



ACADEMY *of* ART UNIVERSITY®

# COURSE CATALOG



FOUNDED IN SAN FRANCISCO 1929 BY ARTISTS FOR ARTISTS



# Begin Your Future Here

This book is more than a catalog. It tells of people, just like you, who aspire to do what they love everyday. These are accounts from students, graduates and faculty, who spend their days filling the world with beauty, making their visions into realities, and looking at things in a new light.

If the following pages inspire you, take it as a sign.  
This could be the beginning of another story – yours.

## 2019-2020 COURSE CATALOG

<b>SP19</b>	SU19	FA19
SP20	SU20	FA20





# OUR PROGRAMS



## SCHOOL OF ACTING

AA Acting\*  
BFA Acting\*  
MA Acting\*  
MFA Acting\*

## SCHOOL OF ADVERTISING

AA Advertising  
AA Studio Production  
BFA Advertising  
CERT Advertising\*  
MA Advertising & Branded Media  
MFA Advertising

## SCHOOL OF ANIMATION & VISUAL EFFECTS

AA Animation & Visual Effects  
BFA Animation & Visual Effects  
CERT Animation & Visual Effects\*  
MA Animation & Visual Effects  
MFA Animation & Visual Effects

BFA & MFA Available Areas of Emphasis:

- 2D Animation and Stop Motion
- 3D Animation
- 3D Modeling
- Storyboarding
- Visual Effects



MA Available Areas of Emphasis:

- 2D Animation and Stop Motion
- 3D Animation
- 3D Modeling
- Visual Effects

## SCHOOL OF ARCHITECTURE

BA Architectural Design  
B.Arch Architecture  
MA Advanced Architectural Design\*  
M.Arch Architecture

## SCHOOL OF ART EDUCATION

BFA Art Education  
CRED Art Education  
MA Art Education  
MAT Art Education

## SCHOOL OF ART HISTORY

BA Art History\*  
BFA Art History  
MA Art History

## SCHOOL OF COMMUNICATIONS & MEDIA TECHNOLOGY

BA Communications & Media Technology  
MA Communications & Media Technology



## SCHOOL OF FASHION

AA Fashion  
AA Fashion Journalism  
AA Fashion Marketing  
AA Fashion Merchandising  
AA Fashion Product Development  
AA Fashion Styling  
AA Fashion Visual Merchandising  
AA Knitwear Design\*  
AA Textile Design\*  
BA Fashion Journalism  
BFA Costume Design  
BFA Fashion  
BFA Fashion Marketing  
BFA Fashion Merchandising  
BFA Fashion Product Development  
BFA Fashion Styling  
BFA Fashion Visual Merchandising  
BFA Footwear & Accessory Design\*  
BFA Knitwear Design\*  
BFA Textile Design\*  
CERT Fashion\*  
CERT Social Media Management  
MA Costume Design  
MA Fashion  
MA Fashion Journalism  
MA Fashion Marketing  
MA Fashion Merchandising  
MFA Costume Design  
MFA Fashion  
MFA Fashion Marketing & Brand



Management  
MFA Fashion Merchandising & Management  
MFA Fashion Product Development  
MFA Footwear & Accessory Design\*  
MFA Knitwear Design\*  
MFA Textile Design\*

AA Available Areas of Emphasis:

- Technical Fashion Design

BFA Available Areas of Emphasis:

- Fashion Design
- Pattern Making & 3-Dimensional Design for Fashion

MA & MFA Available Areas of Emphasis:

- Fashion Design

## SCHOOL OF FINE ART

AA Fine Art  
BFA Fine Art  
CERT Fine Art\*  
MA Fine Art  
MFA Fine Art

AA, BFA, MA & MFA Available Areas of Emphasis:

- Drawing & Painting
- Printmaking
- Sculpture



## SCHOOL OF GAME DEVELOPMENT

AA Game Development  
BFA Game Development  
BS Game Programming  
MA Game Development  
MFA Game Development

## SCHOOL OF GRAPHIC DESIGN

AA Graphic Design  
BFA Graphic Design  
CERT Graphic Design  
MA Graphic Design & Digital Media  
MFA Graphic Design

## SCHOOL OF ILLUSTRATION

AA Illustration  
BFA Illustration  
CERT Illustration\*  
MA Illustration  
MFA Illustration  
BFA & MFA Available Areas of Emphasis:

- Comics

## SCHOOL OF INDUSTRIAL DESIGN

AA Automotive Restoration\*  
AA Industrial Design  
BFA Industrial Design  
CERT Industrial Design\*  
MA Industrial Design  
MFA Industrial Design



AA & BFA Available Areas of Emphasis:

- Transportation Design

## SCHOOL OF INTERIOR ARCHITECTURE & DESIGN

AA Interior Architecture & Design  
BFA Interior Architecture & Design  
CERT Interior Architecture & Design\*  
MA Interior Architecture & Design  
MFA Interior Architecture & Design

## SCHOOL OF JEWELRY & METAL ARTS

AA Jewelry & Metal Arts  
BFA Jewelry & Metal Arts  
MA Jewelry & Metal Arts  
MFA Jewelry & Metal Arts

## SCHOOL OF LANDSCAPE ARCHITECTURE

AA Landscape Architecture  
BFA Landscape Architecture  
MA Landscape Architecture  
MFA Landscape Architecture

\*These Programs are not available online



# OUR PROGRAMS



## SCHOOL OF MOTION PICTURES & TELEVISION

AA Motion Pictures & Television  
BFA Motion Pictures & Television  
CERT Motion Pictures & Television  
MA Writing & Directing for Film\*  
MFA Motion Pictures & Television

BFA Available Areas of Emphasis:

- Cinematography
- Directing
- Editing
- Production Design
- Producing
- Screenwriting

## SCHOOL OF MUSIC PRODUCTION & SOUND DESIGN FOR VISUAL MEDIA

AA Music Production  
AA Sound Design  
BFA Music Production  
BFA Music Scoring & Composition  
BFA Sound Design  
MA Music Scoring & Composition  
MA Sound Design  
MFA Music Scoring & Composition  
MFA Sound Design



## SCHOOL OF PHOTOGRAPHY

AA Photography  
BFA Photography  
CERT Photography\*  
MA Photography  
MFA Photography

BFA Available Areas of Emphasis:

- Documentary
- Fine Art Photography
- Advertising/Photo Illustration

## SCHOOL OF VISUAL DEVELOPMENT

AA Visual Development  
BFA Visual Development  
MA Visual Development  
MFA Visual Development

BFA Available Areas of Emphasis:

- Digital Art

MA & MFA Available Areas of Emphasis:

