

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

After first day of classes, student is responsible for payment for the term in which the student requires a release, plus payment for 50% of any remaining term. Meal plan dollars will be credited to other amounts owed to the college by the student. If there are no other amounts owed, meal plan dollars will be refunded to the student.

The student maintains the right to petition for the cancellation of a housing and meal plan contract. A written petition will be evaluated based on established guidelines and the petition committee will determine if the contract shall be canceled. The resident may petition the housing and meal plan contract one time per the contract terms. The decision of the committee is final.

WITHDRAWAL AND RECALCULATION OF FINANCIAL AID

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

DISCLAIMER

Fees published in this document are for academic year 2017–2018. 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 Associate Dean of Student Life (206.726.5174). 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.

RESIDENCE HALL CHARGES 2017/2018

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

HOUSING RATES

	Academic Yr.	Semester
Single	\$10,550	\$5,275
Double	\$8,530	\$4,265
Double (w/kitchenette)	\$10,550	\$5,275
Triple	\$7,650	\$3,825

MEAL PLAN

	Academic Yr.	Semester
Meal Plan A	\$3,480	\$1,740
Meal Plan B	\$2,800	\$1,400
Meal Plan C	\$2,540	\$1,270
Meal Plan D	\$1,560	\$780

CAMPUS SECURITY

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

CORNISH LIBRARY

All incoming freshmen receive an orientation to library services and an introduction to academic research and writing during the first year. Through these workshops, Cornish librarians help students develop key research skills necessary to achieve their creative and academic goals. Cornish Librarians assist with research questions of all types and provide information literacy instruction tailored to individual classes and projects throughout all four years. Advising is also available for media presentations.

The Cornish Library is located on the 2nd floor in the Main Campus Center. Study areas are equipped with wireless internet access. Other facilities and services include a student computer lab, fee-based black-and-white and color printing and photocopying, free document scanning to USB drive, and a media center for playing/copying analog and digital media formats.

Collections in the Library include books, scripts, scores, periodicals, sound recordings, videos, slides and digital images focusing on the visual and performing arts as well as humanities and sciences topics related to the curriculum.

Online collections include electronic books with broad subject coverage as well as extensive databases of journal articles, digital images, streaming music and videos. Online training tutorials for software and technology are also available.

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

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

CAREER AND JOB ASSISTANCE

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

Online career services: View postings of work-study and non work-study jobs, internships, and volunteer opportunities, apply for positions, and post your resumé and portfolio.

COUNSELING SERVICES

Counseling Services assists students with their personal academic and artistic pursuits by providing supportive mental health counseling, referrals in the Seattle community when appropriate, and outreach programs that promote student mental health and emotional well-being. Our services are preventative and educational in nature and are offered from a developmental perspective. Counseling Services is located on the first floor of the Cornish Commons behind the Office of Student Life. You can call **206.726.5027** for more information or visit our website at www.cornish.edu/student_life/student_support/counseling_services/.

DISABILITY RESOURCE CENTER (DRC)

The Disability Resource Center serves students with a wide array of learning challenges and disabilities. Students with or without documentation of a disability or learning challenge may request accommodations in order to be successful in college. If you do not have documentation, please speak with the Specialist. In some cases the documentation requirement can be waived or we may be able to help you acquire the needed documentation. Discussions with the DRC are confidential.

The DRC office is located on the first floor of the Cornish Commons behind the Office of Student Life. Or, you can call **206.726.5098**.

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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 office located on the first floor of the Cornish Commons or call **206-726-5003**.

STUDENT HEALTH INSURANCE

In accordance with the Affordable Care Act, all Cornish students are required to have health insurance. There are a variety of options for health care for students. Students can be covered under a parent/guardian's policy until age 26 or can choose your own health insurance plan. To explore all options, please visit healthcare.gov.

STUDY ABROAD

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

Students may attend out-of-consortium school by permission of the Registrar. If the program of study is approved, the student may request that the Office of Financial Aid create a consortium agreement with the receiving institution. Students who are approved to attend a school through the College's consortium with Arcadia University or Butler University, and students wishing to attend an out-of-network school with whom the College establishes a consortium agreement, may request the use of federal, state, and 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 publishes their meeting schedule and meetings are open to all students and members of the Cornish community. For more information call 206.726.5003 or email Cornish Student Leadership Council at CSLC@arts.cornish.edu.

STUDENT INTEREST GROUPS

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

WRITING CENTER

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

ORCA CARDS/TRANSPORTATION

Students are provided with an ORCA card that provides access to public transportation during the academic year. Some students may be eligible to apply to continue to use their ORCA card during the summer term. For more information about the ORCA Card program for students, contact the Office of Student Life at 206.726.5003 or studentlife@cornish.edu.



STUDENT RIGHTS & RESPONSIBILITIES

STUDENT CODE OF 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 Student Code of Conduct is the guiding document for Cornish community standards, and outlines all rights and responsibilities afforded to Cornish students. All students are responsible for reading and understanding the information in this document found at www.cornish.edu/student_support/student_conduct.

For further information regarding Student Rights and Responsibilities: A Student Code of Conduct please refer to the above link or contact the Associate Dean of Student Life at 206.726.5174.

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 Cornish Community.
- 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 with regard to 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 any third party inquiry information that is defined as "Directory Information." Directory Information consists of: name, telephone number, email,

major, class level (e.g, sophomore), image/credits in photographs and video, printed name on event programs and posters, degrees and awards, dates of attendance, and enrollment status (e.g, full-time). Students may request that Directory Information remain confidential from internal and/or external constituencies by submitting the request in writing to the Registration & Records Office or online using Compass. See also Student Privacy/Family Education Rights and Privacy Act (FERPA) in this section.

CHANGE OF NAME

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

CHANGE OF GENDER

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

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

FREEDOM OF ASSEMBLY AND ASSOCIATION

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

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

(continued next page)

STUDENT RIGHTS & RESPONSIBILITIES *(continued)*

- 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 Student Code of Conduct. For the Sexual Misconduct Policy review the student handbook published online or call 206.726.5174.

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 Colin Donovan, Disability Resource Specialist.

Consistent with the requirements of Title IX of the Education Amendments of 1972 and its implementing regulations, Cornish College of the Arts has designated Brittany Henderson, Associate Dean of Student Life, 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 Brittany Henderson, Associate Dean of Student Life at 206.726.5174 or bhenderson@cornish.edu.

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

STUDENT ART WORK

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

PUBLIC RELATIONS & PUBLICITY

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

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

The right to privacy, as provided by the Buckley Amendment (the Family Educational Right to Privacy Act or FERPA), requires that Cornish College of the Arts refrain from disclosing a student's academic information to a public or private person or agency without prior permission

from the student. Students may review their educational records, excluding recommendations, evaluations, and other private notices, by contacting the Registration & Records Office. The College is allowed to define which administrators, faculty, staff and outside agencies will be allowed access to student records. Students can obtain a copy of the Educational Privacy Statement from the Registration & Records Office, along with the procedure for requesting to inspect educational records. This procedure is also printed in the Student Handbook. Students have the right to file complaints concerning any alleged failures to comply with this act.

SOLOMON AMENDMENT

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

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

Cornish College of the Arts issues a report of persistence and graduation rates on July 1 of each year. Persistence rates track the number of students that continue their education from semester to semester. Graduation rates track the number of students that graduate from a given incoming class. This information is available through the Registration & Records Office.

Cornish College of the Arts issues a report of crime statistics on October 1 of each year, as mandated by the Clery Act. The crime statistics report includes a three-year summary of crime statistics, campus security policy, the law enforcement authority of campus security and where students should go to report crimes. This information is published through Campus Security, and is available to interested parties at any time upon request. The crime statistics report is also posted on the college website.

ACADEMIC POLICIES

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

www.cornish.edu/downloads/student_life/Cornish_Student_Handbook.pdf.

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

REGISTRATION

Current Cornish students register in advance for fall and spring semesters via the online student information system, Compass, and during registration periods assigned by the Registration & Records Office. The Registration & Records Office assigns advance registration periods to students based on the number of credits accumulated by the last completed term. Students are responsible for meeting with their department chair or academic advisor in advance of their registration appointment to plan their schedule and review degree progress.

Department staff will inform students of their procedure for scheduling advising appointments. New students will meet with an academic advisor and register during selected New Student Registration days. The Office of Admission will inform new students of the time and location of their advising and registration appointment, along with any needed preparation.

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

ADDING AND DROPPING COURSES

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

Office. A student who stops attending a course without officially dropping it, known as course abandonment, receives an F, which is calculated into the grade point average. Withdrawing from or abandoning a course may affect a student's pace of progression (see Keeping Your Aid, on pg. 4.)

CREDIT LIMIT PER SEMESTER

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

REPEATED COURSES

Students may repeat a course, but unless otherwise specified in the course description, the course will fulfill a degree requirement only once. Subsequent grades for repeated courses will not cancel the initial grade; rather, both grades will be included in the calculation of the student's grade point average unless student has submitted Grade Forgiveness petition (see Grade Forgiveness policy on pg. 13.) 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 Study course enrolled; see the Tuition & Fees section for the current yearly rate for in-major, primary lessons.

CONCURRENT ENROLLMENT

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

COURSE ABANDONMENT

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

WITHDRAWAL FROM THE COLLEGE

Students may completely withdraw from the semester up until the last day of the 11th week of the semester. Students should meet with their department chair for academic advising before pursuing this route. Students should also carefully

(continued next page)

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

LEAVE OF ABSENCE

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

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

NON-MATRICULATED ENROLLMENT

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

GRADES

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

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

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

- **Grade changes**

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

- **Incomplete grades**

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

GRADE POINT AVERAGE

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

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

Grades Calculated within GPA

A	4.0 grade point
A-	3.7 grade point

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

Grades Not Calculated within GPA

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

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

ACADEMIC TERM HONORS

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

ACADEMIC STANDARDS

The Academic Standards Committee is responsible for the development of the grading and evaluation policy at Cornish. In addition, the committee also addresses decisions pertaining to academic probation and suspension of students, as well as student petitions of College regulations. The Academic Standards Committee is composed of the Provost, department chairs, faculty, Associate Dean of Student Life, Vice President for Enrollment Management, Disability Resources Specialist, and Dean of Academic Services & Registrar. It meets at the end of each regular academic term to review and/or report on student progress. The following information defines minimum academic standards and possible actions as mandated by college policy.

- **Good Academic Standing**

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

- **Academic Warning**

Academic Warning is given when a student's semester grade point average falls below the minimum good academic standing requirements (2.0).

• **Departmental Probation**

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

• **Academic Probation**

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

• **Department Suspension**

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

• **Academic Suspension**

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

• **Expulsion**

A student may be expelled for unacceptable academic performance or conduct. This action is based on a recommendation by the Academic Standards Committee or the Associate Dean of Student Life, is noted on the student's transcript, and prohibits return to Cornish for any further study.

GRADE FORGIVENESS

A student who receives a grade of C- or below in a course at Cornish College of the Arts *may repeat that course one time under the Grade Forgiveness policy*. Both courses and grades will be posted to the permanent record. The grade of the most recent attempt will be used in calculating the career grade point average and for completion of degree requirements. Course

credits will be counted only once toward a degree. Students must inform the Registration & Records Office of their intention to pursue Grade Forgiveness, in person, before the end of the add/drop period.

ACADEMIC AMNESTY

Readmitted students may petition the Academic Standards Committee for Academic Amnesty for grades earned at Cornish College of the Arts five or more years prior to readmission. Although the original grades will appear on the transcript, grades granted academic amnesty are not included in the student's grade point average or credit-hour totals. Academic Amnesty can be granted only for an entire term's coursework. Once granted, a student may not apply any courses from that term to current degree requirements.

TRANSCRIPTS

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

TRANSFER/NONTRADITIONAL CREDITS

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

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 complete the Humanities and Sciences requirement. In-major transfer credit awards are determined by the departments on a course-by-course basis.

Students entering the Foundations program or visual arts departments:

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

ADVANCED PLACEMENT CREDIT (AP)

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

COLLEGE-LEVEL EXAMINATION PROGRAM (CLEP)

Cornish accepts credits for the College-Level Examination Program (CLEP) subject examinations

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

INTERNATIONAL BACCALAUREATE (IB)

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

CREDIT BY EXAM (CBE)

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

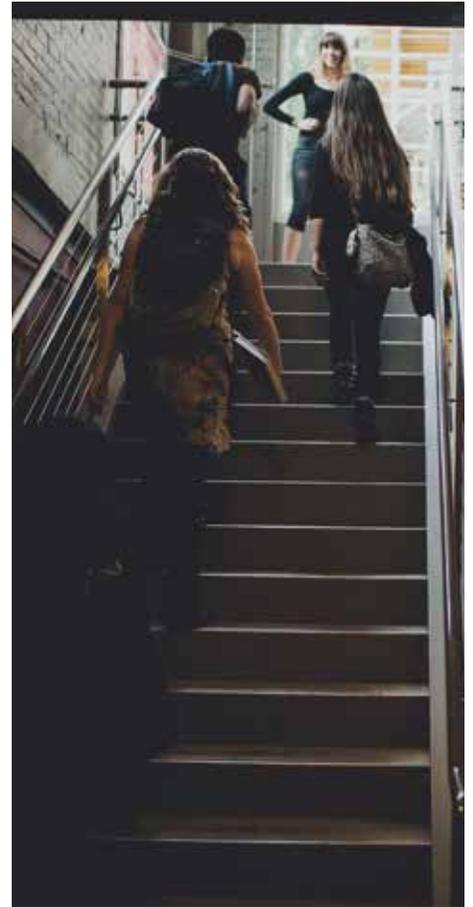
PRIOR LEARNING EXPERIENCE (PLE)

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

CREDIT HOUR DEFINITION POLICY

In accordance with national standards, and in compliance with federal guidelines, the following definitions of a credit hour at Cornish College of the Arts represent a minimum level of student achievement of specific learning outcomes as verified by assessment of student work. Out of class time expectations are averages only and may vary depending on the level of the course as well as individual ability and learning style of the student. A classroom / instructional hour is defined as 50 minutes.

- 1.** For studio courses, 1 semester hour of credit is based on at least 1.5 to 2 hours of classroom or direct faculty instruction and a minimum expectation of 1 hour of out of class student work each week for approximately 15 weeks (including exam week). For a 6-credit foundation studio, this would equate to 12 hours in class and 6 hours of out of class student work per week during the 15 week semester.
- 2.** For lecture courses, 1 semester hour of credit is based on 1 hour of classroom or direct faculty instruction and a minimum of 2 hours of out of class student work each week for approximately 15 weeks (including exam week). For a 3-credit lecture course, this would equate to 3 hours in class and 6 hours of out of class student work per week during the 15 week semester.
- 3.** At least an equivalent amount of work as required in the definitions above for other academic activities established by the College that lead to the award of credit hours, including internships, independent and individual tutorial studies, private instruction, practica, and rehearsal/performance.



DEGREE PROGRESS, REQUIREMENTS & GRADUATION

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

ART

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

DANCE

<i>Credits in Major</i>	86
<i>Humanities & Sciences</i>	30
<i>College Electives</i>	6
Total	122

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 CBE or PLE credit for significant professional experience. For more information, contact the Dance Department.

DESIGN

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

FILM

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

INTERIOR ARCHITECTURE

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

MUSIC

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

PERFORMANCE PRODUCTION

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

THEATER

<i>Credits in Major</i>	88
<i>Humanities & Sciences</i>	30
<i>College Electives</i>	6
Total	124

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

CATALOG YEAR

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

<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 ELECTIVES REQUIREMENT

As part of their baccalaureate degree, all undergraduates must complete 6 credits of coursework beyond major and 30 credits of HS requirements. The College Electives requirement is an opportunity for students to engage in cross-disciplinary work through the InterArts and/or Creative Corridor offerings, explore a different artistic practice, or deepen their focus in a particular subject area. Any course at the College can satisfy this requirement. Students should refer to the Schedule of Classes each semester for special College Electives choices.

HUMANITIES AND SCIENCES REQUIREMENTS

As part of their BFA or BM degree, students will complete a minimum of 30 credits in Humanities and Sciences (HS) coursework. The program is organized around first-year integrated programming, after which students will complete additional coursework that spans the humanities, sciences, and social sciences. HS coursework must include six credits of writing. HS elective coursework affords students the opportunity to focus more closely on specific areas within the HS curriculum. For more detail, see the Humanities and Sciences section of this catalog (pg. 20).

GENERAL GRADUATION REQUIREMENTS

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

- Completion of at least 60 credits and final two semesters as a matriculated student-in-residence at Cornish. Credit by Exam, Prior Learning Experience, AP/CLEP/IB, and transfer credit are not considered credits completed in residence.
- Minimum grade point average of 2.0.
- 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 Registration & Records office 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

(continued next page)

DEGREE PROGRESS, REQUIREMENTS & GRADUATION

(continued)

As stated in the College's Advising and Registration Office, students register for their 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

ACADEMIC CALENDAR

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

FALL SEMESTER 2017

- August 27, 2017** Fall Resident Move-In
- August 31, 2017** Non Matriculated Registration
- September 4, 2017** Labor Day
- September 5, 2017** First Day of Classes
- September 5, 2017** Last day to Withdraw with 100% Refund
- September 5, 2017** Opening Convocation
- September 13, 2017** Last Day to Add or Drop classes
- October 23–27, 2017** Midterm Evaluation Week
- November 3, 2017** Incomplete Grade Deadline
- November 10, 2017** Veterans Day
- November 13–17, 2017** Continuing Student Registration
- November 17, 2017** Last Day to Drop a Class, Last Day to Withdraw
- November 22–24, 2017** Thanksgiving Recess
- December 11–15, 2017** Final Exam Week
- December 15, 2017** Last Day of Classes
- December 20, 2017** Grade Submission Deadline
- December 18–15, 2017–January 15, 2018** Winter Break between Fall and Spring semesters

SPRING SEMESTER 2018

- January 11, 2018, 9am** New Spring Resident Move-In
- January 12, 2018** New Student Orientation
- January 14, 2018, 9am** Residence Halls Open for Continuing Residents
- January 15, 2018** Martin Luther King Jr. Day
- January 16, 2018** First Day of Classes
- January 16, 2018** Last day to Withdraw with 100% refund
- January 24, 2018** Last Day to Add or Drop Classes
- February 19, 2018** President's Day
- TBA, 2018** All Employee Cornish Meeting (*subject to change*)
- March 5–9, 2018** Midterm Evaluation Week
- March 12–16, 2018** Spring Break
- March 23, 2018** Incomplete Grade Deadline
- April 2–6, 2018** Continuing Student Registration
- April 6, 2018** Last Day to Drop a Class, Last Day to Withdraw
- April 30–May 4, 2018** Final Exam Week
- May 4, 2018** Last Day of Classes
- May 7, 2018 by noon** Spring Resident Move Out
- May 7–9, 2018** Instructional Make Up Period
- May TBD, 2018** Commencement
- May 13, 2018 by noon** Graduating Seniors Move Out
- May 16, 2018** Grade Submission Deadline

SUMMER SEMESTER 2018

- March 19–June 15, 2018** Summer Registration Period
- June 18, 2018** First Day of Classes
- July 4, 2018** Independence Day Holiday
- July 20, 2018** Last Day of Classes - Five Week Term
- August 10, 2018** Last Day of Classes - Eight Week Term

ADMINISTRATION

BOARD OF TRUSTEES

Lawrence E. Hard, Chair
George Mills, Vice Chair
Sharon Nyree Williams, Treasurer
Lonnie Rosenwald, Secretary
Virginia Anderson
Don Blakeney
Sharon Cornish-Martin, Music '13
Jody Cunningham
Robin Du Brin
Gary Fluhrer
Marianne Sorich Francis, Art '96
John W. Jordan
Eleuthera Lisch, Theater '93
Sherry Raisbeck, Art '88
Ellen Rutledge, Art '96

EMERITI TRUSTEES

Kenneth Alhadeff
Eve Alvord

EX-OFFICIO MEMBER

Chris Kevorkian, *Interim President*

CABINET & COUNCILS

CABINET

Chris Kevorkian, *Interim President*
Christine Bateman, *Vice President for Marketing*
Anne Derieux, *Vice President for Advancement*
Ryan O'Mealey, *Vice President for Enrollment Services*
Star Hang Nga Rush, *Interim Provost/Vice President for Academic Affairs and Accreditation Liaison Officer*
Diane Hager, *Chief Finance Officer, Vice President of Finance & Administration*

PRESIDENT'S TABLE

Members of the leadership team as above
Brandon Bird, *Vice President for Operations and Security*
Adrienne Bolyard, *Dean of Academic Services & Registrar*
Tina Chamberlain, *Controller*
Pinky Estell, *Playhouse Manager*
Brittany Henderson, *Associate Dean of Student Life*
Rosemary Jones, *Director of Communications*
Lori Koshork, *Director of Counseling Services*
Mark Ledesma, *Director of Information Technology*
Keith Moore, *Director of Housing & Residence Life*
Hollis Near, *Director of Library Services*
Sharron Starling, *Director of Admission*
Jessica Thurlow, *Humanities & Sciences Chair*
Vacant, *Director of Financial Aid*
Staff Council Representative
Department Chair Representative
Department Coordinator Representative
Faculty Senate Representative

ACADEMIC COUNCIL

Star Hang Nga Rush, *Interim Provost & Vice President for Academic Affairs and Accreditation Liaison Officer*
Gala Bent, *Visual Arts Foundations Director*
Adrienne Bolyard, *Dean of Academic Services & Registrar*
Bonnie Biggs, *Visual Arts Chair*
Jeff Brice, *Design Department Chair*
Lylla Bush, *Film Department Chair*
Colin Donovan, *Disability Resources Specialist*
James Falzone, *Music Department Chair*
Brittany Henderson, *Associate Dean of Student Life*
Lori Korshork, *Director of Counseling Services*
Denise Martel, *Performance Production Department Chair*
Julie Myers, *Interior Architecture Department Chair*
Hollis Near, *Director of Library Services*
Victoria Watts, *Dance Department Chair*
Richard E.T. White, *Theater Department Chair*



INTERDISCIPLINARY ARTS LEARNING AT CORNISH

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

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

RECENT COURSES HAVE INCLUDED THE FOLLOWING:

IA 115 Stage Makeup

1 credit, Rotating

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

IA 200 The Art of Yoga

2 credits, Fall/Spring

The class provides centering, breathing, and relaxation techniques.

IA 201 ST Artist/Citizen

3 credits, Rotating

Develop real-world, professional skills as an independent artist producing work in the public sphere, outside of traditional arts spaces such as galleries, studios, and theater. Students develop leadership capacity as artist-citizens of all disciplines through direct exposure to public planning, community development, transportation, arts, culture and policy-making initiatives. Borrowing from civic leadership models, such as Leadership Tomorrow, students explore the embedded and

expanded roles of visual and performing artists in the public, private and nonprofit sectors. Students gain an orientation to public process and to their cultural and governmental institutions through self-directed research, guest speakers and field trips.

IA 207 Tai Chi Chuan

2 credits, Rotating

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

IA 211 ST Voice Over, Critical Response

3 credits, Rotating

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

IA 221 ST Neo-Burlesque: Theory/Performance

3 credits, Rotating

This course examines the theatrical genres of neo-burlesque and cabaret as forms of solo performance and cultural commentary. Study will include a historical look at the theory and evolution of the art form, modern examples of neo-burlesque in practice, and generation of original performance material. Coursework includes research and written work, verbal presentations, in class discussions on political, social and artistic theory, group exercises, physical technique, guest artist workshops and solo performance and rehearsal. Students will learn how to develop an original cabaret character and generate a solo piece, along with the necessary performance skills that are unique to the genre of neo-burlesque, culminating in a Showcase performance at the end of the unit.

IA 231 ST Digital Painting

3 credits, Rotating

A technical and conceptual skill building focused class, inspired by the online community driven

practice of ‘Spitpainting’. This course will introduce students to digital drawing tools and processes. Students will develop digital workflows using Photoshop and other digital programs and will have the opportunity to explore cutting edge technologies in Virtual Reality, including Quill for Oculus). This course is designed to strengthen the digital literacy, fluency and conceptual development skills of visual artists, designers, concept artists, illustrators, game designers, theater production designers, artists and other creatives.

IA 241 ST: Living Mindfully

3 credits, Rotating

Living Mindfully: Mindfulness is living intentionally in the present moment without judgment. In this course we will learn and practice the fundamental tools of Mindfulness inside of formal practices (meditation) and informal practices (daily living activities) in order to raise our consciousness, reduce stress and bring the light of our awareness to ways that we are contributing to the stress in our lives and ways in which we can diminish it. Each session will include lecture, mindful yoga, meditation, inquiry and discussion. We will also study the Science of Mindfulness (Neuroplasticity) and how it literally restructures your brain to assist you in living a life of ease, connectivity, wellness and creativity. This is truly an Art of Living course!

IA 251 ST: Hybrid Collaborations

3 credits, Rotating

A multi-disciplinary class that explores collaborations between new media forms, dance and sound. All students mix in the same space and engage in: idea generation, interconnected research about similar concepts, and set ups/ experiments/exercises with each other and the instructors. A variety of site-specific projects will be selected, collectively, by the student group. Their ideas will explore abstraction, narrative cause and effect, draw on the poetic, or invoke a theme, such as perception and the haptic experience.

IA 264 Special Topics in 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.

(continued next page)

INTERDISCIPLINARY ARTS COURSE DESCRIPTIONS *(continued)*

IA 265 Film History I: Epic/Cinema

3 credits, Fall/Spring

What exactly makes certain films “epic”? How do specific elements native to earlier forms of epic narrative (like Homer’s tales of Troy, for instance) relate to the history of cinema (and to contemporary experience at large, on and off screen)? Through viewings, readings, and a mix of creative and analytical outputs, we’ll trace the function of the epic hero/heroine from its ancient origins to its screen-based manifestations (from Alexander Nevsky to Buffy the Vampire Slayer). Course website: <http://epicine14.blogspot.com/>

IA 266 Film History II: Comedy/Tragedy

3 credits, Fall/Spring

How do film genres differ from their predecessors in theater and literature? How do cinematic sometimes limit artistic output, and alternately how do they sometimes facilitate marginalized experiences and identities? We’ll approach these questions through explorations of major Hollywood genres (e.g. film noir, Western, horror, screwball comedy, musical, sci-fi, etc.) Course website: <http://genrecine.blogspot.com/>

IA 267 Film History III: Film/Genre

3 credits, Fall/Spring

How does “genre film” differ from “art film”? How do cinematic genres evolve and transform? How do these late-modern structures compare to the classical genres identified by Aristotle—and how do these questions relate to the representation of specific identities and experiences? We’ll approach these issues through a mixture of reading, writing, and weekly viewings (including samplings of major film genres such as the screwball comedy, the gangster film, the cinematic musical, horror, science fiction, etc.). In the process we’ll develop new tools for the work we do as citizen-artists, whatever medium we work in (whether its film/video, the other arts, or expository writing).

IA 268 Film History IV: Digital/Serial

3 credits, Fall/Spring

TV and web productions now comprise much of the world’s best narrative art. How might episodic and/or serial formats express otherwise neglected dimensions of modern experience? And what can these emergent formats tell us about their cinematic predecessors? We’ll track these questions through a mixture of creative and analytical activities (including weekly viewings). Course website: <http://screenserial.blogspot.com>

IA 277 Introduction to Community Arts

2 credits, Rotating

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 understanding community-based art, students will explore the issues that inform any attempt to “make a difference in the world” through one’s art.

IA 278 Intro to Applied Community Arts

2 credits, Spring

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

IA 300 Yoga II

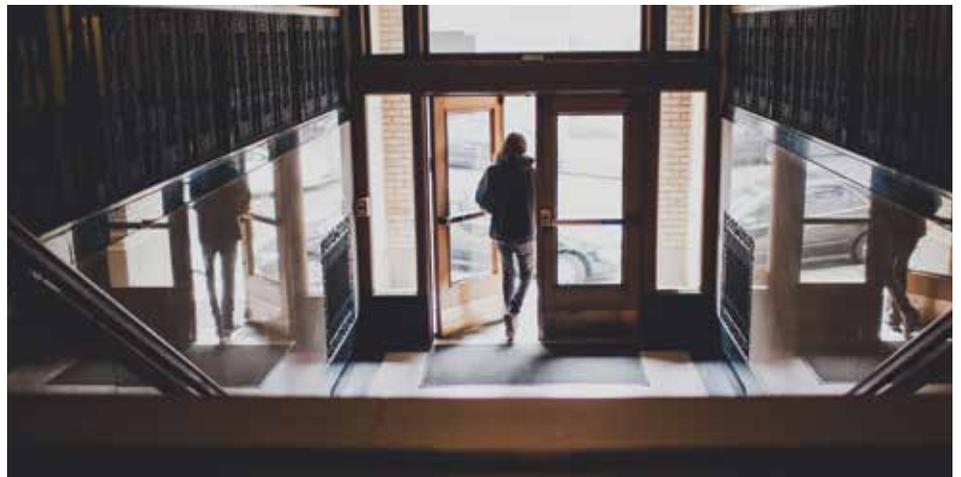
2 credits, Fall/Spring

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 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

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

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

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

Writing Requirement

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

First-Year Programs

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

FOR PERFORMING ARTS STUDENTS

Integrated Studies for Performing Arts is required for all students with fewer than fifteen transfer credits in areas of study that do not include expository writing. Students with twelve transfer credits, inclusive of three credits of expository writing or freshman composition, may opt to complete this first-year requirement by taking one more writing course in expository or research writing and can consult with the Registrar and/or the Department Chair to determine the appropriate course. Satisfactory completion of Integrated Studies earns students 12 of their required 30 General Education (Humanities & Sciences) credits in their first year. This two-semester program provides entering students with an introduction to college learning through explorations in the Humanities & Sciences. Integrated Studies courses fulfill the College writing requirement and create a foundation for future study by assisting students with the development of college-level skills, particularly in reading, writing, research, critical thinking, and communication. After the first year, Performing Arts students take eighteen more credits distributed across the humanities, sciences and social sciences. These courses are primarily theme and inquiry-based and span disciplinary, multidisciplinary, and interdisciplinary perspectives.

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

Humanities: 3 credits

Social Sciences: 3 credits

Sciences: 3 credits

Humanities & Sciences Electives: 9 credits

FOR VISUAL ARTS STUDENTS

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

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

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

Students' placement in the Foundations program is dependent on both portfolio review and transfer credits. Writing and breadth requirements are satisfied through H&S coursework in the Foundation and Sophomore years.

For Visual Arts students, the 30 H&S credits are satisfied in the following manner:

Foundation Program: 9 credits
(HS 113/114, FN 133)

Sophomore Year: 6 credits (HS 213/214)

Junior Year: 9 credits
(H&S Continuing Studies elective courses)

Senior Year: 6 credits
(H&S Continuing Studies elective courses)

Visual Arts students admitted in 2017 will receive a maximum number of H&S transfer credits as follows:

- Foundations Program placement:
maximum of 15 H&S transfer credits
- Sophomore placement:
maximum of 24 H&S transfer credits
- Junior placement:
maximum of 30 H&S transfer credits



COURSE DESCRIPTIONS

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

HS 103 Expository Writing

3 credits, Rotating

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 Writing & Analysis I &

HS 114 Writing & Analysis II

3 credits, Fall/Spring

HS 113 and 114 are delivered through a sequence of three 5- week modules, taught by Foundations Humanities & Sciences faculty representing the broad disciplinary domains of the humanities, sciences and social sciences. Each module is thematic, focuses on one of the disciplinary perspectives and is fully integrated with the Studio and Critical and Contextual Studies units in Foundations. Learning outcomes to be addressed include distribution outcomes, research writing outcomes and quantitative reasoning outcomes.

HS 121 & 122 Integrated Studies

6 credits, Fall/Spring

Integrated Studies is the Humanities & Sciences Department’s foundation program for first-year performing arts students, fulfilling the first twelve credits of their general education requirements for the BFA/BMus degrees. This two-semester course provides entering students with an introduction to college learning through explorations in the humanities, social sciences, 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 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 experiences. Students may apply for tutorial study after meeting with the department chair and by submitting a Tutorial Study application to the Registrar. This course meets once a week for the full semester.

HS 197 Group Study

1-3 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.

HS 201 Writing Center Theory and Pedagogy

3 credits, Rotating

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 Introduction to Creative Writing

3 credits, Rotating

This course introduces students to the basic techniques of writing poetry, fiction, and creative nonfiction in a workshop format—writing, reading, and editing in the company of fellow writers.

Students discuss genre and approaches to the craft, explore writing as a paradigm for all creative activity, and read and discuss modern and contemporary writers.

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

HS 204 Writing Short Fiction

3 credits, Rotating

In this course, the fundamentals of fiction writing—character, plot, theme, point of view, voice, and imagery are explored in a workshop format. Includes writing assignments, lectures, group discussion of each participant’s work, and readings of modern and contemporary short-story writers.

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

HS 205 Creative Non-Fiction

3 credits, Rotating

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

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

HS 206 Writing Poetry

3 credits, Rotating

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

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

HS 208 Introduction to Digital Humanities

3 credits, Rotating

What does the digital age, when we can write and publish with the click of a mouse, mean for how we think about authorship and publishing? What does it mean for how we compose and publish visual and multi-media art, fiction, non-fiction, and poetry? We’ll read, explore and analyze digital literature, blogs, and online arts journals to consider how digital composing, editing, and publishing differs from our print-centric models and how it may impact the

(continued next page)

HUMANITIES & SCIENCES COURSE DESCRIPTIONS

(continued)

process, business, and cultural role of the artist. Readings will include essays on course themes, digital literature, and selected online publications. Students will work independently and in groups to compose, edit, and publish their own digital works, applying the analysis and observations they've made during the semester to a polished online work in a medium of their choice. Students should be prepared for a sizable reading and writing load and opportunities to learn new software.

HS 213 Research in the Liberal Arts I & HS 214 Research in the Liberal Arts II

3 credits, Fall/Spring

HS 213 and HS 214 are 15-week units drawing on disciplinary perspectives from the humanities, sciences, and social sciences in relation to the Unit Theme. Learning experiences will include lectures, discussion seminars and workshops. Students will move more deeply in the inquiry process and engagement with inquiry outcomes, expository writing outcomes and various other outcomes.

HS 218 Biological Sciences & Environment

3 credits, Rotating

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

HS 219 Env. Science: Special Topics

3 credits, Rotating

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

HS 221 Cosmology

3 credits, Rotating

This course explores ideas and observations that constitute what has become known as the standard model of the universe. This course approaches modern scientific cosmology from various perspectives and models, while reviewing recent and historical developments in physics and astronomy. Additional topics may include contemporary views on the Big Bang Theory, the role of quantum physics in understanding the universe, and the history of relationships among astronomy, religion, and political authorities.

HS 223 The Concept of Power

3 credits, Rotating

This course offers an inquiry into the dynamics of political systems, providing an overview of the

structure of governments. Specific contemporary topics are also addressed, such as individual rights and justice, globalization, the environment, corporate responsibility, and the difference between liberal and conservative thought.

HS 227 Greco-Roman Thought

3 credits, Rotating

This course introduces philosophers of the late Greek and Roman society who shifted the focus of philosophy from theory to therapy. They did so because they were attempting to answer some fundamental questions resulting from their work becoming vaster, increasingly complex, and morally ambiguous. They were troubled by questions such as: How can a person be good when the world all around seems bad? How can someone be wise when the surrounding culture is foolish? How can anyone be healthy when the social atmosphere is sick? What they sought to do was to teach us not so much how to think well as how to live well. These practical philosophers realized that the way we lived was a reflection of the way we thought.

HS 228 Origins of Modern Thought

3 credits, Rotating

In the vacuum left as a result of the decline 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 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 left nagging questions.

HS 229 Passion and Reason

3 credits, Rotating

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

HS 231 Introduction to Cultural Anthropology

3 credits, Rotating

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

HS 235 Anthropology: Special Topics

3 credits, Rotating

Special Topics in Anthropology address specific areas or issues within this field.

HS 239 Introduction to Poetry

3 credits, Rotating

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

HS 241 Introduction to Short Fiction

3 credits, Rotating

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

HS 244 Introduction to the Novel

3 credits, Rotating

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

HS 247 Introduction to World Literature

3 credits, Rotating

Introduction to literature from various ages, languages, and cultures, Western and non-Western, by writers of major literary and historical significance. Content and reading list vary with instructor.

HS 248 Literature: Special Topics

3 credits, Rotating

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

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HUMANITIES & SCIENCES COURSE DESCRIPTIONS

(continued)

Soul in the New Millennium, William Faulkner, Magical Realism, and Literature of the Harlem Renaissance.

HS 250 Performance Art: History & Theory

3 credits, Rotating

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

HS 251 Theory/Practice: Visual Art Criticism

3 credits, Rotating

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

HS 252 Theory/Practice: Performing Arts Criticism

3 credits, Rotating

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

HS 260 Humanities: Special Topics

3 credits, Rotating

Special Topics in the Humanities courses provide an opportunity to focus on specific time periods,

themes, problems, or disciplines within the humanities. Courses have included The American Civil Rights Movement and The Rhetoric of Protest.

HS 270 Sciences: Special Topics

3 credits, Rotating

Special Topics in the Sciences courses investigate specific problems, themes, or disciplines within the sciences. Courses have included Ecology, Global Economy, and the History of Disease.

HS 271 Introduction to Psychology

3 credits, Rotating

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

HS 276 Psychology: Special Topics

3 credits, Rotating

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

HS 280 Social Science: Special Topics

3 credits, Rotating

Special Topics in Social Science address ideas and themes not covered in Introduction to Social Science.

HS 285 Political Science: Special Topics

3 credits, Rotating

Special topics in Political Science address specific areas or issues within this field.

HS 295 Multi-Disciplinary: Special Topics

3 credits, Rotating

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

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

1-3 credits, Fall/Spring

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

HS 298 Independent Study

1-4 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 HS Department Chair required.

HS 348 Literature: Special Topics

3 credits, Rotating

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

HS 360 Humanities: Special Topics

3 credits, Rotating

Upper-level Special Topics in the Humanities courses provide an opportunity to focus on specific time periods, themes, problems, or disciplines within the humanities. Courses have included Face of Evil: The Holocaust.

HS 370 Sciences: Special Topics

3 credits, Rotating

Upper-level Special Topics in the Sciences courses investigate specific problems, themes, or disciplines within the sciences.

HS 380 Social Sciences: Special Topics

3 credits, Rotating

Classes are likely to draw from fields such as sociology, anthropology, psychology, political science or a number of interdisciplinary subjects.

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HUMANITIES & SCIENCES COURSE DESCRIPTIONS

(continued)

HS 381 Research Writing

3 credits, Rotating

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

HS 382 Writing: Special Topics

3 credits, Rotating

Upper-level special topics in writing courses provide an opportunity to focus on specific issues within the field.

HS 392 Directed Studies Seminar

3 credits, Rotating

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

HS 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.

HS 397 Group Study

1-3 credits, Fall/Spring

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

HS 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. Prerequisites: junior standing and permission from HS Department Chair. Credits vary between 1 and 3.

HS 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.

HS 497 Group Study

1-3 credits, Fall/Spring

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

HS 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 HS Department Chair. Credits vary between 1 and 3.

HUMANITIES & SCIENCES FACULTY

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VISUAL ARTS

The structure of the Art, Design, Film, and Interior Architecture programs removes barriers between these specialized areas by giving students a shared studio experience across all disciplines. In this first year Foundations Program, students work across print, sculpture, moving image, drawing, photography, animation, painting, sound, performance, writing, and digital tools. Students have access to a consistent studio base as well as a range of resource lab facilities that support these diverse processes and expanded practices.

VISUAL ARTS FOUNDATIONS PROGRAM

PROGRAM DESCRIPTION

The Foundations Program will introduce the student to contemporary ideas and issues within the disciplines of art, design, film and interior architecture.

Full time student-centered studio spaces and open access to equipment and resources facilitate the student with an opportunity to develop their work to their full potential.

As students work across drawing, painting, film, digital tools, printmaking, sculpture, photography, etc., they simultaneously engage with broader intellectual subjects, informed by the humanities and sciences and critical and contextual studies within a fully integrated program. In doing so, they develop an informed cultural and social perspective that supports their studio practice.

All students entering the Foundations Program are required to have a laptop with appropriate software. Please refer to the Cornish website for the most current systems requirements.

Refer to the Cornish website for information: http://www.cornish.edu/art/laptop_policy/.