- Entertainment Art



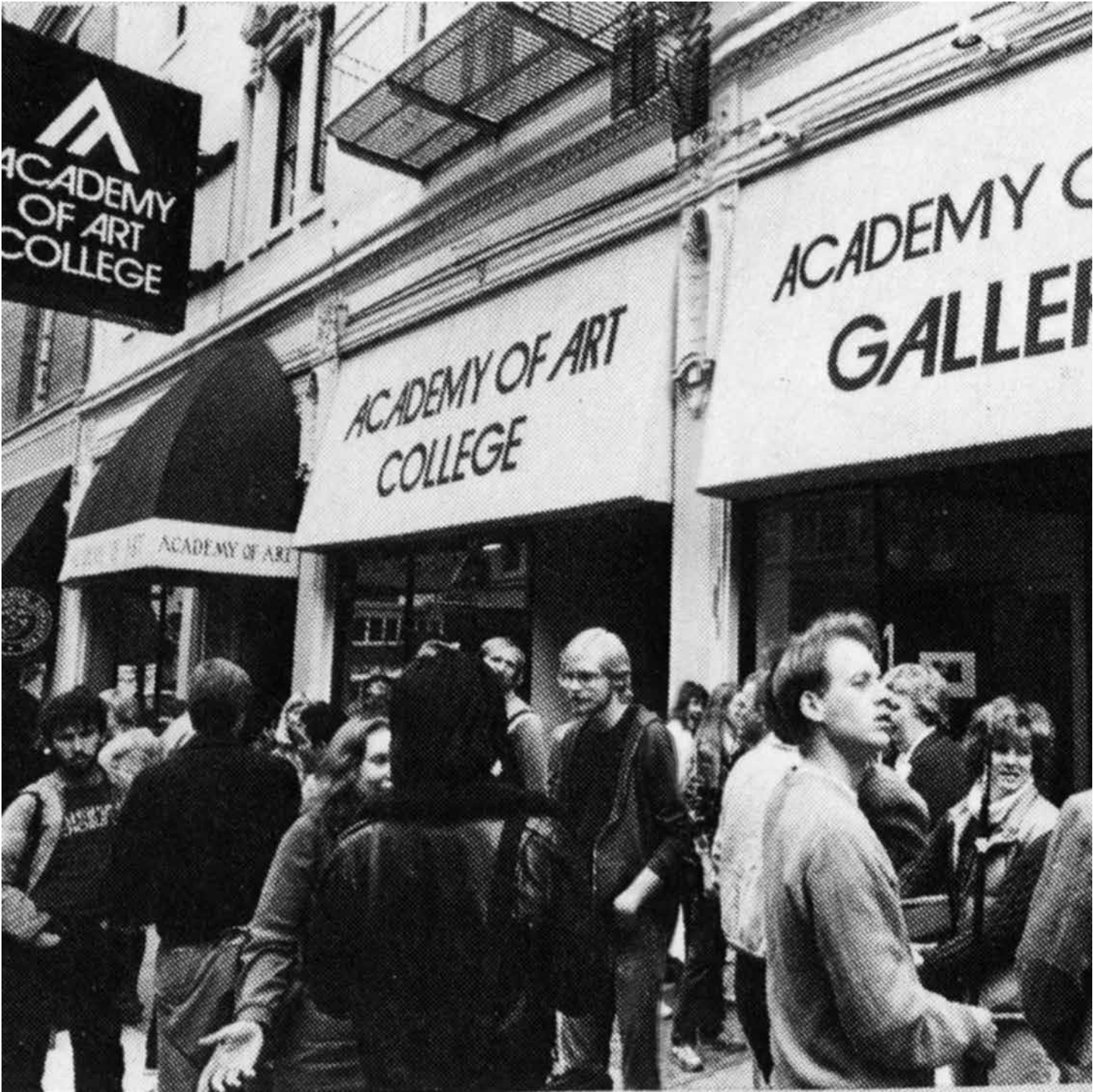
## SCHOOL OF WEB DESIGN & NEW MEDIA

AA Web Design & New Media  
BFA Web Design & New Media  
CERT Web Design & New Media\*  
MA Web Design & New Media  
MFA Web Design & New Media

## SCHOOL OF WRITING FOR FILM, TELEVISION & DIGITAL MEDIA

BFA Writing for Film, Television & Digital Media  
MFA Writing for Film, Television & Digital Media

\*These Programs are not available online







Watercolor painting by Richard S. Stephens, founder of Academy of Art University

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*Board of Directors, Administrators and Faculty (Catalog Addendum 2):*  
<https://www.academyart.edu/wp-content/uploads/board-of-directors-administrators-faculty.pdf>

*Course Fees & Prerequisites:*  
[https://my.academyart.edu/content/dam/assets/pdf/course\\_fees\\_prerequisites.pdf](https://my.academyart.edu/content/dam/assets/pdf/course_fees_prerequisites.pdf)



# WHAT WE OFFER

## PRE-COLLEGE PROGRAMS

High School Art Experience  
Tuition-free high school scholarships

## PROFESSIONAL DEVELOPMENT

In-Service Teachers  
Practicing professionals

## PERSONAL ENRICHMENT

Continuing Art Education  
All levels from beginner to advanced

## FLEXIBLE SCHEDULE

Days, nights, weekends, online  
Intersession classes offered between semesters\*  
*\*Financial Aid is not available for intersession classes. Search up-to-date course schedules at [www.academyart.edu](http://www.academyart.edu)*



## COURSES FOR BEGINNERS

Foundations coursework for every level  
No-barrier admissions policy; no portfolio required



## ATHLETICS

NCAA PacWest Conference  
Intercollegiate Teams  
Recreational & Intramural Sports



## UNDERGRADUATE DEGREES

Associate of Arts  
Bachelor of Arts  
Bachelor of Science  
Bachelor of Architecture  
Bachelor of Fine Arts  
Certificate

## GRADUATE DEGREES

Master of Arts  
Master of Fine Arts  
Master of Architecture

## CREDENTIAL PROGRAMS

Art Teaching Credential

FINANCIAL AID AND CAMPUS HOUSING  
visit us online at [www.academyart.edu](http://www.academyart.edu)



## ONLINE EDUCATION

Undergraduate + Graduate Degrees  
Study 100% online, or take online classes toward your degree  
Earn the same credit as on campus classes  
For more information, visit <http://online.academyart.edu>



## INTERNATIONAL STUDENT SERVICES

Help with immigration and visa questions  
Take English for Art Purposes support courses and other university courses at the same time



We are able to meet the needs of students from all skill levels and all backgrounds. Call an admissions representative today to personalize your educational plan: 1.800.544.2787.