UNIT DESCRIPTIONS

FN 123-124 Interdisciplinary Studio I & II

9 credits, Fall/Spring

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

FN 133-134 Critical + Contextual Studies I & II

3 credits, Fall/Spring

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



MODEL PROGRAM

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

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

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

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

FIRST YEAR FOUNDATION

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

*Counts towards H&S requirements

SECOND YEAR

	FALL	SPRING
AR 223 Integrative Studio I	3	–
AR 224 Integrative Studio I	–	3
AR 225 Media Lab	3	–
AR 226 Media Lab	–	3
AR 233 Critical + Contextual: Global Art	3	–
AR 234 Critical + Contextual: Contemporary Art	–	3
HS 213 Research in the Liberal Arts I	3	–
HS 214 Research in the Liberal Arts II	–	3
College Electives	3	3
Total Credits	15	15

THIRD YEAR

	FALL	SPRING
AR 323 Studio: Inquiry + Practice I	3	–
AR 324 Studio: Inquiry + Practice II	–	3
AR 325 Media Lab	3	–
AR 326 Media Lab	–	3
AR 334 Critical + Contextual: Theory & Practice	–	3
HS Elective	6	3
College Electives	3	3
Total Credits	15	15

FOURTH YEAR

	FALL	SPRING
AR 423 Research Studio I	6	–
AR 424 Research Studio II	–	6
AR 425 Advanced Directed Studies	3	–
AR 426 Advanced Directed Studies	–	3
AR 419 Professional Practices	–	3
AR 433 Critical + Contextual: Thesis Seminar	3	–
HS Elective	3	3
Total Credits	15	15

COURSE DESCRIPTIONS

AR 223 Integrative Studio I 3 credits, Fall

AR223 is a 15-week unit taught through a sequence of three five-week modules. Art faculty deliver these modules collaboratively from a variety of disciplinary perspectives and include lecture, discussion, media lab, professional practice, hybrid studio, practice and research. Students work in a range of media to explore key ideas and practices in contemporary art, to develop contextually informed work grounded in an understanding of interdisciplinary exchange.

AR 224 Integrative Studio II 3 credits, Spring

AR224 is a 15-week unit taught through a sequence of three five-week modules, and is integrated with AR234. Art faculty deliver these modules collaboratively from a variety of disciplinary perspectives including lecture, discussion, professional practice, hybrid studio, studio practice and research. Students will work in a range of media to explore key ideas and practices in contemporary art to develop contextually informed work grounded in an understanding of interdisciplinary exchange. Ongoing formative review takes place in group/individual tutorials, work in progress reviews, seminars, and critiques.

AR 225 & AR 226 ST: Media Lab I

3 credits, Fall/Spring

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

AR 233 Critical + Contextual: Global Art

3 credits, Fall

AR233 is a 15-week co-curricular unit taught through a sequence of three five-week modules that are integrated with the content of AR223 Integrative Studio I. Students will develop their understanding of critical and contextual frameworks that inform global art practice through lectures, seminars, tutorials, gallery and museum visits. C+CS supports students to develop the ability to research and historical cultural context. This unit will also enable students to develop verbal, written, and presentation skills.

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ART COURSE DESCRIPTIONS

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AR 234 Critical + Contextual:

Contemporary Art

3 credits, Spring

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

AR 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 an Tutorial Study application to the Registrar. This course meets once a week for the full semester.

AR 297 Group Study

1-3 credits, Fall/Spring

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

AR 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. Credits vary between 1 and 4.

AR 323 Inquiry + Practice I

3 credits, Fall

AR323 is a 15-week course that focuses on the development of a students' emergent creative practice within a community of artists. This course consists of lecture, discussion, professional practice, hybrid studio, studio practice and research. Art faculty work collaboratively to support each student in developing a program of self-directed work through written proposals and visual presentations that include identifying content, context, working

methodologies, technical skills and documentation. Ongoing formative review takes place in group/individual tutorials, work in progress reviews, seminars, and critiques.

AR 324 Inquiry + Practice II

3 credits, Spring

AR324 is a 15-week course that continues the development of a students' emergent creative practice within a community of artists. This course consists of lecture, discussion, professional practice, hybrid studio, studio practice and research. Art faculty work collaboratively to support each student in developing an ongoing program of self-directed work through written proposals and visual presentations that include identifying content, context, working methodologies, technical skills and documentation. Ongoing formative review takes place in group/individual tutorials, work in progress reviews, seminars, and critiques.

AR 325 ST: Media Lab II

3 credits, Fall

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

AR 326 ST: Media Lab II

3 credits, Spring

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

AR 334 Critical & Contextual Studies: Theory + Practice

3 credits, Spring

AR334 is a 15-week course that explores what a theory is, what "Theory" means, and which particular theories are prevalent in contemporary art practice (and why). Students will identify how theory

opens up opportunities for critical thinking and creativity and will engage with theories that are applicable to their own practices. Students will augment their knowledge of contemporary, global, and historical art practices and will explore those contexts in relation to their own practices. Skill-building in research, analysis, contextualization, and communication will prepare students for the written thesis the following semester.

AR 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 an Tutorial Study application to the Registrar. This course meets once a week for the full semester.

AR 397 Group Study

1-3 credits, Fall/Spring

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

AR 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. Credits vary between 1 and 4.

AR 418 Internship

1-3 credits, Fall/Spring

This course promotes preparation for the expectations and realities of professional life by placing students directly in professional settings. Internship goals include facilitating students' transition from college to the professional world, and increasing communication and partnerships between the Art Department and the Seattle arts community. Internship opportunities include providing administrative, artistic, and technical/digital support to arts organizations, museum and

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ART COURSE DESCRIPTIONS

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gallery owners/directors; apprenticing to working artists, curators, and art therapists; assisting art teachers in studio and K-12 settings; and serving as lab technicians for open studios or as an in-class TA for Art Department faculty. Department Authorization Required.

AR 419 BFA Thesis Exhibition

3 credits, Spring

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

AR 423 Research Studio I

6 credits, Fall

AR 423 is a 15-week course that focuses on the development of a student's emergent critical practice within a community of artists and the production of a cohesive body of work that will contribute to the student's larger BFA Thesis Exhibition. This course consists of lecture, discussion, professional practice, hybrid studio, studio practice and research. Art faculty work collaboratively to support each student in developing a program of self-directed work at an advanced level through written proposals and visual presentations, to include identifying content, context, working methodologies, technical skills and documentation. Ongoing formative review takes place in group/individual tutorials, work in progress reviews, seminars, and critiques.

AR 424 Research Studio II

6 Credits, Spring

AR 424 is a 15-week course that will focus on self-directed project development (individual or collective) including critical and historical research in the contextualization of artistic goals and practice. Students will be expected to situate their practice

within wider social, cultural, intellectual or institutional terms; as a professional practice; and in relationship to audience. This process will facilitate the development of a cohesive body of work that will contribute to the larger BFA Thesis Exhibition. Students will instigate a program of self-directed work via a written proposal and visual presentation, and track their thinking and making through documentation. Project development is supported through individual and group tutorials with faculty and peers, seminars (selected readings and discussion), writing workshops, field trips, social and critical interactions, guest speakers and curatorial studio visits. Work in progress sessions with formative review will take place on a regular basis.

AR 425 Advanced Directed Media I

3 credits, Fall

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

AR 426 Advanced Directed Studies II

3 credits, Spring

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

AR 433 Critical + Contextual: Thesis

3 credits, Fall/Spring

AR433 is a 15-week course that supports self-directed research and writing, resulting in an extended written thesis at the end of the semester. Students will develop a set of ideas, terms, contexts, and references that inform and contextualize their creative practice(s) and augment their knowledge of art history and theory through independent research. Critical & Contextual Studies faculty and library faculty work as a team to produce an

immersive research and writing experience. Students will work with both informal and formal art-related writing genres, share research methods and challenges, and provide peer feedback on written drafts and presentations.

AR 496 Tutorial Study

2–3 credits, Fall/Spring

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

AR 497 Group Study

1–3 credits, Fall/Spring

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

AR 498 Independent Study

1–4 credits, Fall/Spring

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

DESIGN

MODEL PROGRAM

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

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

FIRST YEAR

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

*Counts towards H&S requirements

SECOND YEAR

	FALL	SPRING
<i>DE 223 Studio</i>	6	–
<i>DE 224 Studio Elective</i>	–	3
<i>DE 225-226 Digital Lab</i>	3	3
<i>DE 233 Critical + Contextual Studies I</i>	3	–
<i>DE 234 Critical + Contextual Studies II</i>	–	3
<i>HS 213 Research in the Liberal Arts I</i>	3	–
<i>HS 214 Research in the Liberal Arts II</i>	–	3
<i>College Electives</i>	–	3
<i>Total Credits</i>	15	15

THIRD YEAR

	FALL	SPRING
<i>DE 323 Studio</i>	3	–
<i>DE 324 Collaborative Studio</i>	–	3
<i>DE 325-326 Studio Elective</i>	3	3
<i>DE 419 Professional Practices for Design</i>	–	3
<i>DE 333 Critical + Contextual Studies I</i>	3	–
<i>DE 334 Critical + Contextual Studies II</i>	–	3
<i>HS Elective</i>	3	3
<i>College Electives</i>	3	–
<i>Total Credits</i>	15	15

FOURTH YEAR

	FALL	SPRING
<i>DE 423 Studio</i>	6	–
<i>DE 424 Studio</i>	–	6
<i>DE 425-426 Studio Elective</i>	3	3
<i>DE 422 Design Activism</i>	–	3
<i>HS Elective</i>	6	3
<i>Total Credits</i>	15	15

COURSE DESCRIPTIONS

DE 223 Systems

6 credits, Fall

DE 223 is a directed 15 week unit taught through three 5 week modules representing the major areas of practice in ux design, narrative systems and type and image. Each 5 week module culminates in a project outcome that incorporates appropriate concepts and skills relevant to the specific module and unit theme. Students rotate through each module every 5 weeks in order to practice all three areas of research in design. Drawing practices exploring observational representation and communication of concepts run concurrently. Digital skills relevant to image creation and processing, time based media, page layout and web development are developed through the 15 week unit. Humanities & social sciences and critical and contextual studies are integrated into the module themes. A process book documenting process and final project outcomes demonstrate subject knowledge.

DE 224 Meta-Systems

3 credits, Spring

DE 224 is a directed 15-week unit taught through three 5-week modules representing three major areas of practice in design; ux design, narrative systems and type and image. Each 5-week module culminates in a project outcome that incorporates appropriate concepts and skills relevant to the specific module and unit theme. Students rotate through each module every 5 weeks in order to practice all three domains of design. Drawing practices exploring observational representation and communication of concepts run concurrently. Digital skills relevant to image creation and processing, time based media, page layout and web development are developed through the 15 week unit. Humanities & social sciences and critical and contextual studies are integrated into the modules through the theme. A process book documenting process and final project outcomes demonstrate subject knowledge.

DE 225 Digital Lab &

DE 226 Digital Lab

3 credits, Fall/Spring

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

DE 233 The Western Design Canon

3 credits, Fall

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

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DESIGN COURSE DESCRIPTIONS

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DE 234 The Western Design Canon II

3 credits, Spring

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

DE 296 Tutorial Study

2-3 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 297 Group Study

1-3 credits, Fall/Spring

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

DE 298 Independent Study

1-4 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 319 Professional Practices for Design

3 credits, Spring

Professional Practices is a co-taught lecture based course for juniors. This course supports career development through professional panels, lectures, studio visits, and homework

assignments. The focus of this course is to educate the student on the business aspects and best practices of the design industry. Outcomes include a resume, website, social media marketing strategies, and investigations into opportunities based on personal career ambitions.

DE 323 Immersive Studio

3 credits, Fall

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

DE 324 Collaborative Studio

3 credits, Spring

DE 324 is taught in a 15-week semester through two larger projects. Students explore their areas of focus in design practice through self-directed projects. Junior-level students are taught in a cohort-based studio creating individual and collaborative projects. Students work with 3 core faculty representing the areas of user experience, narrative systems and type and image as well as with a pool of adjunct faculty that provides specialization in a variety of design practices that supplement the studio disciplines. Critical + Contextual studies are concurrent to studio practice and provide further context to projects. Students research natural, social and aesthetic systems and their historical evolutions. Exercises, readings and final projects demonstrate learning outcomes. A process book documents student process.

DE 325 & DE 326 Special Topics

3 credits, Fall/ Spring

Special Topics are offered to junior and senior students in the Design department that allow students to take studio credits outside their department. The Special Topics are structured as 15 week offerings. Special Topics allow

professionals to communicate best practices in specialized areas of interest and will change as needed.

DE 333 Parallel Views:Narratives of Design

3 credits, Fall

Students' understanding of historical & critical studies develop as they participate in lectures, seminars, and talks with visitors. C+CS supports students in developing their abilities in research and their understanding of the larger arenas in which design takes place, placing practice within a contemporary and historical cultural context. This unit also includes student development in verbal, written and presentation skills. Students will participate in the process of knowledge acquisition and creation through a significant research process supported by lectures, seminars and writing.

DE 334 Parallel Views:Narratives of Design

3 credits, Spring

DE 334 is a 15-week unit taught through a sequence of rotational modules. Critical & Contextual Studies faculty will draw on discipline perspectives in relationship to the Unit Theme. Students' understanding of historical & critical studies will develop as they participate in lectures, seminars, tutorials and talks with visitors. C+CS supports students in developing their abilities in research and understanding of the larger arenas in which design takes place, placing practice within a contemporary and historical cultural context. This unit also includes student development in verbal, written and presentation skills. Students will participate in the process of knowledge acquisition and creation through a research process supported by lectures, seminars and writing.

DE 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

1-3 credits, Fall/Spring

Group Study is defined as project based study, research, or other learning experience, that is

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DESIGN COURSE DESCRIPTIONS

(continued)

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

DE 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.

DE 418 Design Internship

1-6 credits, Fall/Spring

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

DE 422 Design Activism

3 credits, Spring

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

DE 423 Design Research

6 credits, Fall

This course includes research, presentation, approval and production of a self-authored capstone degree project. Senior level students are cohort-based. As students develop their self-defined projects, they are mentored by core faculty and adjunct faculty representing the 3 areas of design research and practices; ux design, narrative systems and type and image.

Students engage with design professionals through professional panels. A BFA proposal must be approved by faculty. Formal presentations and a process book documents process and final outcomes that demonstrate agency.

DE 424 BFA Seminar

6 credits, Spring

This course includes exhibition of a self-authored capstone degree project. Senior level students are cohort-based. As students develop their self-defined projects, they are mentored by core faculty. Studio electives run concurrently and are taught by adjunct faculty specializing in a variety of design disciplines. An Exhibition Seminar explores exhibition design and implementation. The semester culminates in the BFA Capstone exhibition featuring self-authored projects.

DE 425 & DE 426 Special Topics

3 credits, Fall/Spring

Special Topics are offered to junior and senior students in the Design department that allow students to take studio credits outside their department. The Special Topics are structured as 15 week offerings. Special Topics allow professionals to communicate best practices in specialized areas of interest and will change as needed.

DE 496 Tutorial Study

2-3 credits, Fall/Spring

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

DE 497 Group Study

1-3 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 Chair and structured by clearly defined criteria with learning outcomes. There is a five student minimum enrollment required for all group study courses with a maximum enrollment of nine students per course. Students may not enroll in more than one Group Study per semester.

DE 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. Junior standing and permission from Department Chair required.

FILM

MODEL PROGRAM

The Film 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.

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

FIRST YEAR

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

*Counts towards H&S requirements

SECOND YEAR

	FALL	SPRING
<i>FM 223 Introduction to Non-Fiction Filmmaking</i>	3	–
<i>FM 224 Narrative Film Production</i>	–	3
<i>FM 221 Introduction to Fiction Filmmaking</i>	3	–
<i>FM 225 Introduction to Experimental Film</i>	3	–
<i>FM 226 Writing the Screen Story</i>	–	3
<i>FM 233 Film Language</i>	3	–
<i>FM 234 World Cinema Since 1960</i>	–	3
<i>HS 213 Research in the Liberal Arts I</i>	3	–
<i>HS 214 Research in the Liberal Arts II</i>	–	3
<i>College Electives</i>	–	3
<i>Total Credits</i>	15	15

THIRD YEAR

	FALL	SPRING
<i>FM 323 Intermediate Narrative Filmmaking I</i>	3	–
<i>FM 324 Intermediate Narrative Filmmaking 2</i>	–	3
<i>FM 322 Writing for the Screen II</i>	–	3
<i>FM 325 ST: Studio Elective</i>	3	–
<i>FM 326 ST: Studio Elective</i>	–	3
<i>FM 333 Major Topics and National Cinemas</i>	3	–
<i>FM 334 Major Directors</i>	–	3
<i>HS Elective</i>	3	3
<i>College Elective</i>	3	–
<i>Total Credits</i>	15	15

FOURTH YEAR

	FALL	SPRING
<i>FM 423 Senior Thesis</i>	6	–
<i>FM 424 Senior Thesis II</i>	–	6
<i>FM 425 ST: Studio Elective</i>	3	–
<i>FM 426 ST: Studio Elective</i>	–	3
<i>FM 419 Professional Practices</i>	–	3
<i>HS Elective</i>	6	3
<i>Total Credits</i>	15	15

COURSE DESCRIPTIONS

FM 221 Introduction to Fiction Filmmaking

3 credits, Fall

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

FM 223 Introduction to Non-Fiction Filmmaking

3 credits, Fall

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

FM 224 Narrative Film Production

3 credits, Spring

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

FM 225 Introduction to Experimental Film

3 credits, Fall

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

FM 226 Writing the Screen Story

3 credits, Spring

This course focuses on writing stories for the

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FILM COURSE DESCRIPTIONS *(continued)*

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

FM 233 Film Language

3 credits, Fall

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

FM 234 World Cinema Since 1960

3 credits, Spring

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

FM 322 Writing for the Screen II

3 credits, Spring

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

FM 323 Intermediate Narrative Filmmaking I

3 credits, Fall

A studio course that advances the filmmaker's craft from FM 221 and FM 223. Students will further develop their skills in visual storytelling by conceiving and producing 1-2 films, studying recent scripts for film and television and employing lessons from these in developing story ideas, writing scenes and acts, and in casting, directing, and cinematography. Understanding story is a skill critical to growing as a filmmaker, whether in fiction or non-fiction, and this course takes you further into thinking visually via work on framing, mise-en-scene, lighting for story, and working with your cast and/or narrators to achieve the strongest emotional effects.

FM 324 Intermediate Narrative Filmmaking II

3 credits, Spring

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

FM 325 ST: Studio Elective

3 credits, Fall

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

FM 326 ST: Studio Elective

3 credits, Spring

Studio Electives are offered to junior and senior students in the visual arts departments and programs; Art, Design, Film and Interior Architecture. The studio electives are structured

in 5-week modules with different facets of a subject being taken up in each module.

FM 333 Major Topics and National Cinemas

3 credits, Fall

This course will rotate from year to year, focusing on one of eight topics or national cinemas. Subjects will include: **Surrealist Film From Bunuel to Leos Carax**; **French Cinema** examines the second most productive cinema in the world, from the Lumière Brothers to the filmmakers of the 'cinema du look'; **Asian Cinema** will examine the related yet different traditions of Japan and China, focusing on the period of sentimental dramas of the 1940s to the films of 5th and 6th generations in China and the two major periods of Japanese filmmaking; **Films of the Other Europe** will look at Northern European Film (Finland, Germany, Sweden,) and Eastern European film (Czechoslovakia, Poland, Germany, Hungary); **Films of the New World** looks at Mexico, Brazil, Argentina, Canada; **Italian Cinema** takes up Neo-Realism, Italian Modernism (Fellini, Antonioni, Bertolucci) and, among other movements, the Spaghetti Western. A limited number of genres will be explored: **The Western from Stagecoach to No Country For Old Men**; and **Noir: Global Crime From The Big Sleep to Oldboy**.

FM 334 Major Directors

3 credits, Spring

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

FILM COURSE DESCRIPTIONS

(continued)

From 5 to 7, Vagabond, The Gleaners and I), and Joel and Ethan Coen (*No Country For Old Men, True Grit, O Brother, Where Art Thou?, A Serious Man, Hail, Caesar, Miller's Crossing*).

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

FM 419 Professional Practices

3 credits, Spring

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

FM 423 Senior Thesis

6 credits, Fall

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

FM 424 Senior Thesis II

6 credits, Spring

In this final semester students will focus on producing work for the BFA show that demonstrates their talent for filmmaking and their ability to combine shots in montage, to work with space, actors, camera movement, sound, and pace. Students will be encouraged to choose to

work with a different form from the one they chose in the fall semester. Students will pitch work to faculty, program leader, and fellow students before beginning work on production, and completing 20-30 minutes of completed work by the end of the semester. As in other Film Studio courses, each student must also contribute creatively to at least two other film projects.

FM 425 & FM 426 ST: Studio Elective

3 credits, Fall/Spring

Studio Electives are offered to junior and senior students in the visual arts departments and programs; Art, Design, Film and Interior Architecture. The studio electives are structured in 5-week modules.

FM 433 Critical + Contextual Studies

3 credits, Fall

FM 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.



INTERIOR ARCHITECTURE

MODEL PROGRAM

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

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

FIRST YEAR

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

*Counts towards H&S requirements

SECOND YEAR

	FALL	SPRING
<i>IN 223 Introduction: Interior Architecture</i>	3	–
<i>IN 224 Human Centered Design</i>	–	3
<i>IN 225 IA Communications</i>	3	–
<i>N 226 Fabrication</i>	3	–
<i>IN 211 Emergent Materials & Processes</i>	–	3
<i>IN 233-234 Critical & Contextual Studies I & II</i>	3	3
<i>HS 213-214 Research in the Liberal Arts I & II</i>	3	3
<i>College Electives</i>	–	3
<i>Total Credits</i>	15	15

THIRD YEAR

	FALL	SPRING
<i>IN 323 Community Practice</i>	3	–
<i>IN 324 Integrated Building Systems</i>	3	–
<i>IN 327 Object Design</i>	3	–
<i>IN 328 Responsive Object Design</i>	–	3
<i>IN 342 ST: IA Emergent Topics</i>	–	3
<i>IN 333-334 History of Interior Architecture I & II</i>	3	3
<i>HS Elective</i>	3	3
<i>College Elective</i>	–	3
<i>Total Credits</i>	15	15

FOURTH YEAR

	FALL	SPRING
<i>IN 423-424 Complex Systems I & II</i>	3	6
<i>IN 425 Environmental Design</i>	3	–
<i>IN 426 Living Systems Design</i>	–	3
<i>IN 411 Immersive IA Communications</i>	3	–
<i>IN 419 IA Entrepreneurship</i>	–	3
<i>HS Elective</i>	6	3
<i>Total Credits</i>	15	15

COURSE DESCRIPTIONS

IN 211 Emergent Materials & Processes

3 credits, Spring

This unit provides three modules: Introduction to New Materials & Technologies of IA Practices; Temporal Materials & Furnishings in Space & Light; In-depth view of the Economy Materials, Processes & Human Activities. Each Module introduces the language of the built-environment & Interiors. Students explore the dual nature of materials in space as both functional and expressive. Design Modules evolve from the introduction of new materials to their sequential ordering of installation for the built-environment and its objects. During the 15-week course, students will observe & create projects comprised of evidence based 2D & 3D design in a variety of medias & construction methods. Projects Problems are designed to understand

the practice of sustainable materials, & energy technology, while also gaining knowledge of basic official (judicial) meanings of safety, well-being, & innovations of interior architecture.

IN 223 Introduction: Interior Architecture

3 credits, Fall

This unit provides three modules: Introduction to IA Practices; Temporal Space & Light; Introduction to Forms & Human Activities. Each Module introduces the language of the built-environment and its spatial and formal elements. Students explore the dual nature of space as both functional and expressive, and investigate how the built environment communicates both statically and dynamically over time. Design Modules evolve from the exploration of the expressive potential of the more abstract elements of the built-environment to their sequential ordering and composition into forms and spaces. During the 15 week course, students will observe & create projects comprised of evidence based 2D & 3D design in a variety of medias including film & photography. Projects Problems are designed to understand environmental spaces, materials & objects while also gaining knowledge of basic social & psychological meanings of well-being, esthetics, & innovations of interior architecture.

IN 224 Human Centered Design

3 credits, Spring

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

IN 225 IA Communications

3 credits, Fall

This interdisciplinary studio will explore rapid decision-making process concept drawing techniques for conveying an idea accurately in scale & describes relevant information to a viewer. Design emphasis is on expressing data systems, objects for intended use & construction

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INTERIOR ARCHITECTURE COURSE DESCRIPTIONS

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methods & drawing conventions. Students learn techniques in a variety of medias, including model-making, computer-aided drafting, & multi-view drawings for object & interior production drawings. Students apply the knowledge acquired to communicate, excite & persuade their audience about their designs in formal presentations with guest designers, artists, and developers in future courses.

IN 226 Fabrication

3 credits, Fall

This studio introduces students to shop practices, fabrication methods, tools, and equipment in a context of design, object design, & interior architecture exploration. Processes will focus on wood, with an introduction to a range of materials such as plastic, textiles, glass, masonry and metals. Lectures will include demonstrations, technical knowledge of materials & their composites, technical writing & drawing, & hands-on methods for assembly. Through a series of studio projects, students learn evidence-based projects & products that focus on environmental impact & economy of materials, installation protocols, construction & product up cycling by field trips, guest speakers & manufacturers with a range of fabrication studio expertise & prototyping.

IN 233 Critical + Contextual Studies I & IN 234 Critical + Contextual Studies II

3 credits, Fall/Spring

IN 233 and DE 234 are 15-week units taught parallel to the sequence of rotational studio modules. Critical & Contextual Studies faculty will draw on discipline perspectives in relationship to the Unit Theme. Students' understanding of historical & critical studies will be developed through their participation in lectures, seminars, tutorials and visiting lecturers. C&CS supports students to develop the ability to research and understand their practice within a contemporary and historical cultural context. This unit will also enable students to develop verbal, written and presentation skills. Students will participate in the process of knowledge acquisition and creation through a research process supported by lectures, seminars and writing.

IN 323 Community Practice

3 credits, Fall

This unit provides three modules: Module 1 - Introductions to Public Spaces & IA Practices; Module 2 - Community Outreach & Accessibility; Module 3 - Community Design & Impacts developed for small-scale buildings with varying degrees of contextual complexity. This Unit is a

comprehensive exploration of problem identification that includes research, programming, preliminary space planning and design development for a non-profit organization. Students will be sensitive to the project's economic and growth constraints within each Module. Students develop full scope projects ranging from charitable, educational, scientific, religious sites and agencies. Emphasizes on understanding design as an analytical process extends from programmatic analysis to a formal development of design ideas. Projects design small-scale buildings with a variety of programming complexities including custom materials & furnishings. Students experience local, regional & global non-profit trends as advocates for citizenship & social responsibility awareness.

IN 324 Integrated Building Systems

3 credits, Spring

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

IN 325 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.

IN 326 Living Systems Design

3 credits, Spring

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

IN 327 Object Design

3 credits, Fall

This interdisciplinary studio course will explore historical to present theoretical relationships within society around objects of design & their form, function; including placement & impact within the built environment. Students gain an understanding of entrepreneurial opportunities by design objects, materials & fabrication systems through a series of research projects. Projects may include fashion, textiles, furnishings, and smart technologies as a way to improve human conditions both locally and globally. Students explore individual & collaborative brainstorming, artistry & innovation, hands-on experimentation, materiality, and 2D/3D Mockups.

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INTERIOR ARCHITECTURE COURSE DESCRIPTIONS

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Guest Designers & Production Manufacturers will provide techniques, conferencing and participate as the panelist at Reviews. Students create projects for the Interior Architecture Open-House Show at the end of each Semester.

IN 328 Responsive Object Design

3 credits, Spring

This interdisciplinary studio course will explore historical to present theoretical relationships within society around objects of design & their form, function; including placement & impact within the built environment. Students gain entrepreneurial opportunities for making objects, materials & fabrication systems through a series of research projects that relate to responsive up-cycling, economical, & eco-effectiveness product solutions. Projects may include fashion, textiles, furnishings, and smart technologies as a way to improve human conditions both locally and globally. Emphasis is on individual & collaborative brainstorming, artistry & innovation, hands-on experimentation, materiality, and 2D/3D Mockups. Guest Designers & Production Manufacturers will provide demo techniques, conferencing and participate as the panelist at Reviews. Students create projects for the Interior Architecture Open-House Show at the end of each Semester.

IN 333 History of Interior Architecture & IN 334 History of Interior Architecture II

3 credits, Fall

History of Architecture, Interiors and Objects in the twentieth century to present reflect societal changes and directions. This unit explores the global design history of style, production, materials & use of objects & interior architecture. Lecture format, field trips with selected areas of research.

IN 336 ST: Comparative Interiors & Objects

3 credits, Spring

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

IN 342 ST: IA Emergent Topics

3 credits, Spring

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

IN 411 Immersive IA Communications

3 credits, Fall

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

IN 418 Interior Architecture Internship

1-6 credits, Fall/Spring

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

IN 419 IA Entrepreneurship

3 credits, Spring

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

IN 423 Complex Systems I

3 credits, Fall

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

IN 424 Complex Systems II - Capstone

6 credits, Spring

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

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IN 425 Environmental Design

3 credits, Fall

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

IN 426 Living Systems Design

3 credits, Spring

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

IN 427 Object Design

3 credits, Fall

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

IN 428 Responsive Object Design

3 credits, Spring

This interdisciplinary studio course will explore historical to present theoretical relationships within society around objects of design & their form, function; including placement & impact within the built environment. Students gain entrepreneurial opportunities for making objects, materials & fabrication systems through a series of research projects that relate to responsive up-cycling, economical, & eco-effectiveness product solutions. Projects may include fashion, textiles, furnishings, and smart technologies as a way to improve human conditions both locally and globally. Emphasis is on individual & collaborative brainstorming, artistry & innovation, hands-on experimentation, materiality, and 2D/3D Mockups. Guest Designers & Production Manufacturers will provide demo techniques, conferencing and participate as the panelist at Reviews.s. Students create projects for the Interior Architecture Open-House Show at the end of each Semester.

IN 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. Prerequisite: senior standing and permission from Department chair.

FOUNDATIONS

GALA BENT *Director of Foundation Program*
MFA SUNY at Buffalo
BFA Ball State University

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

JAY BRYANT *Instructor*
Graphic Design
BFA Iowa State University

GAYLE CLEMANS *Associate Professor*
PhD University of Washington,
MA University of Washington

ELIZABETH DARROW *Associate Professor*
PhD University of Washington,
MA University of Washington

JACK DELAP *Assistant Professor*
PhD Candidate University of Washington
MS Colorado State University
BA Pitzer College

ERIN ELYSE *Instructor*
Photomedia
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BFA University of Nevada

ELISSA FAVERO *Instructor*
BA Williams College
MA University of Washington

EVAN PETERSON *Instructor*
MFA Florida State

ROBERT RHEE *Assistant Professor*
MFA Columbia University
BA Yale University

RUTH TOMLINSON *Associate Professor*
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BA The Evergreen State College

JUNICHI TSUNEOKA *Assistant Instructor*
Visual Communication Design
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BFA Waseda University, Tokyo

JUSTINE WAY *Instructor*
Photomedia
PhD University of Chicago
BA University of Georgia

ART FACULTY

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BFA Virginia Commonwealth University

SHARON ARNOLD *Instructor*
BFA Cornish College of the Arts '06

BEN BERES *Instructor*
BFA Cornish College of the Arts '00

ROBERT CAMPBELL *Professor*
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BFA California Institute of the Arts

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MA University of Washington

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BFA School of the Art Institute of Chicago

CABLE GRIFFITH *Assistant Professor*
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BFA Boston University

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MA University of Washington
BA Western Washington University

PRESTON WADLEY *Professor*
MFA University of Washington
BFA Otis College of Art and Design

ELIZABETH DARROW *Associate Professor*
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MA University of Washington

DESIGN FACULTY

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BFA Carnegie Mellon University

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

ELLEN FORNEY *Adjunct Instructor*
Comic Arts
BA Wesleyan University

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

ESTHER LOOPSTRA *Instructor*
Illustration
BFA Minneapolis College of Art and Design

KAREN MCCLURE *Instructor*
UX Workshop
MS Harvey Mudd College

LIZ PATTERSON *Faculty*
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BA University of California at Davis

ROBYNNE RAYE *Instructor*
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BA Western Washington University

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BA Western Washington University

GENEVIEVE GAISER TREMBLAY *Fellow*
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MFA Massachusetts College of Art,
BFA Carnegie Mellon University

TONY WHITE *Instructor*
Motion Design
East Ham Technical College

FILM FACULTY

LYALL BUSH *Film Department Chair*
MA Rutgers University
BA Concordia University

Yael BRIDGE *Instructor*
MFA Stanford University
MA The New School
BA Reed College

BRANT B.C. CAMPBELL *Instructor*
BA University of Denver

ROBINSON DEVOR *Instructor*
BFA Southern Methodist University

CRAIG DOWNING *Instructor*
MS University of North Texas
BB University of Texas at Austin

ROBIN HELD *Instructor*
MA University of Washington
BFA University of California, Los Angeles

CHARLES MUDEDE *Instructor*
BA Fairhaven College at Western Washington University

K.T. NIEHOFF *Instructor*
BFA NYU Tisch School of the Arts

CHARLES POEKEL *Instructor*

CHARLES SCHEAFFER *Instructor*
Film History
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MA University of Minnesota
BA University of Washington

WARD SERRILL *Instructor*
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CPA University of Washington

INTERIOR ARCHITECTURE FACULTY

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

STEPHEN BUSTO, IIDA *Instructor*
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BS Interior Design Colorado State University

SALLY ANN CORN, IDS *Instructor*
BFA Pratt Institute

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

JOE KENT, IDS *Instructor*
Interior Architecture
BFA Pratt Institute

OZGE SADE METE, PHD *Instructor*
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BS Istanbul Technical University

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BA Kansas State University

ISABELLE GRIZZARD ROBERSTON *Instructor*
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NICK ROBERSTON *Instructor*
BFA The Cooper Union for the Advancement of Science and Art

DAVE SCURLOCK, AIA *Instructor*
BA University of Washington

JAVIER GOMEZ ALVAREZ TOSTADO *Instructor*
Professional Degree of Architecture
Universidad Anahuac
MS Universidad Nacional Autónoma de México

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BFA Carnegie Mellon University

STAFF

VISUAL ARTS ADMINISTRATION
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RESOURCE LAB MANAGER
ALISTAIR MCMEEKIN
BA King's College London

VISUAL ARTS SUPPORT COMPUTER SUPPORT
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BA University of Washington

ILANA ZWESCHI
MFA University at Albany, State University of New York
BS Skidmore College

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 Dance Electives area, 4 credits must be fulfilled through additional technique courses, such as Pointe, Jazz, Hip Hop, Tap, Modern Partnering, Ballet Partnering, Male Technique, and so forth.

4 credits must be dance performance, and opportunities such as Cornish Dance Theater, New Moves, or performing a Senior student's choreography can go to fulfill that requirement.

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

FIRST YEAR	FALL	SPRING
<i>Contemporary Techniques</i>	3	3
<i>Ballet</i>	2	2
<i>DA 115 Movement Foundations</i>	1	–
<i>DA 150 Creative Foundations</i>	1	–
<i>DA 152 Compositional Practices</i>	–	2
<i>DA 132 Technical Production for Dance Completed in 1st Year, Fall or Spring.</i>	1	–
<i>Dance Electives or Performance</i>	1	2
<i>H&S Integrated Studies</i>	6	6
<i>Total Credits</i>	15	15

SECOND YEAR	FALL	SPRING
<i>Contemporary Techniques</i>	3	3
<i>Ballet</i>	2	2
<i>DA 240 Music Fundamentals</i>	2	–
<i>DA 219 Human Musculoskeletal Anatomy</i>	3	–
<i>DA 220 Kinesiology</i>	–	2
<i>DA 251 Compositional Practices II</i>	2	–
<i>DA 252 Movement Analysis</i>	–	2
<i>Dance Electives or Performance</i>	3	1
<i>H&S Course Work</i>	–	3
<i>College Elective</i>	–	3
<i>Total Credits</i>	15	16

THIRD YEAR	FALL	SPRING
<i>Contemporary Techniques</i>	3	3
<i>Ballet</i>	2	2
<i>DA 205–206 Dance History</i>	3	3
<i>DA 351 Compositional Practices 3</i>	2	–
<i>DA 315 Somatic Movement Education</i>	–	1
<i>Dance Electives or Performance</i>	2	1
<i>H&S Course Work</i>	3	3
<i>College Elective</i>	–	3
<i>Total Credits</i>	15	16

FOURTH YEAR	FALL	SPRING
<i>Contemporary Techniques or Ballet</i>	3	3
<i>DA 435–436 Dance Professional Practices</i>	2	2
<i>DA 467 Capstone Project</i>	–	3
<i>DA 481 Teaching Methods</i>	2	–
<i>Dance Electives or Performance</i>	2	4
<i>Advanced Dance Studies</i>	3	–
<i>H&S Course Work</i>	3	3
<i>Total Credits</i>	15	15

* Advanced Dance Studies: DA 352 Advanced Choreography, DA 354 Advanced Improvisation, DA 482 Teaching Creative Movement, DA 330 Digital Dance Directed Studies, or DA335 Writing About Dance.

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

FIRST YEAR	FALL	SPRING
Contemporary Techniques	3	3
Ballet	2	2
DA 115 Movement Foundations	1	–
DA 150 Creative Foundations	1	–
DA 152 Compositional Practices	–	2
DA132 Technical Production for Dance	–	1
DA240 Music Fundamentals	2	
Dance Electives or Performance	2	3
H&S Integrated Studies	6	6
Total Credits	17	17

SUMMER #1

H&S Course Work	3
H&S Course Work	3
Elective	1
Total Credits	7

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

SECOND YEAR	FALL	SPRING
Contemporary Techniques	3	3
Ballet	2	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
DA 361 Cornish Dance Theater	1	–
Dance Electives or Performance	4	–
College Electives	–	3
H&S Course Work	–	3
Total Credits	18	18

SUMMER #2

Dance Technique	1
Dance Electives	4
DA 351 Compositional Practices 3	2
Total Credits	7

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

THIRD YEAR	FALL	SPRING
Contemporary Techniques	3	3
Ballet	2	2
DA 315 Somatic Movement Education	–	1
DA 435-436 Dance Professional Practices	2	2
DA 467 Capstone Project	–	3
DA 481 Teaching Methods	2	–
Advanced Dance Studies***–	3	
Dance Electives or Performance	3	1
College Electives	3	–
H&S Course Work	3	3
Total Credits	18	18

** 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, DA 330 Digital Dance, Directed Studies, or DA 335 Writing About Dance.

PILATES MAT TEACHER CERTIFICATION

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

The Pilates Mat Teacher Certificate will be issued upon completion of the Pilates Mat Intensive course, plus completion of DA115, DA219, DA220, DA315, DA481, DA227 / Introduction to Pilates Mat. 265 class hours total are required for certification.

COURSE DESCRIPTIONS

DA 101 & DA 102 Ballet

2 credits, Fall/Spring

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

DA 111 & DA 112 Contemporary Techniques

3 credits, Fall/Spring

Intensive studio training in Modern and/or Contemporary dance techniques. All Modern/Contemporary courses focus on anatomically sound technique with respect for individual's physical facility. Courses emphasize sound alignment, deep muscular core support, efficient

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DANCE COURSE DESCRIPTIONS

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

DA 115 Movement Foundations

1 credit, Fall

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

DA 121 Freshman Performance Experience

1 credit, Spring

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

DA 126 Hip Hop Dance

2 credits, Fall/Spring

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

DA 128 African Dance: Beginning

2 credits, Spring

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

DA 131 Lighting Design for Dance

2 credits, Fall

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

DA 132 Technical Production for Dance

1 credit, Fall/Spring

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

DA 150 Creative Foundations

1 credit, Fall

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

DA 152 Compositional Practices I

2 credits, Spring

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

DA 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.

DA 197 Group Study

1-3 credits, Fall/Spring

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

DA 201 & DA 202 Ballet

2 credits, Fall/Spring

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

DA 203 & DA 204 Ballet

1 credit, Fall/Spring

Intensive studio training in ballet technique. Additional credit. All ballet courses focus on

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

DA 205 Dance History &

DA 206 Dance History

3 credits, Fall/Spring

Western theatrical dance will be the launching point in an exploration of the many philosophies, events, people and issues that have influenced and shaped a range of dance cultures. Through multiple lenses (body, privilege, power, identity, race, class, gender, technology) we will examine and question the histories of European and North American ballet, modern, and post-modern dance techniques. Students will also have opportunities to investigate aspects of World Dance. Fall semester travels from the Greco/Roman period to the early 20th century. Spring semester continues to the present. Class format includes reading, writing, lecture, observation, research, discussion, and presentation. Note: This course can satisfy H&S elective requirements for non-major students.