AS YOU  
EXPLORE  
OUR EXCITING  
WORLD  
WE INVITE YOU  
TO VISIT OUR  
WEBSITE FOR  
ADDITIONAL  
INFORMATION,  
TO WATCH  
VIDEOS, AND  
TO SEE MORE  
STUDENT WORK.

[WWW.ACADEMYART.EDU](http://WWW.ACADEMYART.EDU)





# HISTORY OF THE SCHOOL



**We strongly believe that all students willing to make the commitment have the ability in them. We are committed to hiring a faculty of distinguished professionals to help our students become professionals themselves.**

**This is our 90 year tradition.**

## 1929

- Richard S. Stephens, Art Director for Sunset Magazine, founds the Académie of Advertising Art, along with his wife Clara, with a beginning enrollment of 45 students

## 1933

- Fashion Illustration is added to the curriculum

## 1936

- **School of Fine Art** begins

## 1946

- Enrollment grows to 250 students
- Courses are offered in General Advertising and Commercial Art, Fashion Illustration, Cartooning, and Lettering & Layout

## 1951

- Richard A. Stephens, son of founder Richard S. Stephens, becomes President

## 1955

- School name changes from Académie of Advertising Art to Academy of Advertising Art
- Magazine Illustration and Photography are added to the curriculum



## 1957

- Art History, English, and American History are added to the curriculum

## 1966

- Academy is granted authority to offer a Bachelor's Degree in Fine Art
- Fine Art, Fashion, Photography, Interior Design, Advertising and Illustration classes offered
- Academy acquires its own space at 740 Taylor Street

## 1968

- Academy expands to 625 Sutter

## 1976

- Academy continues to expand to 540 Powell Street
- Approximately 750 students enrolled
- Library opens
- In-house advertising agency begins (ADCOM)

## 1977

- Master of Fine Arts program inaugurated and approved by the California State Department of Education

## 1980

- The Academy's Department of Transportation begins a shuttle service for students
- The school maintains a fleet of over 50 vehicles

## 1981

- Academy receives National Association of Trade and Technical Schools (NATTS) accreditation
- Graphic Design courses offered

## 1983

- Academy expands to provide a student housing facility across the street from 625 Sutter

## 1985

- Academy receives National Association of Schools of Art and Design (NASAD) accreditation



## 1988

- Academy receives Foundation for Interior Design Education Research (FIDER) accreditation which is now Council for Interior Design Accreditation (CIDA)

## 1992

- Elisa Stephens, granddaughter of founder Richard S. Stephens, appointed president
- 79 New Montgomery building acquired
- **School of Product Design** begins



## 1993

- **School of Motion Pictures & Video** begins
- Academy's first dormitory at 680 Sutter Street

## 1994

- Academy introduces Programs in Computer Arts and begins offering classes in 3D Modeling, Animation and New Media
- **School of Product Design** becomes School of Product & Industrial Design

## 1998

- Academy receives Accrediting Council for Independent Colleges and Schools (ACICS) accreditation
- **School of Interior Design** becomes School of Interior Architecture & Design
- Academy begins offering Associate of Arts degrees in Advertising, Computer Arts, Fashion, Fine Art, Graphic Design, Illustration, Interior Architecture & Design, Motion Pictures & Video, Product & Industrial Design, and Photography.

## 1999

- **School of Product & Industrial Design** becomes School of Industrial Design Studios and expands curriculum to include courses in transportation and automotive design

## 2001

- **School of Industrial Design Studios** becomes School of Industrial Design

## 2002

- **School of Architecture** begins
- **School of Motion Pictures & Video** becomes School of Motion Pictures & Television

## 2003

- First online classes offered

## 2004

- Academy of Art College becomes Academy of Art University
- Animation separates from School of Computer Arts to become **School of Animation & Visual Effects**
- **School of Computer Arts** becomes School of Computer Arts & New Media

## 2006

- **School of Architecture** receives National Architectural Accrediting Board (NAAB) accreditation for Master of Architecture (M.Arch) Degree
- Online Associate of Arts, Bachelor of Fine Arts and Master of Fine Arts degrees are first offered in Advertising, Animation & Visual Effects, Computer Arts, Fashion, Fine Art, Graphic Design, Illustration, Industrial Design, Interior Architecture & Design, Motion Pictures & Television, and Photography.

## 2007

- Academy receives Western Association of Schools & Colleges (WASC) accreditation
- Classic Car Museum housing over 100 historic cars, including a 1929 Auburn Speedster

## 2008

- **School of Multimedia Communications** opens offering Bachelor of Arts and Master of Arts degrees
- National Collegiate Athletic Association (NCAA) Division II Athletic Program begins, led by former San Francisco 49er Jamie Williams

## 2009

- **School of Music for Visual Media** opens offering Associate of Arts, Bachelor of Fine Arts and Master of Fine Arts degrees
- Game Design separates from School of Animation & Visual Effects to become **School of Game Design** offering Associate of Arts, Bachelor of Fine Arts and Master of Fine Arts degrees
- **School of Computer Arts & New Media** becomes School of Web Design & New Media

## 2010

- **School of Art Education** opens offering a Bachelor of Fine Arts degree
- **School of Architecture** offers a Bachelors of Fine Arts degree

## 2011

- **School of Landscape Architecture** opens offering Associate of Arts, Bachelor of Fine Arts, and Master of Fine Arts degrees
- **School of Acting** opens offering Associate of Arts, Bachelor of Fine Arts and Master of Fine Arts degrees
- **School of Music for Visual Media** changes to School of Music Production & Sound Design for Visual Media

## 2012

- **School of Art History** opens offering a Bachelor of Fine Arts degree
- Academy of Art is granted full membership into NCAA Division II
- **School of Interior Architecture & Design** is receives CIDA accreditation for the Master of Fine Arts program

## 2013

- Visual Development separates from School of Animation and Visual Effects to become **School of Visual Development** offering Associate of Arts, Bachelor of Fine Arts and Master of Fine Arts degrees
- Jewelry and Metal Art separates from School of Fine Art to become **School of Jewelry & Metal Art** offering Associate of Arts, Bachelor of Fine Arts and Master of Fine Arts degrees
- **School of Illustration** adds an emphasis in Comics for the Associate of Arts, Bachelor of Fine Arts and Master of Fine Arts degrees

- **School of Fashion** offers Associate of Arts, Bachelor of Arts and Master of Arts in Fashion Journalism
- **School of Fashion** offers Associate of Arts and Bachelor of Fine Arts in Fashion Styling
- **School of Art History** offers Master of Arts
- **School of Architecture** receives National Architectural Accrediting Board (NAAB) candidacy status for Bachelor of Architecture (B.Arch) degree