DA 207 Pointe Technique &

DA 208 Pointe Technique

1 credit, Fall/Spring

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

DA 211 Contemporary Techniques &

DA 212 Contemporary Techniques

3 credits, Fall/Spring

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

DA 219 Human Musculoskeletal Anatomy

3 credits, Fall

Musculoskeletal anatomy and physiology of movement, with a focus on application to dance technique. The course emphasizes

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DANCE COURSE DESCRIPTIONS

(continued)

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 224 Tap: Introduction

1 credit, Fall/Spring

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

DA 225 Jazz Dance: Intermediate

1 credit, Fall

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

DA 227 Special Techniques

1 credit, Fall/Spring

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

DA 229 Special Techniques

2 credits, Fall/Spring

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

DA 230 Introduction to Screendance

2 credits, Fall

Screendance, or Dance Cinema, is distinguished from other film genres by its emphasis on the craft and composition of movement in the framed

image, and through the articulate and intentional use of the camera in relationship to movement and choreography. This course provides students with basic, hands-on experience preparing for, shooting, and editing a dance film. Students learn the vocabulary and general concepts involved in camera and video equipment use, video editing and dance composition for film, and gain a perspective on current and historic filmmaking through in-class analysis of contemporary dance films.

DA 240 Music Fundamentals

2 credits, Fall

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

DA 251 Compositional Practices II

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. Students analyze and explore the impact of artistic, social and cultural contexts on bodily movement. Students learn foundational theory, principles, vocabulary, and philosophy of Laban Movement Analysis through kinesthetic, written, and verbal experience.

DA 253 Contact Improvisation

2 credits, 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 hone technical skills, and opportunities to integrate learning in open duet dancing.

DA 254 Improvisation Techniques

1 credit, Fall/Spring

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

DA 257 Special Topics

2 credits, Fall/Spring

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

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

1-3 credits, Fall/Spring

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

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 301 Ballet &

DA 302 Ballet

2 credits, Fall/Spring

Intensive studio training in ballet technique. All ballet courses focus on anatomically sound technique with respect for individual's physical facility. Courses emphasize knowledge of the classical vocabulary, sound alignment, deep muscular core support, and efficient movement mechanics, as well as movement quality and

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DANCE COURSE DESCRIPTIONS

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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, Spring

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 &

DA 308 Pointe Technique

1 credit, Fall/Spring

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

DA 309 Male Technique &

DA 310 Male Technique

1 credit, Fall/Spring

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

DA 311 Contemporary Techniques &

DA 312 Contemporary Techniques

3 credits, Fall/Spring

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

DA 315 Somatic Movement Education

1 credit, Spring

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

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 330 Digital Dance Directed Studies

3 credits, Spring

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

DA 335 Writing About Dance

3 credits, Fall

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

DA 351 Compositional Practices III

2 credits, Fall

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

DA 352 Advanced Choreography

3 credits, Fall

Students employ sophisticated structural forms and choreographic concepts in relation to their personal movement vocabulary to deepen their artistic development and expand their personal creative research in group choreography, site specific work, and interdisciplinary collaborations. Rehearsal time outside of class meetings is required. Fulfills Advanced Dance Studio requirement. Offered alternating years.

DA 354 Advanced Improvisation

3 credits, 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. Fulfills Advanced Dance Studio requirement. Offered alternating years.

DA 361 Cornish Dance Theater & DA 362 Cornish Dance Theater

1-2 credits, Fall/Spring

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

DA 380 Dance Teaching Practicum

1 credit, Fall/Spring

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

DA 391 New Moves: Performance

1 credit, Spring

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

DA 393 New Moves: Choreography

1 credit, Spring

Participation as a choreographer in annual New Moves student choreography concert, advised by faculty and adjudicated by a professional from the Seattle dance community. *Prerequisite: DA131 Lighting Design.*

DA 394 Rehearsal/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

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DANCE COURSE DESCRIPTIONS

(continued)

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

1-3 credits, Fall/Spring

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

DA 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.

DA 401 Ballet &

DA 402 Ballet

2 credits, Fall/Spring

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

DA 403 Ballet &

DA 404 Ballet

1 credit, Fall/Spring

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

DA 411 Contemporary Techniques &

DA 412 Contemporary Techniques

3 credits, Fall/Spring

Intensive studio training in Modern and/or Contemporary dance techniques. All Modern/

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

DA 435 Dance Professional Practices &

DA 436 Dance Professional Practices

2 credits, Fall/Spring

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

DA 467 Capstone Project

3 credits, Fall/Spring

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

DA 469 Dance Internship

1-3 credits, Fall/Spring

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

DA 481 Teaching Methods

2 credits, Fall

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

DA 482 Teaching Creative Movement

3 credits, Fall/Spring

An overview and analysis of approaches to teaching concept-based creative movement, providing students with a practical foundation for teaching in the K-12 school system. Fulfills Advanced Dance Studio 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

1-3 credits

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

DA 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.

DANCE FACULTY

STAFF

VICTORIA WATTS *Dance Department Chair*

PhD George Mason University,
MFA The Ohio State University,
BA (Hons) The University of Surrey, UK

SARAH HASKELL *Department Manager*

BA Pitzer College

FACULTY

CORINNA BEFORT *Instructor*

Introduction to Screendance, Dance Professional Practices

BFA Cornish College of the Arts '99

STEVE CASTEEL *Instructor*

Ballet
MFA University of Arizona,
BFA Cornish College of the Arts '01

CARLA CORRADO *Instructor, Physical Therapist*

Human Musculoskeletal Anatomy, Kinesiology, Movement Foundations

BSPT University of Washington,

BA University of Rochester

MEG FOX *Instructor*

Lighting Design and Technical Production for Dance

MTS Seattle University,

BA The Evergreen State College

NAOMI GLASS *Instructor*

Ballet
Houston Ballet, soloist
BSc University of Houston

PATRICIA HON *Professor*

Ballet, Modern, Pointe
Rosella Hightower's Centre de Danse Classique, France; Joffrey School; Martha Graham School of Contemporary Dance

TONYA LOCKYER *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*

Modern Dance, Modern Partnering, Teaching Methods

MFA University of Washington

BA Mount Holyoke College

MICHELE MILLER *Professor*

Modern Dance, Modern Partnering, Teaching Methods, Digital Dance

BA Point Park College

BECCI PARSONS *Instructor*

Movement Foundations
BA University of Washington, Feldenkrais Guild Certification

SAM PICART *Instructor*

Hip Hop
BFA Cornish College of the Arts '13

ALIA SWERSKY *Instructor*

Creative Foundations, Compositional Practices, Advanced Improvisation
BFA Cornish College of the Arts '98

LAURA ANN SMYTH *Instructor*

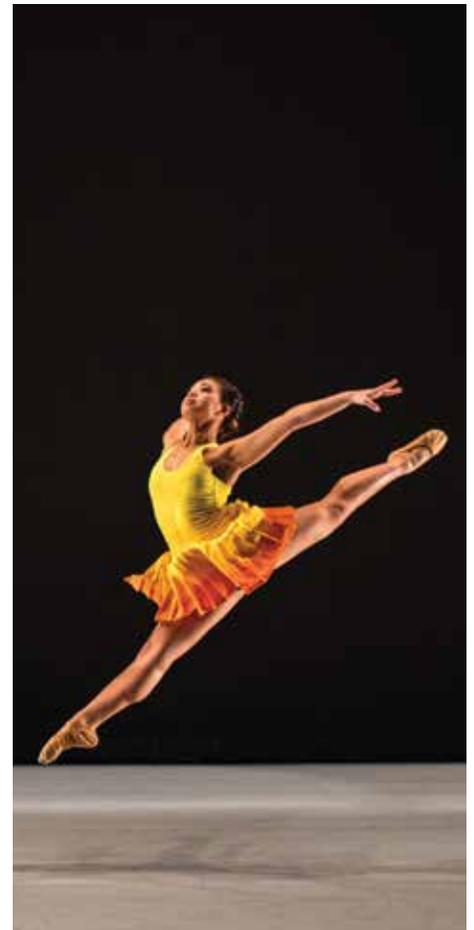
Modern, Jazz, Dance History
MFA University of California, Irvine
BA University of Calgary

GÉRARD THÉORÈT *Professor*

Ballet, Ballet Partnering, Men's Technique
BFA Cornish College of the Arts '94

DEBORAH WOLF *Professor*

Modern Dance, Compositional Practices
BA State University of New York/Brockport



MUSIC

MODEL PROGRAM

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

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

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

- 1) ... become proficient in all aspects of musicianship skills, including theory, ear-training, keyboard, rhythm, sight-reading, and improvisation.
- 2) ... employ a diverse knowledge of the music industry and music career options, create a digital portfolio, and acquire/apply the life and learning skills necessary for a successful career in music.
- 3) ... think critically, practice self reflection, and develop simple spoken, written and listening skills necessary to engage with peers for performance or discussion in all aspects of music.
- 4) ... apply a sense of citizenship reflected within and beyond the Cornish community through a spirit of collaboration and an awareness of the power of music to enrich the culture and impact social change.
- 5) ... be effective leaders, active collaborators, and strong communicators who will give and take feedback constructively.
- 6) ... acquire/synthesize diverse elements of musical knowledge [3] in of the practice, theory, history and production of music.

For Composition:

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

For Performance:

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

COMPOSITION

<i>Music Credits</i>	91
<i>HS Credits</i>	30
<i>College Electives</i>	6
<i>Total Credits for a Bachelor of Music Degree (BM)</i>	127

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 191 Individual Instruction</i>	3	3
<i>MU 260 Music Notation</i>	2	–
<i>H&S Integrated Studies</i>	6	6
<i>Total Credits</i>	18	16

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 227 Fundamentals of Electronic Music</i>	2	–
<i>MU 228 Intro to Digital Audio Workstations</i>	–	2
<i>MU 251–252 Composition Colloquium III & IV</i>	1	1
<i>MU 265–266 Piano III & IV</i>	1	1
<i>MU 291 Individual Instruction</i>	3	3
<i>H&S Course Work</i>	3	3
<i>College Elective</i>	3	–
<i>Total Credits</i>	18	15

THIRD YEAR	FALL	SPRING
<i>MU 230 Technical Production for Musicians</i>	1	–
<i>MU 262 World Music Traditions</i>	–	3
<i>MU 367 Music History: Jazz</i>	3	–
<i>MU 390 Junior Recital</i>	–	1
<i>MU 391 Individual Instruction</i>	3	3
<i>MU History Elective</i>	3	–
<i>MU Composition Seminar</i>	2	2
<i>MU Upper Level Theory Elective</i>	2	–
<i>H&S Course Work</i>	3	3
<i>College Elective</i>	–	3
<i>Total Credits</i>	17	15

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

MUSIC MODEL PROGRAM (continued)

COMPOSER/PERFORMER

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

FIRST YEAR	FALL	SPRING
MU 111–112 Theory I & II	2	2
MU 125–126 Eartraining I & II	2	2
MU 151–152 Composition Colloquium I & II	1	1
MU 161–162 Rhythm I & II	1	1
MU 165–166 Piano I & II	1	1
MU 191 Individual Instruction	3	3
MU 230 Technical Production for Musicians	–	1
H&S Integrated Studies	6	6
Total Credits	16	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 260 Music Notation	2	–
MU 265–266 Piano III & IV	1	1
MU 293 Individual Instruction	2	2
MU 293 Individual Instruction	2	2
MU 364 Music History: Western Classical	–	3
MU Ensemble	–	2
H&S Course Work	3	3
College Elective	3	–
Total Credits	18	18

THIRD YEAR	FALL	SPRING
MU 262 World Music Traditions	3	–
MU 301 Professional Career Development	2	–
MU 367 Music History: Jazz	–	3
MU 390 Junior Recital	–	1
MU 393 Individual Instruction	2	2
MU 393 Individual Instruction	2	2
MU Composition Seminar	2	–
MU Ensemble	–	2
H&S Course Work	3	3
College Elective	–	3
Total Credits	14	16

FOURTH YEAR	FALL	SPRING
MU Composition Seminar	2	–
MU Ensemble	–	2
MU Elective	2	2
MU Elective	2	–
MU History Elective	–	3
MU Upper Level Theory Elective	2	–
MU 490 Senior Recital	–	1
MU 491 Individual Instruction	3	3
H&S Course Work	3	3
Total Credits	14	14

CLASSICAL INSTRUMENTAL

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

FIRST YEAR	FALL	SPRING
MU 111–112 Theory I & II	2	2
MU 125–126 Eartraining I & II	2	2
MU 161–162 Rhythm I & II	1	1
MU 165–166 Piano I & II	1	1
MU 191 Individual Instruction	3	3
MU 260 Ensemble Elective	2	2
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 364 Music History: Western Classical	–	3
MU 291 Individual Instruction	3	3
MU Ensemble Elective	2	2
H&S Course Work	3	3
College Elective	3	–
Total Credits	17	17

THIRD YEAR	FALL	SPRING
MU 230 Technical Production for Musicians	1	–
MU 262 World Music Traditions	–	3
MU 367 Music History: Jazz	3	–
MU 390 Junior Recital	–	1
MU 391 Individual Instruction	3	3
MU Upper Level Theory Elective	2	–
MU Ensemble Elective	2	2
MU Electives	2	2
H&S Course Work	3	3
College Elective	–	3
Total Credits	16	17

FOURTH YEAR	FALL	SPRING
MU 301 Professional Career Development	2	–
MU 491 Individual Instruction	3	3
MU 490 Senior Recital	–	1
MU Ensemble Elective	2	2
MU Elective	2	2
MU History Elective	–	3
H&S Course Work	3	3
Total Credits	12	14

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MUSIC MODEL PROGRAM (continued)

JAZZ INSTRUMENTAL

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

FIRST YEAR	FALL	SPRING
MU 111–112 Theory I & II	2	2
MU 125–126 Eartraining I & II	2	2
MU 161–162 Rhythm I & II	1	1
MU 165–166 Piano I & II	1	1
MU 191 Individual Instruction	3	3
MU 260 Ensemble Elective	2	2
H&S Integrated Studies	6	6
Total Credits	17	17

SECOND YEAR	FALL	SPRING
MU 213-214 Jazz Theory III & IV	3	3
MU 225–226 Eartraining III & IV	2	2
MU 250 Rhythm Elective	1	1
MU 265–266 Piano III & IV	1	1
MU 291 Individual Instruction	3	3
MU Ensemble Elective	2	2
H&S Course Work	3	3
College Elective	–	3
Total Credits	15	18

THIRD YEAR	FALL	SPRING
MU 230 Technical Production for Musicians	1	–
MU 364 Music History: Western Classical	–	3
MU 367 Music History: Jazz	3	–
MU 390 Junior Recital	–	1
MU 391 Individual Instruction	3	3
MU Upper Level Theory Elective	2	–
MU Ensemble Elective	2	2
MU Electives	2	2
H&S Course Work	3	3
College Elective	–	3
Total Credits	16	17

FOURTH YEAR	FALL	SPRING
MU 262 World Music Traditions	–	3
MU 301 Professional Career Development	2	–
MU 490 Senior Recital	–	1
MU 491 Individual Instruction	3	3
MU Ensemble Elective	2	2
MU Elective	–	2
MU History Elective	3	–
H&S Course Work	3	3
Total Credits	13	14

CLASSICAL VOCAL

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

FIRST YEAR	FALL	SPRING
MU 107 English Diction	2	–
MU 108 Italian Diction	–	2
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 183 Foundations of Singing	1	–
MU 191 Individual Instruction	3	3
H&S Integrated Studies	6	6
Total Credits	18	17

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 291 Individual Instruction	3	3
MU 307 French Diction	1	–
MU 308 German Diction	–	1
MU 321 Opera Scenes Workshop	–	2
MU Vocal Repertoire	2	–
Foreign Language	3	3
Total Credits	15	15

THIRD YEAR	FALL	SPRING
MU 230 Technical Production for Musicians	1	–
MU 301 Professional Career Development	2	–
MU 364 Music History: Western Classical	–	3
MU 390 Junior Recital	1	–
MU 391 Individual Instruction	3	3
MU History Elective	3	–
MU Elective	–	2
Foreign Language	3	3
H&S Course Work	3	3
Total Credits	16	14

FOURTH YEAR	FALL	SPRING
MU 262 World Music Traditions	3	–
MU 367 Music History: Jazz	–	3
MU 375 Chamber Singers	2	–
MU 322 Opera Production	3	–
MU 490 Senior Recital	–	1
MU 491 Individual Instruction	3	3
MU Elective	–	2
H&S Course Work	3	3
H&S Course Work	3	3
Total Credits	17	15

JAZZ VOCAL

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

FIRST YEAR	FALL	SPRING
MU 111–112 Theory I & II	2	2
MU 125–126 Eartraining I & II	2	2
MU 161–162 Rhythm I & II	1	1
MU 165–166 Piano I & II	1	1
MU 183 Fundamentals of Singing	1	–
MU 191 Individual Instruction	3	3
MU 241-242 Vocal Jazz Standards I & II	2	2
H&S Integrated Studies	6	6
Total Credits	18	17

MUSIC MODEL PROGRAM (continued)

SECOND YEAR	FALL	SPRING
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 291 Individual Instruction	3	3
MU 341-342 Advanced Vocal Jazz Standards I & II	2	2
MU Elective	–	3
H&S Course Work	3	3
Total Credits	14	17

THIRD YEAR	FALL	SPRING
MU 364 Music History: Western Classical	–	3
MU 367 Music History: Jazz	3	–
MU 390 Junior Recital	–	1
MU 391 Individual Instruction	3	3
MU Upper Level Theory Elective	2	–
MU Jazz Vocal Ensemble	2	2
MU Elective	2	–
H&S Course Work	3	3
College Electives	3	3
Total Credits	18	15

FOURTH YEAR	FALL	SPRING
MU 230 Technical Production for Musicians	1	–
MU 250 Rhythm Elective	1	1
MU 262 World Music Traditions	–	3
MU 301 Professional Career Development	2	–
MU 490 Senior Recital	–	1
MU 491 Individual Instruction	3	3
MU History Elective	3	–
MU Ensemble	2	2
H&S Course Work	3	3
Total Credits	15	13

CLASSICAL PIANO

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

FIRST YEAR	FALL	SPRING
MU 109-110 Performance Studio	1	1
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 191 Individual Instruction	3	3
MU Ensemble Elective	2	2
H&S Integrated Studies	6	6
Total Credits	17	17

SECOND YEAR	FALL	SPRING
MU 209-210 Performance Studio	1	1
MU 211–212 Classical Theory III & IV	3	3
MU 225–226 Eartraining III & IV	2	2
MU 230 Technical Production for Musicians	1	–
MU 291 Individual Instruction	3	3
MU 364 Music History: Western Classical	–	3
MU Ensemble Elective	2	2
H&S Course Work	3	3
Total Credits	15	17

THIRD YEAR	FALL	SPRING
MU 301 Professional Career Development	2	–
MU 309-310 Performance Studio	1	1
MU 345 Accompanying for Pianists	2	–
MU 390 Junior Recital	–	1
MU 391 Individual Instruction	3	3
MU Ensemble Elective	–	2
MU Elective	2	2
MU Upper Level Theory Elective	2	–
H&S Course Work	3	3
College Electives	3	3
Total Credits	18	15

FOURTH YEAR	FALL	SPRING
MU 262 World Music Traditions	3	–
MU 344 Piano Repertoire	2	–
MU 367 Music History: Jazz	–	3
MU 409-410 Performance Studio	1	1
MU 490 Senior Recital	–	1
MU 491 Individual Instruction	3	3
MU History Elective	3	–
MU Ensemble Elective	–	2
H&S Course Work	3	3
Total Credits	15	13

MUSIC

COURSE DESCRIPTIONS

MU 100 Ensemble/Audition

2-4 credits, Fall/Spring

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

MU 107 English Diction

2 credits, Fall

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

MU 108 Italian Diction

2 credits, Spring

The course teaches the singer various aspects of singing in Italian – including language flow, syllable stress, as well as some knowledge of grammar, vocabulary and dramatic intent.

MU 109 Performance Studio &

MU 110 Performance Studio

1 credit, Fall/Spring

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

MU 111 Theory I &

MU 112 Theory II

2 credits, Fall/Spring

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

MU 120 Music Fundamentals

3 credits, Fall/Spring

An introduction to foundational music theory and eartraining skills for students with little or no prior experience reading music notation or any formal music education. The course is designed for music majors who require study prior to beginning the required two-year foundation curriculum, or for non-music majors who desire a comprehensive survey of elementary music fundamentals. The course includes an introduction to the basic aspects of music notation such as key signatures, clefs, pitch, note values, rhythm, and elementary harmony, as well as developing the ability to sing and transcribe individual pitches, musical intervals, rhythms, and major and minor scales.

MU 125 Eartraining I &

MU 126 Eartraining II

2 credits, Fall/Spring

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

MU 131 Singing for Non-Majors

2 credits, Fall/Spring

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

MU 151 Composition Colloquium I

1 credit, Fall

While composers often work alone exploring their creative process and crafting their music, it is important that they have an opportunity to meet in community with their fellow composers and share common interests and concerns. This colloquium provides a forum for student and faculty composers to meet and discuss music and to share perspectives on composers and composition. The colloquium provides a convenient and exciting forum for visiting composers and performers to address the composition program as a whole. Colloquium

sessions will involve presentations by guest composers, presentations by student composers, and faculty presentations on their work or the work of other composers. Grading is based on class participation, attendance, concert attendance, keeping a listening journal, and service to the composition community.

MU 152 Composition Colloquium II

1 credit, Spring

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

MU 154 Sight-Reading Techniques

1 credit, Fall

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

MU 155 Piano Fundamentals I &

MU 156 Piano Fundamentals II

1 credit, Fall/Spring

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

MU 160 Music Notation Primer

1 credit, Fall/Spring

Students will learn how to use music notation software to create simple lead sheets and arrangements, or to notate assignments for music theory, skills, or jazz standards classes. Designed 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®.

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MUSIC COURSE DESCRIPTIONS

(continued)

MU 161 Rhythm I

1 credit, Fall

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

MU 162 Rhythm II

1 credit, Spring

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

MU 165 Piano I &

MU 166 Piano II

1 credit, Fall/Spring

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

MU 173 Chamber Music Ensemble I

2 credits, Fall/Spring

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

MU 176 Contemporary Big Band I

1 credit, Fall/Spring

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

MU 183 Foundations of Singing

1 credit, Fall

A one-semester course to introduce students to the anatomy and physiology of the vocal instrument (including the body), and the effect of posture, breath support, tension, resonance, diction, dramatic delivery, etc., on the ability to sing with freedom and confidence.

MU 187 Jazz Ensemble I

2 credits, Fall/Spring

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

MU 191 Primary Individual Instruction & MU 192 Secondary Individual Instruction

3 credits, Fall/Spring

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

MU 193 Primary Individual Instruction & MU 194 Secondary Individual Instruction

2 credits, Fall/Spring

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

MU 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.

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

MU 209 Performance Studio &

MU 210 Performance Studio

1 credit, Fall/Spring

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

MU 211 Classical Theory III

3 credits, Fall

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

MU 212 Classical Theory IV

3 credits, Spring

This is the second semester of the year-long sophomore classical music theory curriculum. Students will study contemporary theoretical practices in atonality, centricity, minimalism, and indeterminacy, and develop an understanding of the music of the 20th and 21st century. Students will also listen to and analyze music from a variety of styles in contemporary practice.

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MUSIC COURSE DESCRIPTIONS

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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 tonal harmonic languages for application to composition and improvisation including a comprehensive study of chord/scale relationships, harmonic languages, chord construction, and melodic and harmonic analysis.

MU 214 Jazz Theory IV

3 credits, Spring

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

MU 225 Eartraining III

2 credits, Fall

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

MU 226 Eartraining IV

2 credits, Spring

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

MU 227 Fundamentals of Electronic Music

2 credits, Fall/Spring

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

MU 228 Intro to Digital Audio Workstations

2 credits, Fall/Spring

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

MU 229 Music Technology Special Topic

2 credits, Fall/Spring

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

MU 230 Technical Production for Musicians

1 credit, Fall/Spring

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

MU 241 Vocal Jazz Standards I &

MU 242 Vocal Jazz Standards II

2 credits, Fall/Spring

A yearlong course designed to introduce students to repertoire and performance skills including learning tunes in-depth with an

understanding of changes, arranging tunes, trading fours, and working with a rhythm section.

MU 243 Improvisation I

2 credits, Fall

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

MU 250 ST: Advanced Rhythm

1 credit, Fall/Spring

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

MU 251 Composition Colloquium III

1 credit, Fall

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

MU 252 Composition Colloquium IV

1 credit, Spring

A continuation of MU 251, this colloquium provides a forum for student and faculty composers to meet

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MUSIC COURSE DESCRIPTIONS

(continued)

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 &

MU 266 Piano IV

1 credit, Fall/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 and demonstrate fluency in sight-reading. At the conclusion of this course Jazz music students should be able to demonstrate an advanced knowledge of scales, chord voicings, and the

performance of jazz lead sheets including improvisation and demonstrate fluency in sight-reading.

MU 273 Chamber Music Ensemble II

2 credits, Fall/Spring

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

MU 275 Beginning Gamelan Ensemble

2 credits, Fall/Spring

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

MU 281 Italian Language I &

MU 282 Italian Language II

3 credits, Fall/Spring

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

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

MU 283 French Language I &

MU 284 French Language II

3 credits, Fall/Spring

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

MU 285 German Language I &

MU 286 German Language II

3 credits, Fall/Spring

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

MU 287 Jazz Ensemble II

2 credits, Fall/Spring

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

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MUSIC COURSE DESCRIPTIONS

(continued)

MU 291 Individual Instruction &

MU 292 Secondary Private 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 294 Secondary Individual Instruction

2 credits, Fall/Spring

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

MU 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

What are the career options open to aspiring musicians? What are the extra-musical skills one needs in order to find a niche in the complex world of contemporary music making?

This class assists students in preparation for professional careers.

MU 307 French Diction

1 credit, Fall

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

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

MU 311 Form and Analysis

2 credits, Spring

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

MU 314 Scoring for Film & Games

2 credits, Fall/Spring

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

MU 315 18th Century Counterpoint

2 credits, Fall

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

MU 318 Music Internship

1-6 credits, 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*

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MUSIC COURSE DESCRIPTIONS

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depend on the nature and duration of the internship and can range from 1 to 6 credits.

MU 321 Opera Scenes Workshop

2 credits, Fall/Spring

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

MU 322 Opera Production

3 credits, Fall/Spring

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

MU 323 Composing for Jazz Orchestra

2 credits, Fall/Spring

From Duke Ellington to Carla Bley, Miles Davis to Dave Holland, jazz composers have developed their own distinctive approach to composing for the jazz orchestra. This course covers the theory and practice of composing and arranging for jazz orchestra. We will survey the ranges and characteristics of instruments found in the jazz orchestra, and explore texture, voicing, and form through examination of scores and recorded examples. We will also examine the integration of improvised solos into a composition. Students will be expected to complete two projects: one composition for octet and another for jazz orchestra. A professional ensemble will perform and record the octet, and the Jim Knapp Orchestra will rehearse, record, and perform the final project in a public performance. *Counts toward Composition Seminar or Music Composition Elective credit. Working knowledge of jazz harmony required.*

MU 325 Advanced Musicianship I &

MU 326 Advanced Musicianship II

2 credits, Fall/Spring

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

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

Intimacy and refinement have long been hallmarks of chamber music. When a small group of musicians come together to play without a conductor the music can take on the spontaneity and subtlety of conversation. Chamber music has also provided fertile territory for composers to experiment and explore their most profound compositional ideas. In response, the instrumentation of chamber groups has remained quite varied and flexible. In this class students will have the opportunity to compose for a mixed chamber ensemble. The new works created by the seminar students will be rehearsed and performed by 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, Fall/Spring

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

MU 335 Composing for Percussion

2 credits, Fall/Spring

The 20th century saw the emergence of percussion as a significant resource for composers. Cornish was at the center of what Henry Cowell referred to as the "drums along the Pacific" movement when John Cage mounted his first concerts of percussion music here in the late 1930s. This seminar focuses on composing for percussion. Working with Cornish ensemble-in-residence the Pacific Rims Percussion Quartet, students have the opportunity to write for some

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MUSIC COURSE DESCRIPTIONS

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of Seattle's top percussionists while exploring compositional ideas like rhythmic structures, duration controls, metric modulation, and other techniques. *Counts toward Composition Seminar or Music Composition Elective credit.*

MU 336 Composing for Dance

2 credits, Fall/Spring

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

MU 337 Composing for Orchestra

2 credits, Fall/Spring

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

MU 338 Composing for Electronic Media

2 credits, Fall/Spring

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

MU 340 Symphony Orchestra

1 credit, Fall/Spring

A semester-long performance ensemble focused on the symphonic orchestral repertoire offered through arrangement with Orchestra Seattle. Audition only, private instructor permission required. May be repeated for credit. Juniors and Seniors only, or with instructor permission.

MU 341 Vocal Jazz Standards III &

MU 342 Vocal Jazz Standards IV

2 credits, Fall/Spring

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

MU 343 Improvisation II

2 credits, Fall/Spring

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

MU 344 Piano Repertoire

2 credits, Spring

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

MU 345 Accompanying for Pianists

2 credits, Fall/Spring

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 The Art of Songwriting

2 credits, Fall/Spring

A 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

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MUSIC COURSE DESCRIPTIONS

(continued)

instruments. Includes the study of standard orchestral instruments. *Satisfies Upper Level Theory requirement.*

MU 360 ST: Upper Level Theory

2 credits, Fall/Spring

Upper Level Theory Special Topics.

MU 361 Conducting

2 credits, Fall/Spring

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

MU 363 Early Music History

3 credits, Fall

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

MU 364 Western Classical Music History

3 credits, Spring

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

MU 365 20th Century Music History

3 credits, Fall/Spring

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

MU 366 Opera/Music Theater History

3 credits, Fall/Spring

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

MU 367 Jazz History

3 credits, Rotating

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, Rotating

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 373 Chamber Music Ensemble III

2 credits, Fall/Spring

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

MU 375 Chamber Singers

2 credits, Fall/Spring

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

MU 377 Fusion Ensemble

2 credits, Fall/Spring

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

MU 378 African Drumming Ensemble

2 credits, Fall/Spring

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

MU 379 Composer-Performer Ensemble

2 credits, Fall/Spring

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

MU 380 Resident Artist Workshop

1 credit, Fall/Spring

Various short-term (e.g., 2- and 3-week), intensive,

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MUSIC COURSE DESCRIPTIONS

(continued)

visiting artist residency workshops and ensembles offered on a rotating basis and covering a wide variety of possible musical styles and approaches given the specific artist in residence.

MU 381 Vocal Repertoire I

2 credits, Fall

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

MU 382 Vocal Repertoire II

2 credits, Spring

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

MU 383 Latin Ensemble

2 credits, Fall/Spring

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

MU 387 Jazz Ensemble III

2 credits, Fall/Spring

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

MU 388 Jazz Composers Ensemble

2 credits, Fall/Spring

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

MU 389 Blues Ensemble

2 credits, Fall/Spring

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

MU 390 Junior Recital

1 credit, Fall/Spring

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

MU 391 Individual Instruction

3 credits, Fall/Spring

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

MU 392 Secondary Private Instruction

3 credits, Fall/Spring

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

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 Secondary Private Instruction

2 credits, Fall/Spring

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

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

MU 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.

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 418 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 433 Jazz Repertoire

2 credits, Fall

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

MU 440 Symphony Orchestra

1 credit, Fall/Spring

A semester-long performance ensemble focused on the symphonic orchestral repertoire offered through arrangement with Orchestra Seattle. Audition only, private instructor permission required. May be repeated for credit. Juniors and Seniors only, or with instructor permission.

MU 473 Chamber Music Ensemble IV

2 credits, Fall/Spring

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

MU 475 Advanced Gamelan Ensemble

2 credits, Fall/Spring

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

MU 485 Spontaneous Composition Ensemble

2 credits, Spring

An advanced ensemble exploring the foundations and concepts of playing free jazz.

The focus is on group improvisation. *Counts toward Music Ensemble or Music Elective credit. Open to non-music majors by audition.*

MU 487 Jazz Ensemble IV

2 credits, Fall/Spring

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

MU 490 Senior Recital

1 credit, Fall/Spring

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

MU 491 Individual Instruction

3 credits, Fall/Spring

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

MU 492 Secondary Private Instruction

3 credits, Fall/Spring

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

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 Secondary Private Instruction

2 credits, Fall/Spring

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

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

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

STAFF

JAMES FALZONE *Music Department Chair*
MM New England Conservatory
BM Northern Illinois University

CLAIRE BIRINGER *Department Coordinator*
MA University of Washington,
BA Macalester College

FACULTY

KOFI ANANG *Instructor*
African Drumming

KELLY ASH *Instructor*
Voice
MM New York University,
BM Cornish College of the Arts

TOM BAKER *Associate Professor*
Composition, Theory, Ear-Training, Electronic Music
DMA University of Washington,
MM Arizona State University
BA Boise State University

BC CAMPBELL *Instructor*
Composition, Film Scoring

GREG CAMPBELL *Instructor*
Drum Set, Percussion, Ethnomusicology
DMA University of Washington
MM New England Conservatory
BA Brigham Young University

TIM CAREY *Instructor*
Jazz Theory
BM Cornish College of the Arts

BRIAN CHIN *Instructor*
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DMA University of Washington
MM Rutgers University,
BM Rutgers University

DAWN CLEMENT *Instructor*
Piano, Ear Training, Composition
MFA Vermont College of Fine Arts
BM Cornish College of the Arts

BRIAN COBB *Instructor*
Musicology
DMA University of Washington
MM University of Massachusetts
BM Berklee College of Music

CHUCK DEARDORF *Professor*
Bass, Jazz Ensembles, Jazz History
BA The Evergreen State College

MARGARET DEES *Instructor*
Clarinet
DMA Florida State University
MM West Virginia University
BS Excelsior University

ALEK EDMONDS *Instructor*
Music Production, Recording
BA The Evergreen State College

GARY GIBSON *Instructor*
Music Notation
MM Wichita State University,
BM Wichita State University

ANNE GOLDBERG *Instructor*
Composition, Theory, Ear-Training
DMA Manhattan School of Music,
MM Manhattan School of Music,
BA Wellesley College

RANDY HALBERSTADT *Professor*
Piano, Ear-Training, Theory, Jazz Ensembles
BA University of Washington

WAYNE HORVITZ *Instructor*
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BA University of California at Santa Cruz

MARK IVESTER *Instructor*
Drum Set and Percussion
BM Eastern Washington University

JOE KAUFMAN *Instructor*
Bass
BM University of North Texas

JOHNAYE KENDRICK *Assistant Professor*
Voice
MM Loyola University,
BM Western Michigan University

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

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

PETER MACK *Professor*
Piano, Ear-Training, Pedagogy
DMA University of Washington,
MM University of Cincinnati

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

BA Pomona College

MICHAEL NICOLELLA *Instructor*
Guitar
MM Yale University,
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Percussion, Musicology
PHD Indiana University
MA Indiana University
BM Northern Illinois University

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Ear-training, Rhythm
MM New England Conservatory
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Composition, Gamelan, World Music
MA Mills College,
BFA Cornish College of the Arts,
BA Rocky Mountain College

JOVINO SANTOS NETO *Professor*
Piano, Composition, Latin Jazz Ensemble
BM Cornish College of the Arts,
BS McGill University

CHRIS SPENCER *Instructor*
Jazz Guitar
BM Berklee College of Music

PAIGE STOCKLEY *Instructor*
Cello
MM Manhattan School of Music,
BA University of Washington

PAUL TAUB *Professor*
Flute, Chamber Music
MFA California Institute of the Arts,
BA Rutgers University

MARK TAYLOR *Instructor*
Saxophone
MM Manhattan School of Music
BM University of Washington

BEN THOMAS *Instructor*
Vibraphone, Tango Ensemble
DMA University of Washington,
MM University of Michigan,

JAY THOMAS *Instructor*
Trumpet, Saxophone
BM Berklee College of Music

TOM VARNER *Associate Professor*
French Horn, Ensembles
MA City College of New York
BM New England Conservatory of Music

PERFORMANCE PRODUCTION

MODEL PROGRAM

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

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

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

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

<i>Performance Production Credits</i>	84	
<i>Humanities & Sciences Credits</i>	30	
<i>College Electives</i>	6	
<i>Total Credits for a BFA in Performance Production</i>	120	
FIRST YEAR	FALL	SPRING
<i>PP 111 Theater Graphics</i>	–	3
<i>PP 113 Introduction to Visual Fundamentals</i>	3	–
<i>PP 12x Foundation Skills</i>	3	3
<i>PP 151 Production Lab</i>	2	2
<i>PP 161 Literature of Theater</i>	–	3
<i>H&S Integrated Studies</i>	6	6
<i>Total Credits</i>	14	17
SECOND YEAR	FALL	SPRING
<i>PP 214 Introduction to Design Studio</i>	–	3
<i>PP 12x Foundation Skills</i>	3	–
<i>PP 251 Practicum</i>	3	3
<i>PP 261–262 Theater History I-II</i>	3	3
<i>PP Elective</i>	–	3
<i>College Elective</i>	3	–
<i>H&S Course</i>	3	3
<i>Total Credits</i>	15	15
THIRD YEAR	FALL	SPRING
<i>PP 31x Intermediate Studio</i>	3	3
<i>PP 32x Intermediate Skills</i>	–	3
<i>PP 351 Practicum</i>	3	3
<i>PP 361 Modern Theater History</i>	3	–
<i>PP 384 Portfolio</i>	–	3
<i>PP or College Elective</i>	3	–
<i>H&S Course</i>	3	3
<i>Total Credits</i>	15	15
FOURTH YEAR	FALL	SPRING
<i>PP 41x Advanced Studio</i>	3	3
<i>PP 451 Practicum</i>	3	3
<i>PP 481 Final Project</i>	–	1
<i>PP 491 Internship</i>	–	1
<i>PP Elective</i>	3	3
<i>College Elective</i>	3	–
<i>H&S Course</i>	3	3
<i>Total Credits</i>	15	14

COURSE DESCRIPTIONS

PP 111 Theater Graphics

3 credits, Spring

Theater Graphics introduces the tools and methods of techniques of graphical communication for theatrical design—including hand drafting, digital drafting, rendering, and model making—along with the basic vocabulary of the stage. Required for Intermediate Studio.

PP 113 Introduction to Visual Fundamentals

3 credits, Fall

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

PP 120 Sound Fundamentals

3 credits, Spring

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

PP 122 Lighting Fundamentals

3 credits, Fall/Spring

Lighting Fundamentals explores tools for changing the theatrical environment with non-physical elements. Topics include basic electricity, identification and familiarity with theatrical lighting instruments, digital control of light and an introduction to reading light plots and other paperwork created by the Lighting Designer. To be taken prior to or simultaneously with Production Lab.

PP 123 Costume Fundamentals

3 credits, Fall/Spring

Costume Fundamentals is focused on craft and construction, while introducing historical period style, silhouette, and the vocabulary of apparel. To be taken prior to or simultaneously with Production Lab.

PP 125 Stagecraft

3 credits, Fall/Spring

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

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PERFORMANCE PRODUCTION COURSE DESCRIPTIONS

(continued)

PP 126 Backstage Fundamentals

3 credits, Spring

Backstage Fundamentals explores the duties of a stage manager and various crew head positions throughout the production process, the challenges of effective communication, and the organization of the team collaborating on a live performance event. To be taken prior to or simultaneously with Production Lab.

PP 127 Design Fundamentals

3 credits, Fall

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

PP 128 Stage Management

3 credits, Spring

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

PP 151 Production Lab

2 credits, Fall/Spring

Production Lab is an opportunity for first-year students to work with faculty, staff, and advanced students on realized projects staged in the Cornish venues. Coursework for Lab will be performed in the construction workshops, theaters, or rehearsal halls. Students may support multiple shows in the semester, and all projects directly relate to the needs of finished production. Required for PP 251 Production Practicum.

PP 161 Literature of Theater

3 credits, Spring

Literature of Theater explores a wide range of plays from the dramatic literary canon from classical antiquity through the early 21st century, as well as important writing on performance and design. Reading from plays, exploring their dramatic structure, and discussing the historical context of each text will be the focus of class time. Required for Intermediate Studio.

PP 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.

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 214 Introduction to Design Studio

3 credits, Spring

Design Studio is the core in-major component of the design curriculum at the intermediate and advanced levels. The introductory course prepares students to develop conceptual design from dramatic text with a focus on advancing a clear organizing idea. Required for Intermediate Studio.

PP 221 Drawing for Performance Production

3 credits, Fall/Spring

Drawing for Performance Production is an exploration of visual techniques essential to production design. This course includes an introduction of basic tools and practice in perception, visual measurement & structure, light, shadow and context and life drawing.

PP 223 Scene Painting

3 credits, Fall/Spring

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

PP 251 Production Practicum

2-4 credits, Fall/Spring

In Practicum, second-year students assume greater responsibility for mainstage productions, and work in shops and venues under faculty/staff supervision. Assignments include assistants to the designer or any number of supporting roles in the shops or backstage. Required for PP351 Production Practicum.