## 2014

- **School of Art Education** offers the Art Teaching Credential and receives California Commission on Teaching Credentials (CTC) accreditation
- **School of Advertising** offers Associates of Arts in Studio Production for Advertising and Design
- **School of Writing for Film, Television & Digital Media** opens offering Bachelor of Fine Arts and Master of Fine Arts degrees

## 2015

- **School of Game Design** offers Academy of Art University's first Bachelor of Science degree, a B.S. in Game Programming
- **School of Fashion** offers Bachelor of Fine Arts and a Master of Fine Arts degrees in Costume Design
- **School of Game Design** becomes School of Game Development
- **School of Art Education** offers two tracks for the Master of Arts in Teaching degree
- **School of Architecture** offers Master of Arts degree in Advanced Architectural Design
- **School of Industrial Design** offers Associate of Arts degree in Automotive Restoration
- **School of Architecture** offers Bachelor of Arts degree in Architectural Design
- **School of Acting** offers Master of Arts degree
- **School of Landscape Architecture** offers Master of Arts degree
- **School of Music Production & Sound Design for Visual Media** offers Master of Arts in Music Scoring & Composition and a Master of Arts in Sound Design degrees



## 2016

- **School of Fashion** offers Associate of Arts and Bachelor of Fine Arts degrees in Fashion Marketing, Fashion Merchandising, Fashion Product Development, and Associate of Arts and Bachelor of Fine Arts degrees in Fashion Visual Merchandising
- **School of Music Production & Sound Design for Visual Media** offers Associate of Arts and Bachelor of Fine Arts degrees in Music Production, Bachelor of Fine Arts and Master of Fine Arts degrees in Music Scoring and Composition, and Associate of Arts, Bachelor of Fine Arts and Master of Fine Arts degrees in Sound Design
- **School of Architecture** receives National Architectural Accrediting Board (NAAB) accreditation for Bachelor of Architecture (B.Arch) Degree
- **School of Advertising** offers Master of Arts degree in Advertising
- **School of Animation & Visual Effects** offers Master of Arts degree in Animation and Visual Effects
- **School of Fine Art** offers Master of Arts degree in Fine Art
- **School of Fashion** offers Master of Arts degrees in Costume Design, Fashion, and Fashion Merchandising, and Master of Fine Arts degrees in Fashion Marketing and Brand Management, Fashion Merchandising and Management, and Fashion Product Development
- **School of Game Development** offers Master of Arts degree in Game Development
- **School of Graphic Design** offers Master of Arts degree in Graphic Design
- **School of Illustration** offers Master of Arts degree in Illustration
- **School of Industrial Design** offers Master of Arts degree in Industrial Design
- **School of Interior Architecture & Design** offers Master of Arts degree in Interior Architecture and Design
- **School of Jewelry & Metal Arts** offers Master of Arts degree in Jewelry and Metal Arts
- **School of Motion Pictures & Television** offers Master of Arts degree in Writing and Directing Film
- **School of Photography** offers Master of Arts degree in Photography

- **School of Visual Development** offers Master of Arts degree in Visual Development
- **School of Web Design & New Media** offers Master of Arts degree in Web Design and New Media
- **School of Multimedia Communications** becomes School of Communications & Media Technologies, the Bachelor of Arts in Multimedia Communications becomes the Bachelor of Arts in Communications and Media Technologies, and the Master of Arts in Multimedia Communications becomes the Master of Arts in Communications and Media Technologies
- **School of Graphic Design** changes the Master of Arts in Graphic Design to the Master of Arts in Graphic Design and Digital Media
- **School of Advertising** changes the Master of Arts in Advertising to the Master of Arts in Advertising and Branded Media Technology

## 2017

- **School of Fashion** offers Associate of Arts, Bachelor of Fine Arts, and Master of Fine Arts degrees in Textile Design
- **School of Fashion** offers Associate of Arts, Bachelor of Fine Arts, and Master Fine Arts in Knitwear Design
- **School of Visual Development** adds an emphasis in Digital Art for the Bachelor of Fine Arts, and an emphasis in Entertainment Art for the Master of Arts and Master Fine Arts
- **School of Fashion** adds an emphasis in Pattern Making & 3-Dimensional Design for Fashion for the Bachelor of Fine Arts

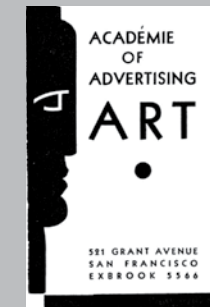
## 2018

- **School of Fashion** offers Bachelor of Fine Arts and Master of Fine Arts degrees in Footwear & Accessory Design
- **School of Art History** offers Bachelor of Arts in Art History

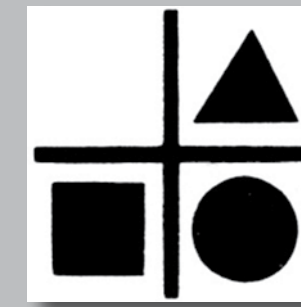
## 2019

- **School of Fashion** offers Certificate in Social Media Management
- **School of Fashion** offers Master of Arts degree in Fashion Marketing

## 90 Years of Creative Passion



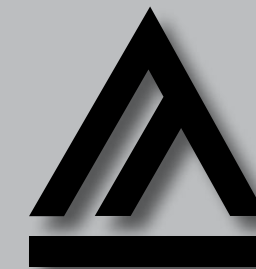
1930



1957



1968



1973



1986



1995



Present



*The creative class we are training today will be the problem solvers and visionaries of tomorrow. We consider ourselves the stewards of a learning institution that will produce this next generation.*

*—Dr. Elisa. Stephens,  
President*



## WELCOME

Thank you for considering Academy of Art University to start your career. I say start because you'll be placed in a professional atmosphere from day one. An arts education here offers you a chance to develop your talent and acquire skills sought by the creative marketplace.

In 1929, my grandfather founded a school for the arts based on a revolutionary principle: anyone with the dedication and commitment could become an artist regardless of their previous education.

He also believed that professional artists, who make their living on their creativity, should develop the curriculum. They are the best equipped to impart the demands of the working world to their students.

These two founding ideas are still at the heart of Academy of Art University. They have been key to our growth from 45 students, when my grandfather made his dream a reality, to the current student population of nearly 13,000.

I hope the passionate faculty, modern facilities and extensive curriculum detailed in this catalog convince you that Academy of Art University should be your first choice for formal training in art and design.