PP 261 Theater History I

3 credits, Fall

Theater History investigates the origins of theater and the different theories of its purpose in aesthetic and cultural historical terms, including early performance forms in Egypt, Aztec Mexico, classical Athens, and Northwest Native American ceremony. The class includes research, analysis, interpretation, and oral/written presentation of findings. Required for Major.

PP 262 Theater History II

3 credits, Spring

Theater History investigates performance forms from its origins to contemporary times through a dramaturgical process. The study begins with Roman spectacle and the effect of the fall of Rome on the theater as a social institution, and includes the European middle ages, followed by a study of the theater of the European Renaissance. Required for Major.

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

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PERFORMANCE PRODUCTION COURSE DESCRIPTIONS

(continued)

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 311 Intermediate Costume Studio

3 credits, Fall/Spring

Studio explores the theory and practices of the design process for the professional theater. Students meet once weekly with area faculty, and then with their colleagues in a Friday seminar. The emphasis is placed on the collaborative experience. Studio projects are not realized on stage. Required for Advanced Costume Design.

PP 312 Intermediate Lighting Studio

3 credits, Fall/Spring

Studio explores the theory and practice of the design process for the professional theater. Students meet once weekly with area faculty, and then with their colleagues in a Friday seminar. The emphasis is placed on the collaborative experience. Studio projects are not realized on stage. Required for Advanced Lighting Design.

PP 313 Intermediate Scenery Studio

3 credits, Fall/Spring

Studio explores the theory and practice of the design process for the professional theater. Students meet once weekly with area faculty, and then with their colleagues in a Friday seminar. The emphasis is placed on the collaborative experience. Studio projects are not realized on stage. Required for Advanced Scenery Design.

PP 314 Intermediate Sound Studio

3 credits, Fall/Spring

Studio explores the theory and practice of the design process for the professional theater. Students meet once weekly with area faculty, and then with their colleagues in a Friday seminar. The emphasis is placed on the collaborative experience. Studio projects are not realized on stage. Required for Advanced Sound Design.

PP 315 Intermediate Technical Direction Studio

3 credits, Fall

Studio explores the theory and practice of the design process for the professional theater. Students meet once weekly with area faculty, and then with their colleagues in a Friday seminar. The emphasis is placed on the collaborative experience. Studio projects are not realized on stage. Required for Advanced Technical Direction.

PP 316 Intermediate Stage Management

3 credits, Fall/Spring

Stage Management is the analogue to design Studio for aspiring stage managers. The course explores professional practice in management, and digital communication, including web-based organization of teams, as well as further case study in group dynamics and problem-solving scenarios. Required to qualify for Advanced Stage Management, along with 3 credits one other Intermediate Design Studio.

PP 317 Intermediate Directing Studio

3 credits, Fall/Spring

The collaborative experience of Studio is informed by the participation of student directors. Break-out sessions are with directing faculty from the Theater Department. There is no directing or acting prerequisite to join Studio as a director.

PP 321 Special Topics in Costumes

3 credits, Spring

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

PP 322 Special Topics in Lighting

3 credits, Fall

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

PP 323 Special Topics in Scenery

3 credits, Fall

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

PP 324 Special Topics in Sound

3 credits, Fall

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

PP 325 Special Topics in Technical Direction

3 credits, Spring

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

PP 326 Special Topics in Stage Management

3 credits, Spring

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

PP 351 Production Practicum

2-4 credits, Fall/Spring

Students assume major responsibilities for mainstage productions, under faculty/staff supervision. Assignments include First Hand, Master Electrician, Master Carpenter, Charge Painter, Assistant Stage Manager and most other areas of department leadership. Required for PP451 Production Practicum.

PP 361 Modern Theater History & Theory

3 credits, Fall

Modern Theater investigates the historical context of modern dramatic literature informed by critical theory. Using semiotics as an analytical tool, the course explores a range of modern plays within their historical contexts. Through multiple and varied critical approaches, students analyze how plays are constructed, what structure might reveal about politics, and how politics reflect the writer and society that produced it. Required for Major.

PP 384 Portfolio

3 credits, Fall

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

PP 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

PERFORMANCE PRODUCTION COURSE DESCRIPTIONS

(continued)

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

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 411 Advanced Costume Design

3 credits, Fall/Spring

Advanced Design continues the development of the student as a designer for live performance. Projects are often more individualized and emphasis is placed on the creation of a diverse professional portfolio. Advanced projects are not realized on stage. Required for Major.

PP 412 Advanced Lighting Design

3 credits, Fall/Spring

Advanced Design continues the development of the student as a designer for live performance. Projects are often more individualized and emphasis is placed on the creation of a diverse professional portfolio. Advanced projects are not realized on stage.

PP 413 Advanced Scenery Design

3 credits, Fall/Spring

Advanced Design continues the development of the student as a designer for live performance. Projects are often more individualized and emphasis is placed on the creation of a diverse professional portfolio. Advanced projects are not realized on stage.

PP 414 Advanced Sound Design

3 credits, Fall

Advanced Design continues the development of the student as a designer for live performance. Projects are often more individualized and emphasis is placed on the creation of a diverse professional portfolio. Advanced projects are not realized on stage.

PP 415 Advanced Technical Direction

3 credits, Fall/Spring

Advanced Design continues the development of the student as a TD for live performance. Projects are often more individualized and emphasis is placed on the creation of a diverse

professional portfolio. Advanced projects are not realized on stage. Advanced projects are not realized on stage. Required for Major.

PP 416 Advanced Stage Management

3 credits, Fall/Spring

Advanced Design continues the development of the student as a manager for live performance. The course continues the study of leadership and team-building techniques and includes studies in Production Management and non-profit arts organization structures. Required for Major.

PP 451 Production Practicum

2-4 credits, Fall/Spring

Students assume primary responsibilities for main-stage productions, under faculty/staff supervision. Assignments include Stage Manager, Technical Director, or lead designer of costumes, lights, scenery, or sound. Required for Major.

PP 481 Internship

1-4 credits, Fall/Spring

A supervised assignment with pre-approved professional arts organization. Registration for students with Junior standing and permission of department chair. Required for major.

PP 491 Final Project

1-4 credits, Fall/Spring

The final project may fall into a variety of categories, depending on the student's focus and interests. A major design assignment on a Cornish production, a fully documented research project or major creative project outside the usual

production schedule are some examples. Final Project is determined in consultation with Department Chair. Required for Major.

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

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. Prerequisites: senior standing and permission from Department Chair.



PERFORMANCE PRODUCTION FACULTY

STAFF

DENISE MARTEL *Performance Production
Department Chair*

MFA University of Illinois Urbana-Champaign,
BA St. Michael's College

ASHLEY SCHALOW *Department Coordinator*
BA Pacific University

FACULTY

CARL BRONSDON *Costume Shop Supervisor*
Costume Design & Technology
BFA Cornish College of the Arts '92

MELANIE BURGESS *Assistant Professor*
Costume Design
MFA University of Washington,
BA Boise State University

JESSICA CHRISTENSEN *Paint & Props
Coordinator*
Lighting Fundamentals
BFA Cornish College of the Arts '13

TOM FALLAT *Instructor*
Sound Design & Engineering
BFA Cornish College of the Arts '89
BA University of Pennsylvania

JENNIFER LAW *Instructor*
Scenic Painting
BFA Cornish College of the Arts '92

JAMIE NATHAN *Assistant Professor*
Technical Direction
MFA University of Oregon
BA Eastern Washington University

PETER DYLAN O'CONNOR
Instructor
Scene Shop Supervisor
BFA Cornish College of the Arts '94

JANE RICHLOVSKY *Instructor*
Drawing
BA Columbia College, Chicago

TRISTAN ROBERSON *Instructor*
Lighting Fundamentals
BFA Cornish College of the Arts '13

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

MARK A.T.Y. SANCHEZ *Costume Shop Technician*
FIDM

MATTHEW SMUCKER *Associate Professor*
Scenic Design
MFA University of Washington,
BA Goshen College

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

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.

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

- Articulate a personal aesthetic as a creative artist—grounded in theater history, literature and current practices of the art form – to provide a context for their work.
- Apply a dynamic range of acquired skills to create and interpret multiple styles and genres of performance.
- Employ imagination and empathy to make innovative work for diverse audiences by exploring beyond established theatrical forms and building the capacity to hold multiple perspectives.
- Access, trust and employ Intuition, Improvisation, and Inspiration in all aspects of creative practice.
- Read with comprehension and accuracy, and clearly communicate complex ideas in oral and written form.
- Apply research, technology and critical thinking to deepen the quality of creative work.
- Employ self-awareness, initiative and resilience in both personal and professional practice to form and maintain collaborative relationships.
- Manifest and maintain an informed and ethical process as a working artist.
- In addition to the Degree outcomes, performers will specifically:
- Perform with physical and vocal strength, dynamism, flexibility, and the ability to fully embody creative choices.
- Perform authentically in imaginary circumstances, conveying to the audience a sense of emotional truth.
- Give and take from fellow performers, and practice focused, available, and responsive listening.
- Audition confidently and appropriately in a variety of professional audition formats.

ACTING

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

FIRST YEAR

	FALL	SPRING
<i>TH 105–106 Physical/Vocal Technique</i>	3	3
<i>TH 111–112 Acting: Improvisation / Collaboration</i>	2	2
<i>TH 147 Production Lab I</i>	1	–
<i>TH 162 Literature of Theater</i>	–	2
<i>TH 171–172 Text Analysis I-II</i>	3	2
<i>HS 121–122 Integrated Studies</i>	6	6
<i>Total Credits</i>	15	15

SECOND YEAR

	FALL	SPRING
<i>TH 201–202 Physical Technique III-IV</i>	2	2
<i>TH 211–212 Acting Fundamentals I-II</i>	3	3
<i>TH 221–222 Voice and Speech I-II</i>	2	2
<i>TH 240 Rehearsal-Performance Project</i>	–	2
<i>TH 241 Auto-Cours</i>	1	–
<i>TH 247 Production Lab II</i>	1	–
<i>TH 261–262 Theater History</i>	3	3
<i>TH 286 Introduction to Playwriting or TH 288 Introduction to Directing</i>	1	–
<i>College Elective</i>	3	–
<i>TH 218 Human Musculoskeletal Anatomy</i>	–	3
<i>Total Credits</i>	16	15

THIRD YEAR

	FALL	SPRING
<i>TH 301–302 Clown or TH 305–306 Physical Technique V-VI</i>	2	2
<i>TH 311–312 Acting Workshop I-II</i>	3	2
<i>TH 321–322 Advanced Vocal Technique I-II</i>	2	2
<i>TH 348 Studio: Text into Performance</i>	–	2
<i>TH 361 Modern Theater History & Theory</i>	3	–
<i>TH 371–372 Acting Classical Texts I-II</i>	2	2
<i>HS Integrated Studies</i>	3	3
<i>College Elective</i>	–	3
<i>Total Credits</i>	15	16

FOURTH YEAR

	FALL	SPRING
<i>TH 401–402 Stage Combat I-II</i>	2	2
<i>TH 411 Advanced Acting Workshop</i>	3	–
<i>TH 416 Acting & Auditioning for the Camera</i>	–	2
<i>TH 422 Voiceover & Commercial Voice Skills</i>	2	–
<i>TH 451 Audition Techniques</i>	2	–
<i>TH 471 Senior Seminar</i>	1	–
<i>TH 472 Senior Thesis or 458 Internship</i>	–	3
<i>TH 478 The Business of Theater</i>	–	2
<i>Theater Electives</i>	3	1
<i>HS Integrated Studies</i>	3	6
<i>Total Credits</i>	16	16

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THEATER MODEL PROGRAM (continued)

MUSICAL THEATER

Theater	88
Humanities & Sciences Credits	30
College Electives	6
Total Credits for a BFA Degree in Theater	124

FIRST YEAR

	FALL	SPRING
TH 105–106 Physical/Vocal Technique	3	3
TH 111–112 Acting: Improvisation / Collaboration	2	2
TH 131–132 Intro to Musical Theater I-II	2	2
TH 147 Production Lab I	–	1
TH 171–172 Text Analysis I-II	3	2
HS 121–122 Integrated Studies	6	6
Total Credits	16	16

SECOND YEAR

	FALL	SPRING
TH 211–212 Acting Fundamentals I-II	3	3
TH 221–222 Voice and Speech I-II	2	2
TH 237–238 Fundamentals of Theater Dance	2	2
TH 239 Ensemble Singing and Harmony	1	–
TH 245 Musical Theater Project	–	2
TH 247 Production Lab II	–	1
TH 231 Musical Theater Theory II	2	–
TH 261–262 Theater History	3	3
College Elective	3	–
TH 218 Human Musculoskeletal Anatomy	–	3
Total Credits	16	16

THIRD YEAR

	FALL	SPRING
TH 311–312 Acting Workshop I-II	3	2
TH 321–322 Advanced Vocal Technique I-II	2	2
TH 333–334 Musical Theater Voice Instruction	1	1
TH 339–340 Theater Dance III-IV	2	2
TH 348 Studio: Text into Performance	–	2
TH 338 Musical Theater Audition	–	2
TH 367 Musical Theater History & Analysis	3	–
TH 371 Acting Classical Texts	2	–
HS Integrated Studies	–	3
College Elective	3	–
Total Credits	16	14

FOURTH YEAR

	FALL	SPRING
TH 422 Voiceover & Commercial Voice Skills or TH 478 The Business of Theater	–	2
TH 431 Musical Theater Dance Styles I-II	2	2
TH 433–434 Musical Theater Vocal Instruction	1	1
TH 437 Acting in Musical Theater	2	–
TH 439 Musical Theater Cabaret	2	–
TH 451 Audition Techniques	2	–
TH 471 Senior Seminar	1	–
TH 472 Senior Thesis or 458 Internship	–	3
HS Integrated Studies	6	6
Total Credits	16	14

ORIGINAL WORKS

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

Theater	88
Humanities & Sciences Credits	30
College Electives	6
Total Credits for a BFA Degree in Theater	124

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 348 Studio: Text into Performance	–	2
TH 361 Modern Theater History & Theory	3	–
TH 371 Acting Classical Texts	2	2
TH 381–382 Original Works I-II	2	4
HS Integrated Studies	3	–
College Elective	–	3
Total Credits	17	15

FOURTH YEAR

	FALL	SPRING
TH 401–402 Stage Combat I-II	2	2
TH 411 Advanced Acting Workshop	3	–
TH 422 Voiceover & Commercial Voice Skills	–	2
TH 451 Audition Techniques	2	–
TH 471 Senior Seminar	1	–
TH 472 Senior Thesis or 458 Internship	–	3
TH 478 The Business of Theater	–	2
Theater Electives	–	–
HS Integrated Studies	6	6
Total Credits	16	15

THEATER

COURSE DESCRIPTIONS

TH 105 Physical/Vocal Technique

3 credits, Fall

A foundational course in the physical and vocal practices that teach self-awareness in order to recognize and release idiosyncratic mental, physical, emotional and vocal habits that restrict and limit the artist - in - training from being fully self-expressed. Practices in the class cultivate: integration of body and voice, connection to physical and vocal support, neutrality as a place of freedom and ease and conditioning to build strength and confidence. The course also includes an introduction to the International Phonetic Alphabet as a means for developing ear training, vocal specificity, dynamism and dialect work.

TH 106 Physical/Vocal Technique

3 credits, Spring

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

TH 111 Acting: Improvisation/Collaboration

2 credits, Fall

Students explore improvisational theater techniques that challenge them to take risks and deepen individual creativity and ensemble acting skills. In Spring Semester, students apply those techniques along with the Viewpoints vocabulary to the actor's process in the creation of character based on ancient Lore from around the world, both through collaboration in a group piece and an individual solo performance.

TH 112 Acting: Improvisation/Collaboration

2 credits, Spring

Students will enrich their craft through transformative characterization, deeper listening, authentic presence and bold, compelling actions. Through the use of classroom improv and exercises, students work with scene partners to apply craft to realism-based scenes from

American period drama in the first semester, and to comedy and contemporary American works in the second semester. Student learning includes development of process and ethical practice.

Students also work on audition techniques, including cold reading.

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 115 Stage Makeup

1 credit, Fall/Spring

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

TH 116 Advanced Stage Makeup

1 credit, Spring

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

TH 121 Voice & Speech I

2 credits, Fall

Develop a fundamental understanding and application of how the voice works as well as your own vocal health. Explore and implement the direct connection that relaxation, alignment and breath have with placement, tone, and resonance. Through singing, develop range, melody, phrasing and ensemble practice. Analyze the sounds of spoken English in depth using the International Phonetic Alphabet in conjunction with Dudley Knight's text, *Speaking with Skill*.

TH 122 Voice & Speech II

2 credits, Spring

Develop an actor's awareness of your own vocal instrument. Explore breath, placement, tone, and resonance using a combination of techniques with emphasis on the work of Kristen Linklater and Patsy Rodenburg. Study the sounds of spoken English in depth using the International Phonetic Alphabet in Dudley Knight's *Speaking with Skill*.

TH 131 Introduction to Musical Theater I &

TH 132 Introduction to Musical Theater II

2 credits, Fall/Spring

These courses will provide an introduction to the performance skills required for participation in musical theater production. The class will focus on solo and group singing as dramatic action, and introduce the basic dance styles used in musical theater. *By audition.*

TH 133 Private Vocal Instruction &

TH 134 Private Vocal Instruction

2 credits, Fall/Spring

TH 135 Private Vocal Instruction &

TH 136 Private Vocal Instruction

3 credits, Fall/Spring

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

TH 137 Introduction to Tap Dance

1 credit, Fall

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

TH 147 Production Lab I

1-2 credits, Fall/Spring

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

TH 162 Literature of Theater

2 credits, Spring

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

TH 171 Text Analysis I

3 credits, Fall/Spring

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

TH 172 Text Analysis II

2 credits, Fall/Spring

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

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THEATER COURSE DESCRIPTIONS

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TH 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.

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 &

TH 202 Physical Technique IV

2 credits, Fall/Spring

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

TH 211 Acting Fundamentals I &

TH 212 Acting Fundamentals II

3 credits, Fall/Spring

Students will enrich their craft through transformative characterization, deeper listening, authentic presence and bold, compelling actions. Through the use of classroom improv and exercises, students work with scene partners to apply craft to realism-based scenes from American period drama in the first semester, and to comedy and contemporary American works in the second semester. Student learning includes development of process and ethical practice. Students also work on audition techniques, including cold reading.

TH 218 Human Musculoskeletal Anatomy

3 credits, Spring

This course introduces Theater students to the basics of musculoskeletal anatomy and physiology of movement, emphasizing

application to theatrical movement and musical theater dance techniques. The course emphasizes injury prevention, providing students with tools for self-care and professional longevity.

TH 221 Voice & Speech III &

TH 222 Voice & Speech IV

2 credits, Fall/Spring

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

TH 231 Musical Theater Theory

2 credits, 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 &

TH 234 Private Vocal Instruction

2 credits, Fall/Spring

TH 235 Private Vocal Instruction &

TH 236 Private Vocal Instruction

3 credits, Fall/Spring

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

TH 237 Fundamentals of Theater Dance I &

TH 238 Fundamentals of Theater Dance II

2 credits, Fall/Spring

Students explore a wide variety of forms and styles of dance from the American Musical Stage. The movement will cover basic ballet for proper placement and alignment, dance styles and steps from the 1920s to the 1960s, and movement styles from other cultures including Afro-Cuban, African,

and East Indian, as well as the Jack Cole technique of Jazz dance. The core of the class will focus on strength, placement, and proper alignment.

TH 239 Ensemble Singing and Harmony

1 credit, Fall

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

TH 240 Rehearsal-Performance Project

2 credits, 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. 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 246 Musical Theater Project

2 credits, Spring

Rehearse and perform in a production of a one-act musical intended to engage the skill set you have gained in your first two years at Cornish.

TH 247 Production Lab II

1-3 credits, Fall

Second semester of required production support. Can include stage management of departmental productions, dramaturgy or other production assignments by agreement with production team. Credit(s) will vary depending on assignment. Students are required to take at least 3 credits of Production Lab for graduation. Additional credits can fulfill college electives.

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THEATER COURSE DESCRIPTIONS

(continued)

TH 261 Theater History &

TH 262 Theater History II

3 credits, Fall/Spring

Students examine the history and theory of theater from its origins to contemporary times. Beginning with historiography (how theatre history is “done”) and the theories that effect the interpretation of what appear to be historical facts, students explore ideas about theater history in both aesthetic and cultural terms. Discussions will investigate early performance forms in Egypt, Africa, Pre-Columbian Americas, Classical Athens, Rome, Japan, India and Europe in the Middle Ages. Each semester’s culminating project will be a collaborative research presentation.