Sincerely,

Dr. Elisa Stephens,  
President



# WHO WE ARE



**We are first and foremost a professional school, a specialized place to study for a career in art, design, acting, music, or communications. Useful skills and practical principles are taught here. That's true from Architecture, to Game Development, to Fine Art. The skills and principles necessary to get a job and have a career are taught by top-notch professionals who earn a living doing what they teach.**

**We have industry standard technical facilities and online teaching resources. We have topnotch production facilities and educational resources. This gives you the technological edge on which your success depends.**

**Our Mission: Academy of Art University prepares aspiring professionals in the fields of design, communications and the arts by delivering excellent undergraduate and graduate degrees programs and certificate programs and portfolio development programs.**

**Visit us online at [www.academyart.edu](http://www.academyart.edu) to learn more about what we offer.**

## Admissions Philosophy

**Our inclusive admissions policy is rare among art schools. We've found that our students' potential doesn't depend on their past elsewhere, but on their future with us.**

### How to Apply:

Go to the "Admissions" section in the back of this book for basic admissions requirements, instructions and applications. You may also call us at 800.544.2787 (within U.S. only) or 415.274.2200, or apply online at [www.academyart.edu](http://www.academyart.edu).

### Undergraduate Admissions

Academy of Art University maintains an inclusive admissions policy for all undergraduate programs.\* Previous experience with art and design is not required for admission, and students of all skill levels are encouraged to apply. It is our belief that all students willing to make the appropriate commitment have the ability to learn professional-level skills.

### Art Teaching Credential Admissions

Our Art Teaching Credential program is designed specifically for the art graduate who seeks the fulfillment of guiding others in the exploration of their own creativity and personal artistic development. Students must have completed a Bachelor's degree or higher in the Visual Arts or related program to qualify for this fifth year program.

### Graduate Admissions

The Academy requires graduate applicants to demonstrate their ability and intent to complete a Master of Arts (MA), Master of Fine Art (MFA) or Master of Architecture program (M. Arch).

### International Students

The International Student Admissions/Services Department assists each student with the application and admissions process, student visa and immigration procedures, academic advising and class registration. The Academy application form and application procedures are also available in Traditional Chinese, Simplified Chinese, Korean, Portuguese, Spanish, Indonesian, and Thai on our website at [www.academyart.edu](http://www.academyart.edu).

### Home-schooled Students

We welcome and encourage home-schooled students to enroll in our degree and non-degree programs. Academy of Art University inclusive admissions policy equally applies to home school students who participate in a program officially recognized by the state in which they live.

### Transfer Students

Our Admissions Office makes transfer of credit as simple and easy as possible. If you have completed previous college-level coursework, we welcome you to submit your official transcripts for review for possible credit.

### University Policies and Academic Information

This catalog is for your information only; information found in this catalog is subject to change at any time. Detailed university policies and academic information are available on our website at

*Student and Academic Policies (Catalog Addendum 1):*  
<https://www.academyart.edu/wp-content/uploads/catalog-supplement-and-academic-policies.pdf>

*Board of Directors, Administrators and Faculty (Catalog Addendum 2):*  
<https://www.academyart.edu/wp-content/uploads/board-of-directors-administrators-faculty.pdf>

*Course Fees & Prerequisites:*  
[https://my.academyart.edu/content/dam/assets/pdf/course\\_fees\\_prerequisites.pdf](https://my.academyart.edu/content/dam/assets/pdf/course_fees_prerequisites.pdf)

*\*Please note that The Academy may reject any applicant whose records indicate inadequate preparation and/or interest for its programs. An applicant who has been denied admission will not be allowed to register for classes.*



## Accreditation / Memberships

### ACCREDITATION

#### WSCUC Accreditation

Academy of Art University is regionally accredited by the WASC Senior College and University Commission (WSCUC), one of the seven regional associations that accredit public and private colleges and schools in the United States. WSCUC is located at 985 Atlantic Avenue #100, Alameda, CA, 94501. Tel. 510.748.9001.

#### WSCUC Accreditation for Online Programs

Both onsite and online degree programs at Academy of Art University are accredited by WASC Senior College and University Commission (WSCUC). The following degree programs are not currently offered online: AA, BFA, MA and MFA in Acting; MA in Advanced Architectural Design; BA in Art History; AA in Automotive Restoration; BFA and MFA in Footwear & Accessory Design; AA, BFA and MFA in Knitwear Design; AA, BFA and MFA in Textile Design; and MA in Writing & Directing for Film.

### SPECIALIZED ACCREDITATIONS

#### CTC Accreditation

California Commission on Teacher Credentialing Accreditation  
The California Commission on Teacher Credentialing (CTC) is an agency in the Executive Branch of California State Government. The major purpose of the agency is to serve as a state standards board for educator preparation for the public schools of California, the licensing and credentialing of professional educators in the State, the enforcement of professional practices of educators, and the discipline of credential holders in the State of California. CTC accredits the Academy of Art University's Single Subject Art Teaching Credential Program. They are located at 1900 Capitol Avenue, Sacramento, CA 95811. Tel: 916-322-6253.

NOTE: The online Art Teaching Credential and the Masters in Art Teaching requires fieldwork assignments in observing and teaching art to pupils in local Bay Area public schools.

#### CIDA Accreditation

##### Council for Interior Design Accreditation

The Council for Interior Design Accreditation (CIDA) is an independent, non-profit accrediting organization for interior design education programs at colleges and universities in the United States and Canada. The BFA Interior Architecture & Design and the MFA Interior Architecture & Design programs are both accredited by The Council for Interior Design Accreditation. The Council for Interior Design Accreditation (CIDA) is located at 206 Grandville Avenue, Suite 350, Grand Rapids, MI 49503-4014. Tel. 616.458.0400.

#### NAAB Accreditation

##### The National Architectural Accrediting Board

In the United States, most registration boards require a degree from an accredited professional degree program as a prerequisite for licensure. The National Architectural Accrediting Board (NAAB), which is the sole agency authorized to accredit professional degree programs in architecture offered by institutions with U.S. regional accreditation, recognizes three types of degrees: the Bachelor of Architecture, the Master of Architecture, and the Doctor of Architecture. A program may be granted an eight-year, three-year, or two-year term of accreditation, depending on the extent of its conformance with established educational standards.

Doctor of Architecture and Master of Architecture degree programs may require a preprofessional undergraduate degree in architecture for admission. However, the preprofessional degree is not, by itself, recognized as an accredited degree.