TH 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 286 Introduction to Playwriting

1 credit, Fall

An introduction to the craft of playwriting, through in-class writing exercise and the study of established playtexts.

TH 288 Introduction to Directing

1 credit, Spring

Students investigate the craft of directing through in-class exercises, staging and working with performers, and attending staged readings and other Cornish productions.

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

TH 298 Independent Study

1-4 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 &

TH 302 Clown

2 credits, Fall/Spring

Explore the nature and creative possibilities of a personal clown while continuing the physical training of sophomore year. The improvisational format of this year-long class challenges personal and artistic boundaries through commitment to action in exaggerated form, and investigates the interrelationship of the actor and audience through the lens of presentational theater. The class concludes with the construction and rehearsal of a year-end presentation.

TH 305 Physical Technique V &

TH 306 Physical Technique VI

2 credits, Fall/Spring

Through the Lecoq Pedagogy, a movement-based discipline, train your artistic eye to observe the natural world and its movement patterns, and from that observation, create and construct dynamic physical action using the space and the body.

TH 311 Acting Workshop I &

TH 312 Acting Workshop II

2-3 credits, Fall/Spring

Explore the tools for making deep, specific, personal connections to the essential human dilemmas that drive world theater. Clarify the actor’s contribution to the professional rehearsal process: homework, research, analysis, and bringing active choices to the collaboration. Through exercises, improvisation, and scene work you will address the following actor essentials: availability, action, reality of doing,

personalization and justification, and inhabiting character organically and fully. Course covers work in the Greeks, Shakespeare and Chekhov, among others.

TH 321 Advanced Vocal Technique I &

TH 322 Advanced Vocal Technique II

2 credits, Fall/Spring

Students continue to expand vocal range and power, and deepen understanding of classical text work in the 3rd year of training. Exercises and projects will create a groundwork for the exploration of text in a variety of indoor and outdoor venues in the spring semester. Continuing work with the International Phonetic Alphabet will result in proficiency in Classical American stage dialect, as well as an introduction to several accents most frequently employed by actors.

TH 333 Musical Theater Vocal Instruction I &

TH 334 Musical Theater Vocal Instruction II

1 credit, Fall/Spring

Students receive private singing instruction to develop embodied knowledge of healthy techniques for dramatic interpretation of character and intention through melody, pitch, phrasing and breath. Placement by assessment in the sophomore year.

TH 335 Private Vocal Instruction &

TH 336 Private Vocal Instruction

3 credits, Fall/Spring

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

TH 337 (Ensemble Singing and Harmony)

3 credits, Fall

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

TH 338 Musical Theater Audition Workshop

2 credits, 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 Theater Dance III &

TH 340 Theater Dance IV

2 credits, Fall/Spring

A continuation of dance studies specifically for

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THEATER COURSE DESCRIPTIONS

(continued)

musical theater, including learning examples of American musical theater choreography.

TH 341 Rehearsal/Performance &

TH 342 Rehearsal/Performance

1 credit, Fall/Spring

TH 343 Rehearsal/Performance &

TH 344 Rehearsal/Performance

2 credits, Fall/Spring

TH 345 Rehearsal/Performance &

TH 346 Rehearsal/Performance

3 credits, Fall/Spring

Expand your interpretive skills in a variety of rehearsal and performance situations, ranging from fully produced mainstage productions to process-oriented developmental work.

TH 348 Studio: Text into Performance

2 credits, Spring

Work as an ensemble on a project that incorporates heightened form, literate and highly demanding text, and extraordinary physical staging. Productions may take place outdoors as well as in larger indoor venues. An integrated team of a director, vocal coach, movement coach, text coach, and an acting coach will lead this project from conception through completion.

TH 349 Rehearsal/Performance &

TH 350 Rehearsal/Performance

2 credits, Fall/Spring

This class is an arts elective class for students in other departments who participate in Theatre Department productions. For instance if a Music student composes or performs in a Theatre department production, or a Dance student who contributes choreography, they may receive arts elective credit for that work.

TH 361 Modern Theater History & Theory

3 credits, Fall/Spring

Study the historical context of modern dramatic literature informed by critical theory. Using semiotics as an analytical tool, explore a range of modern plays within their historical contexts. Through multiple and varied critical approaches, analyze how plays are constructed, what structure might reveal about politics, and how politics reflect the writer and society that produced it. The course includes discussion, reading, formal critical writing, research, and oral presentation.

TH 363 Introduction to Teaching Artistry

2 credits, Fall/Spring

Study and practice the elements necessary for creating and delivering meaningful, engaging and

powerful lessons to students ages preschool – high school. This course will be structured around instructor lectures, class discussions, small group work, guest speakers, student presentations and classroom observations.

TH 365 Teaching Assistantship &

TH 366 Teaching Assistantship

2 credits, Fall/Spring

Work alongside a Cornish Theater instructor as a teaching assistant. Acquire the means and methods to employ your skills as a teacher as well as a performer. This course will provide you with a theoretical framework for teaching theater as well as hands-on experience working alongside teachers in lower-division classes.

TH 367 Musical Theater History & Analysis

3 credits, Fall

This class explores the evolution of modern musical theater. By examining musical theater from multiple contextual perspectives students develop a foundational working knowledge of its elements, forms and genres.

TH 368 Dramaturgy I

2 credits, Fall/Spring

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

TH 371 Acting Classical Texts I

2 credits, Fall

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

TH 372 Acting Classical Texts II

2 credits, Spring

Through work on Restoration, late eighteenth century, and other texts, you will focus on acting skills in the manners and the language of these periods.

TH 381 Original Works I

2 credits, Fall

Investigate the meaning and process of generating original works for the stage. Explore the disciplines of playwriting, directing, solo performance, and ensemble creation. *Admission by audition. Theater Original Works concentration or by Permission/Audition.*

TH 382 Original Works II

4 credits, Spring

Investigate the meaning and process of generating original works for the stage. Explore the disciplines of playwriting, directing, solo performance, and ensemble creation.

TH 387 Special Topics in Original Works &

TH 388 Special Topics in Original Works

2 credits, Fall/Spring

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

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

TH 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.

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THEATER COURSE DESCRIPTIONS

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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, Fall/Spring

Explores the nature of expressive mask technique, and helps the actor discover the physicality of character through form and gesture. Both improvisation and prepared assignments will be the basis for conducting the research of masked characterization.

TH 411 Advanced Acting Workshop

3 credits, Fall

Immerse yourself in intensive scene work, focusing on exploration of mystery, ambiguity, and subtext. Use and synthesize all techniques taught in the curriculum. Texts include plays by Beckett, Pinter and Fornes.

TH 416 Acting & Auditioning for the Camera

2 credits, Spring

This class gives students a practical introduction to the art and craft of performing on camera. Areas covered include self-assessing prospective casting potential, applying text analysis to film scripts, shaping performance for the camera, dramatic and commercial audition techniques and preparation, and development of a promotional reel. This course will also explore the business aspects of pursuing an on-camera acting career.

TH 417 Solo Performance I &

TH 418 Solo Performance II

2 credits, Fall/Spring

Create your own self-generated performance piece while studying the history and development of contemporary solo performance. Students will explore a range of methods for creating a solo performance, and follow up in the second semester with the creation of a full-length (30-45 minutes) piece.

TH 421 Voice and Speech Skills

2 credits, Fall

Use the vocal and speech techniques you have learned to master regional dialects and foreign accents. Explore the range and depth of your voice as a tool in creating character.

TH 422 Voiceover & Commercial Voice Skills

2 credits, Spring

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

TH 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.

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 Musical Theater Dance Styles II

2 credits, Spring

A continuation of dance studies specifically for musical theater, including learning examples of classic and contemporary musical theater choreography.

TH 433 Musical Theater Vocal Instruction &

TH 434 Musical Theater Vocal Instruction

1 credit, Fall/Spring

Students receive private singing instruction to further develop embodied knowledge of musical theater styles and expanded repertoire, and practice healthy techniques for dramatic interpretation of character and intention through melody, pitch, phrasing and breath. Placement by assessment in the sophomore year.

TH 435 Private Vocal Instruction &

TH 436 Private Vocal Instruction

3 credits, Fall/Spring

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

TH 437 Acting in Musical Theater

2 credits, Fall

This course is designed to provide students with a fundamental knowledge of the tools and skills used in acting for the musical theatre, specifically concentrating on the transition from scene to song. This will include assigned scenes with scene partner(s), application of learned techniques to scene work, consideration of how size of venue affects truth in performance and active participation in discussions of colleagues' in-class work.

TH 438 Neo-Burlesque: Theory & Performance

2 credits, 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

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THEATER COURSE DESCRIPTIONS

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performance skills that are unique to the genre of burlesque. Learn makeup and costuming techniques, use of music, and how to employ existing acting/dance skills in service of the 'art of the tease.' No dance training or nudity required.

TH 439 Musical Theater Cabaret

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 &

TH 442 Rehearsal/Performance

1 credit, Fall/Spring

TH 443 Rehearsal/Performance &

TH 444 Rehearsal/Performance

2 credits, Fall/Spring

Rehearsal and performance in departmental productions under the guidance of faculty and guest directors. Senior ensemble productions range from fully-mounted works by contemporary authors, modern classics, and new and ensemble-generated theater works.

TH 445 Rehearsal/Performance &

TH 446 Rehearsal/Performance

3 credits, Fall/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 457 Internship &

TH 458 Internship

1-6 credits, Fall/Spring

Participate in rehearsal and performance of one or more shows with a professional theater company. *By audition and permission of Theater Department faculty.*

TH 462 ST: Theater History, Literature and Theory

3 credits, Spring

A rotating class covering a variety of topics in Theater History, Dramatic Literature and Dramatic Theory.

TH 464 Writing About Theater

3 credits, Fall/Spring

Explore scholarly and popular analytic writing for the theater as a contemporary and historical practice, taking inspiration from the idea of being "poets of the theater rather than in the theater." Study historical forms of theatrical critique, review and analysis and practice a variety of forms of writing while building on research and analytical skills.

TH 465 Teaching Assistantship &

TH 466 Teaching Assistantship

2 credits, Fall/Spring

Work alongside a Cornish Theater instructor as a teaching assistant. Acquire the means and methods to employ your skills as a teacher as well as a performer. This course will provide you with a theoretical framework for teaching theater as well as hands-on experience working alongside teachers in lower-division classes.

TH 471 Senior Seminar

1 credit, Fall

Senior Seminar will cover a range of topics including preparations for Senior Thesis Project, as well as other issues of concern to the graduating Theater Major, including mission statements, fundraising, taxes for artists, etc.

TH 472 Senior Thesis

3 credits, Spring

This class involves the creation and presentation of the senior thesis project, under the supervision of designated Theater faculty. *NOTE: By permission of the department chair, this project may be undertaken in the fall.*

TH 478 The Business of Theater

2 credits, Spring

Develop awareness and implementation of the practical considerations and effective business practices useful in building a career in the theater. Build a sensible and actionable business plan as well as develop the habits and skills necessary to pursue work, develop relationships, market one's skills, and establish a sustaining career.

TH 483 Playwriting Laboratory

2 credits, Fall

Continued exploration of techniques of

playwriting, focusing on creating a substantial one-act or full-length play which might serve as the senior thesis.

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

TH 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

STAFF

RICHARD E.T. WHITE *Theater Department Chair*

BA University of Washington
Stage Directors and Choreographers Society

AMY LAZERTE *Department Coordinator*

BFA Cornish College of the Arts '05

SHAWN BELYEA *Theater Department Producer*

BA Rogers Williams University
Certificate, Commercial Theater Institute

FACULTY

GEOFFREY ALM *Instructor*

Stage Combat
BA Evergreen State College, Drama Studio
London,
Fight Director/Fight Master/Certified Teacher,
Society of American Fight Directors

JEANETTE BALL *Instructor*

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

CAROLINE BROWN *Instructor*

Applied Theater, Community Arts
BFA Emerson College,
MA University of Winchester, UK

AMELIA BOLYARD *Instructor*

Musical Theater/Dance

ELLEN BOYLE *Professor*

Physical Technique, Voice, Yoga
MFA University of Wisconsin/Milwaukee
BFA University of Michigan

JEFF CALDWELL *Instructor*

Musical Theater /Acting
MA Indiana University
BM Oberlin Conservatory of Music

DESDEMONA CHIANG *Instructor*

Directing
MFA University of Washington
BA University of California, Berkeley
Stage Directors and Choreographers Society

KATHLEEN COLLINS *Professor*

On Sabbatical, Fall 2017
Audition Techniques, Original Works/Directing,
Senior Seminar, Senior Thesis Advisor
MFA University of Washington
MA University of Washington
BA State University of New York at Albany

SHEILA DANIELS *Instructor*

Acting: Improvisation & Collaboration
Stage Directors and Choreographers Society

CLAUDETTE EVANS *Instructor*

Yoga
Certificate in Musical Theatre Performance,
American Musical and Dramatic Academy,
YogaWorks Foundational Teacher Training

CHRISTOPHER GOODSON *Instructor*

Theater History
PhD/ABD University of Washington
MA California State University at Los Angeles
BFA Cornish College of the Arts '95

TINKA GUTRICK-DAILEY *Instructor*

Musical Theater /Dance
American Dance Machine

WILLIAM HALSEY *Instructor*

Musical Theater/Music Theory
MM Conducting), University of Arizona
BME University of Central Missouri

SARAH HARLETT *Instructor*

Acting
BFA Cornish College of the Arts '92

ELIZABETH HEFFRON *Instructor*

Original Works/Playwriting, Senior Seminar,
Senior Thesis Advisor
MFA Hollins University
BS UCLA
Dramatists Guild

TIM HICKEY *Instructor*

Tap Dance

ALYSSA KEENE *Instructor*

Voice Skills & Dialects, Speech
BFA Cornish College of the Arts '00

MARC KENISON *Instructor*

Generative Theater Techniques
MFA University of Washington
BFA The Juilliard School

FRANCES LEAH KING *Instructor*

Musical Theater/Singing, Audition
Pacific Conservatory of the Performing Arts
BA California State University, Stanislaus

KEIRA MCDONALD *Assistant Professor*

Auto-Cours, Physical Technique, Solo
Performance
MFA Naropa University
BFA Texas Tech University

ANDREW MCGINN *Instructor*

Acting
MFA University of Washington
BFA The Juilliard School

MEG MCLYNN *Instructor*

Voice & Speech
MFA Columbia University
BFA Emerson University

KATE MYRE *Professor*

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

LISA NORMAN *Professor*

Acting
MFA University of Tennessee
BA University of Tennessee

PETER DYLAN O'CONNOR *Instructor*

Production Lab
BFA Cornish College of the Arts '94
(See Performance Production)

MICHAEL PLACE *Instructor*

Physical Technique
MFA Yale University
BFA University of Washington

TIMOTHY MCCUEN PIGGEE *Professor*

Musical Theater, Text Analysis
MFA National Theatre Conservatory at the
Denver Center,
BFA University of Utah

CANDICE PULLOM *Instructor*

Musical Theater, Singing
BS George State University

(continued next page)

THEATER FACULTY *(continued)*

CAROL ROSCOE *Instructor*

Business of Theater, Senior Seminar,
Senior Thesis and Internship Advisor

MFA George Washington University

BA University of Chicago

JODI ROTHFIELD *Instructor*

Audition for the Camera

BA University of California at Berkeley

Casting Society of America

KERRY SKALSKY *Instructor*

Acting, Classical Text, Literature of Theater

MFA University of Washington

BFA Cornish College of the Arts '89

ROBIN LYNN SMITH *Professor*

Acting

MFA New York University, Tisch School of the
Arts,

BFA Boston University

RHONDA J. SOIKOWSKI *Instructor*

Voice & Speech

MFA Naropa University

BFA Cornish College of the Arts '00

KATHERINE STROHMAIER *Instructor*

Musical Theater/Singing, Audition

AMY THONE *Instructor*

Acting, Classical Text, Audition and Internship
Advisor

MFA National Theatre Conservatory at the Denver
Center

NURIA UGALDE *Instructor*

Tai Chi Chuan

BS Bastyr University

AAS Seattle Central Community College

KATJANA VADEBONCOEUR *Instructor*

Senior Seminar, Directing, Senior Thesis and
Internship Advisor

BA University of California, Irvine;

Stage Directors and Choreographers Society

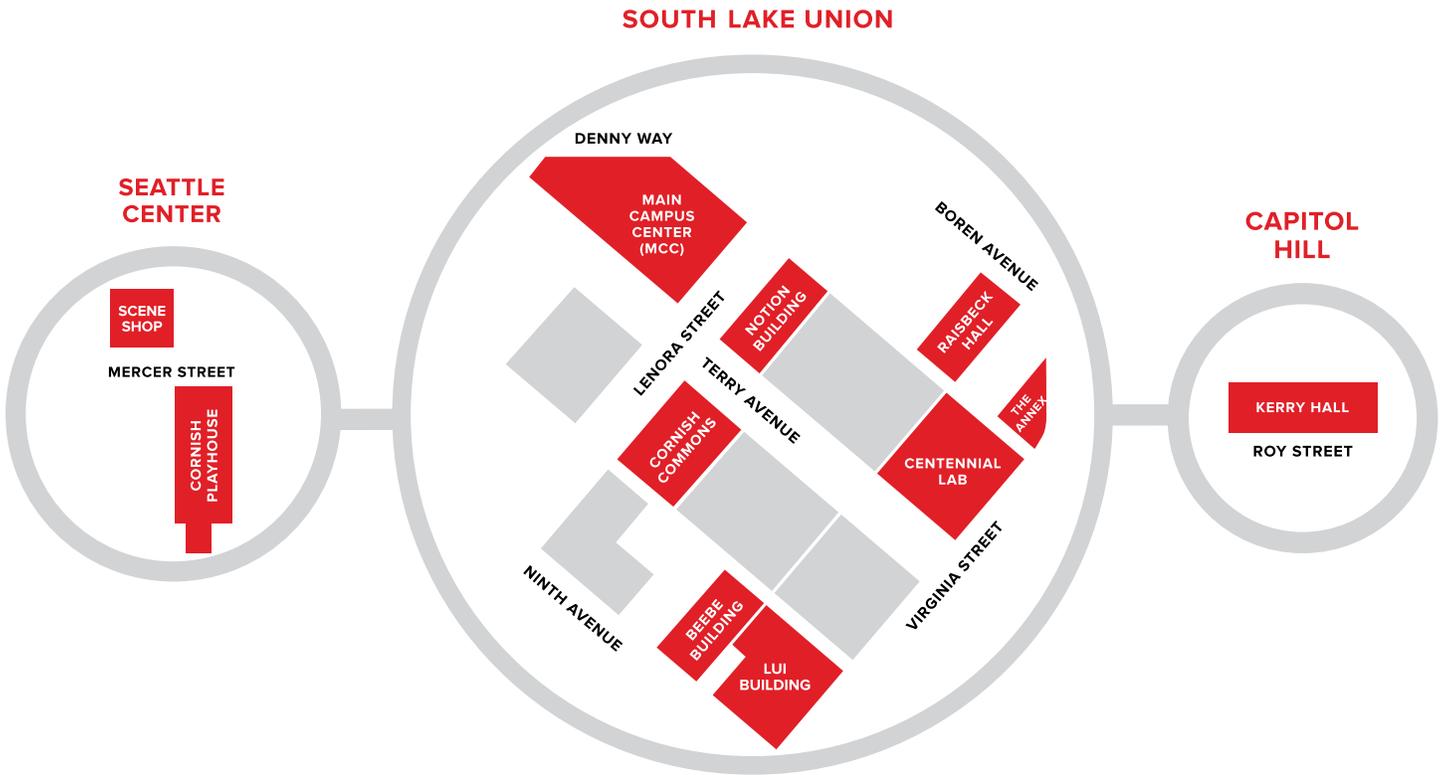
JOHN KENDALL WILSON *Professor*

Dramaturgy, Theater History

MFA University of Georgia

BA LaGrange College

CAMPUS MAP



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

Scene Shop
621 2nd Avenue North, Seattle, WA

Main Campus Center (MCC)
1000 Lenora Street, Seattle, WA

Notion Building
1001 Lenora Street, Seattle, WA

Cornish Commons
2025 Terry Avenue, Seattle, WA

Beebe Building
2014 9th Avenue, Seattle, WA

Lui Building
2002 9th Avenue, Seattle, WA

Raisbeck Performance Hall
2015 Boren Avenue, Seattle, WA

The Annex
1020 Virginia Street, Seattle, WA

Centennial Lab
1000 Virginia St, Seattle, WA

Kerry Hall
710 East Roy Street, Seattle, WA