Academy of Art University, School of Architecture, offers the following NAAB-accredited degree programs:

- B. Arch. (162 undergraduate credits)  
Next accreditation visit 2026
- M. Arch. (preprofessional degree + 63 graduate credits)
- M. Arch. (non-preprofessional degree + 87 graduate credits)  
Next accreditation visit 2021

#### NASAD Accreditation

##### National Association of Schools of Art and Design

The National Association of Schools of Art and Design (NASAD) is the national accrediting agency for art and design and art and design-related disciplines. Academy of Art University is accredited by the National Association of Schools of Art and Design (NASAD) to offer degrees of Associate of Arts, Bachelor of Arts, Bachelor of Fine Arts, Master of Fine Arts, Master of Arts, and Certificates. All Academy of Art University AA, BA, BFA, MA, MFA and Art Teaching Credential programs are accredited by NASAD except for the programs offered by these schools: School of Acting, School of Architecture, School of Communications and Media Technology, School of Landscape Architecture, School of Music Production & Sound Design for Visual Media, School of Writing for Film, Television & Digital Media, and also the MA in Advertising & Branded Media Technology offered by the School of Advertising, the MA in Fashion Merchandising, MFA in Fashion Marketing & Brand Management, MFA in Fashion Merchandising & Management, and the MFA in Fashion Product Development offered by the School of Fashion, the BS in Game Programming offered by the School of Game Development, the AA in Automotive Restoration offered by the School of Industrial Design, and the MA in Writing & Directing for Film offered by the School of Motion Pictures & Television. The National Association of Schools of Art and Design (NASAD) is located at 11250 Roger Bacon Drive, Suite 21, Reston, VA, 20190. Tel. 703.437.0700

#### NON-DISCRIMINATION STATEMENT

**Academy of Art University admits students of any race, color, age, religion, and national or ethnic origin to all rights, privileges, programs, and activities generally accorded or made available to students at the school. The Academy does not discriminate on the basis of race, color, age, sex, religion, physical handicap, sexual orientation, or national or ethnic origin in administration of its educational policies, scholarship and loan programs, and other school-administered programs.**



# MISSION STATEMENT

Academy of Art University prepares aspiring professionals in the fields of design, communication and the arts by delivering excellent undergraduate and graduate degrees and certificate and portfolio development programs.

## **To achieve its mission Academy of Art University:**

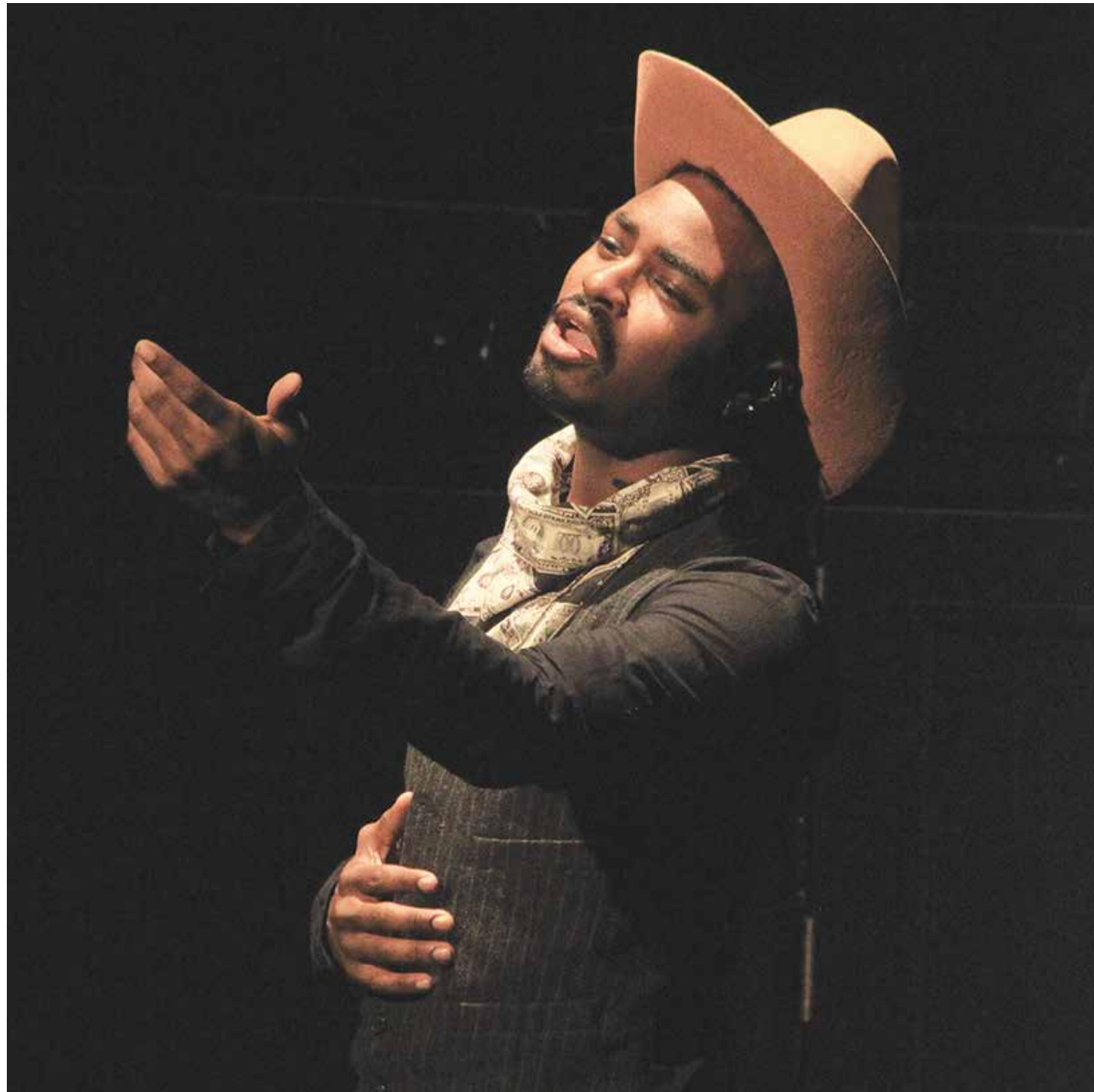
- maintains an inclusive admissions policy for all persons who meet basic requirements for admission and instruction and who want to obtain higher learning in a wide spectrum of disciplines in art and design;
- teaches a disciplined approach to the study of art and design that encourages students to develop their own styles that blend their talents, technical skills and creative aspirations with professional knowledge;
- enlists a dedicated and very able full-time and part-time faculty of career artists, designers and scholars who are professionals and whose success as educators comes from their ability to teach students through the wisdom and skill they have amassed through years of experience and study;
- operates in an urban context so that academic programs can draw upon and contribute to the cultural wealth of those communities that are served;
- provides a creative environment that is at once supportive and challenging and underpinned by excellent personalized teaching and support services that address the needs of students of diverse ages and backgrounds;
- offers an undergraduate general education program designed to stimulate development of critical thinking and communications skills and to encourage emerging artists to draw upon a variety of disciplines, to look at issues from multiple perspectives and to cultivate the ability to function as educated global citizens;
- manages in an ethical and efficient manner and administers the finances in a prudent fashion; and fosters optimum quality in all aspects of programs and services. learning in a wide spectrum of disciplines in art and design.







# ACTING



# Lights. Camera. You.



Our perspective is simple: work hard, learn your craft, and build relationships. These are the elements that will take your career forward. We continually work to improve the program to give you the tools you need to be successful on screen or on stage.

Creativity begins with one simple idea or emotional truth; it can become defined over time or in an instant like an electric current. We believe that it's the craft and discipline that bring all the mysterious elements together. This is the foundation for your inspiration and your success.



# WHAT WE OFFER

**Training and Technique:** The School of Acting is rooted in process, technique and truthful storytelling. Students will develop characters, give truthful performances and hone their craft. In line with top acting school practices, our acting classes cover techniques for engaging inner life, accessing imagination, building the vocal instrument and the body, bringing subtext to life and the unique requirements for working on camera.

**Acting Resume:** Graduates will enter the field with the skills, tools and an acting resume required of today's actors.

**Professional Faculty:** Learn from top industry professionals in Acting who work to inspire you and develop your unique talents as you pursue your acting degree.

**Stage and Camera:** The School of Acting provides a training ground that is unique and suitable for both acting for the stage and acting for camera.



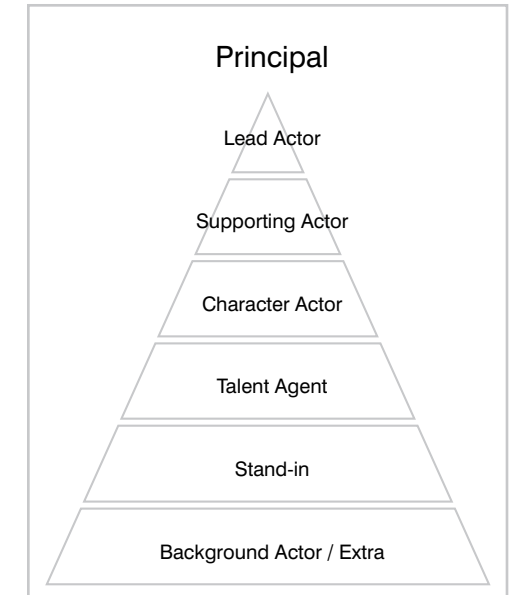
**The School of Acting facilities include:**

Sound stage with camera, monitors & lighting  
Performance space with full lighting board  
Play and screenplay library  
Voiceover room  
Singing room with piano  
Prop room  
Dance room  
Alexander room  
Exercise facilities including a pool, yoga, weight, stretching & cardio rooms

**Firms & Clients Hiring Our Graduates:**

ABS CBN International TV  
American Idol  
Artist International  
Boxcar Theatre Company  
Current TV, LLC  
PBS/Discovery Channel  
Radium  
Spreckels Performing Arts Center  
United Airlines  
Vivian Weisman Productions  
Zephyr Films  
Lifetime TV  
The Will Geer Theatricum Botanicum  
New Conservatory Theatre  
Lorraine Hansberry Theatre  
Nancy Hayes Casting  
And More!

# CAREER PATHS



# DEGREE REQUIREMENTS

## Associate of Arts [AA] in Acting

### AA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	33 UNITS
MAJOR	15 UNITS
+ LIBERAL ARTS	18 UNITS
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TOTAL	66 UNITS

### AA ACTING DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, and LA 107 Writing for the Multilingual Artist or 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 2 Art Historical Awareness courses
  - 1 Written Communication: Composition course
  - 1 Written Communication: Critical Thinking course
  - 1 Employment Communications & Practices course

*After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.*

### AA ACTING CORE COURSES

ACT 101	Respect for Acting
ACT 105	Acting 1
ACT 112	Speech 1: Building the Voice
ACT 123	Improvisation 1
ACT 141	Movement: Physical Acting
ACT 155	Acting 2
ACT 166	Singing 1: Vocal Technique
ACT 181	Movement: Body Awareness and the Conscious Actor
ACT 205	Acting 3
ACT 212	Speech 2: The Power of Voice
ACT 223	Improvisation 2

## GENERAL EDUCATION REQUIREMENTS

### WRITTEN COMMUNICATION: COMPOSITION

CHOOSE ONE:

LA 107	Writing for the Multilingual Artist
LA 108	Composition for the Artist

### WRITTEN COMMUNICATION: CRITICAL THINKING

CHOOSE ONE:

LA 202	English Composition: Creative Persuasion & Argument
LA 207	Persuasion & Argument for the Multilingual Writer
LA 280	Perspective Journalism

### EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291	Designing Careers
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### ART HISTORICAL AWARENESS

LA 120	Art History through the 15th Century
LA 121	Art History through the 19th Century



Bachelor of Fine Arts [BFA] in Acting

BFA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	36 UNITS
MAJOR	42 UNITS
+ ELECTIVES	9 UNITS
+ LIBERAL ARTS	45 UNITS
TOTAL	132 UNITS

BFA ACTING DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, and LA 107 Writing for the Multilingual Artist or 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 2 Art Historical Awareness courses
  - 2 Theater, Film, and Performance Appreciation courses
  - 1 Written Communication: Composition course
  - 1 Written Communication: Context & Style course
  - 1 Written Communication: Critical Thinking course
  - 1 Historical Awareness course
  - 1 Quantitative Literacy course
  - 1 Cultural Ideas & Influences course
  - 1 Employment Communications and Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

BFA ACTING CORE COURSES

ACT 101	Respect for Acting
ACT 105	Acting 1
ACT 112	Speech 1: Building the Voice
ACT 123	Improvisation 1
ACT 141	Movement: Physical Acting
ACT 155	Acting 2
ACT 166	Singing 1: Vocal Technique
ACT 181	Movement: Body Awareness and the Conscious Actor
ACT 205	Acting 3
ACT 212	Speech 2: The Power of Voice
ACT 223	Improvisation 2
ACT 468	Audition Process: From Cold Readings to Callbacks

GENERAL EDUCATION REQUIREMENTS

WRITTEN COMMUNICATION: COMPOSITION

- CHOOSE ONE:
- LA 107 Writing for the Multilingual Artist
  - LA 108 Composition for the Artist

WRITTEN COMMUNICATION: CONTEXT & STYLE

- CHOOSE ONE:
- LA 110 English Composition: Narrative Storytelling
  - LA 133 Short Form Writing

EMPLOYMENT COMMUNICATIONS & PRACTICES

- LA 291 Designing Careers

WRITTEN COMMUNICATION: CRITICAL THINKING

- CHOOSE ONE:
- LA 202 English Composition: Creative Persuasion & Argument
  - LA 207 Persuasion & Argument for the Multilingual Writer
  - LA 280 Perspective Journalism

ART HISTORICAL AWARENESS

- LA 120 Art History through the 15th Century
- LA 121 Art History through the 19th Century

HISTORICAL AWARENESS

- CHOOSE ONE:
- LA 171 Western Civilization
  - LA 270 U.S. History
  - LA 274 Study Abroad: Art & Architecture of Renaissance Florence
  - LA 276 Seminar in Great Britain
  - LA 278 Seminar in France
  - LA 279 Seminar in Italy
  - LA 359 Urban Sociology

QUANTITATIVE LITERACY

- CHOOSE ONE:
- LA 124 Physics for Artists
  - LA 146 Anatomy of Automobiles
  - LA 200 Introduction to Computer Programming
  - LA 233 Popular Topics in Health, Nutrition, & Physiology
  - LA 254 Human-Centered Design
  - LA 255 College Math
  - LA 271 College Algebra with Geometry
  - LA 286 Discrete Mathematics
  - LA 288 Vector, Matrices and Transformations
  - LA 293 Precalculus
  - LA 296 Applied Physics

ACTING

ACT

CULTURAL IDEAS & INFLUENCES

- CHOOSE ONE:
- LA 127 Topics in World Art
  - LA 221 California Art in Cultural Context
  - LA 238 World Literature
  - LA 292 Programming & Culture
  - LA 343 Comparative Religion
  - LA 368 Experiencing Culture: Anthropology for Today's Artist
  - LA 462 Power of Myth and Symbol

THEATER, FILM, AND PERFORMANCE APPRECIATION

- CHOOSE TWO:
- LA 126LA Seminar in the Arts: Los Angeles
  - LA 126SF Seminar in the Arts: San Francisco
  - LA 130 Broadway! The Evolution of the American Musical
  - LA 132 History of Animation
  - LA 134 History & Technology of Visual Effects & Computer Animation
  - LA 154 Great Performances: Legendary Actors of the Silver Screen
  - LA 182 Genres in Film
  - LA 190 History of Opera
  - LA 244 History of Fashion
  - LA 281 Film History 1: Pre-1940
  - LA 282 Film History 2: 1940-1974
  - LA 283 Examining Film Noir
  - LA 284 Evolution of the Horror Film
  - LA 300 Introduction to Public Speaking
  - LA 306 Creatively Speaking: Presentation for Designers
  - LA 382 Film History 3: Contemporary Cinema
  - LA 383 World Cinema
  - LA 384 Underrated Cinema
  - LA 385 Close-Up on Hitchcock
  - LA 386 Exploring Science Fiction Cinema
  - LA 387 Women Directors in Cinema
  - LA 388 Survey of Asian Cinema

Master of Arts [MA] in Acting

MA UNIT REQUIREMENTS

MAJOR	27 UNITS
+ ELECTIVES*	6 UNITS
+ GRADUATE LIBERAL ARTS	3 UNITS
TOTAL	36 UNITS

\*Per director approval

MA ACTING DEGREE REQUIREMENTS

- Successful completion of Final Portfolio Review
- Minimum grade of C in all required 36 units
- Minimum 2.0 cumulative GPA and the following Academic Study requirement:  
1 Cross Cultural Understanding course

MA ACTING REQUIRED MAJOR COURSES

ACT 604	Movement: Physical Expression on Camera
ACT 606	Voice & Speech 1
ACT 607	Voice and Speech 2
ACT 611	Introduction to Acting
ACT 612	Introduction to Improvisation
ACT 635	Acting Techniques: Meisner 1
ACT 650	Acting for Camera 1
ACT 670	Acting for Camera 2
ACT 700	Building a Diverse Acting Portfolio

MA ACTING GRADUATE LIBERAL ARTS REQUIREMENTS

CROSS CULTURAL UNDERSTANDING

GLA 619	Culture & Identity in Modern American Theater
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Master of Fine Arts [MFA] in Acting

MFA UNIT REQUIREMENTS

MAJOR	57 UNITS
+ ELECTIVES*	6 UNITS
TOTAL	63 UNITS

\*Per director approval

MFA ACTING DEGREE REQUIREMENTS

- Successful completion of Final Portfolio Review
- Minimum 2.0 cumulative GPA
- Minimum grade of C in all required 63 units

MFA ACTING REQUIRED MAJOR COURSES

ACT 615	Voice 1
ACT 616	Speech 1
ACT 617	Voice 2
ACT 618	Speech 2
ACT 620	Alexander Technique 1
ACT 622	Alexander Technique 2 - Alexander Technique in Performance
ACT 625	Vocal Production
ACT 635	Acting Techniques: Meisner 1
ACT 637	Acting Techniques: Meisner 2
ACT 639	Acting for Performance
ACT 640	Movement: Creating Physical Character
ACT 642	Shakespeare 1
ACT 645	Improvisational Techniques
ACT 650	Acting for Camera 1
ACT 660	Monologue Technique
ACT 670	Acting for Camera 2
ACT 680	Audition Techniques
ACT 690	Acting for Camera 3
ACT 700	Building a Diverse Acting Portfolio



# UNDERGRADUATE COURSES

## ACT 101 Respect for Acting

This course introduces students to the craft of acting through hands on experience with scene study, exercises, and script analysis. Students will learn industry specific terminology used to communicate with actors and techniques to improve performance. Emphasis will be placed on the ensemble and partner collaboration.

## ACT 105 Acting 1

Acting is living truthfully under imaginary circumstances. Students will learn how to bring life to a text by pursuing authentic moment to moment response. Students will practice a series of exercises focusing attention on a partner to create an organic emotional life between two actors.

## ACT 112 Speech 1: Building the Voice

The full potential of the voice is achieved by employing attention and adjustment to posture, breath, and speech. In this course, students will practice these principles, utilizing the International Phonetic Alphabet to articulate the verbal language for any medium, and perform selections that communicate messages with clarity and power.

## ACT 121 Physical Expression

This beginning movement course focuses on using the body and voice as a means of full expression. Incorporating clowning, mime, comedic narrative and vocal styles, students will communicate character and story through physical movement and sound. Students will bring expression, exaggeration, anticipated action, reaction, action and timing into story development.

## ACT 123 Improvisation 1

The key to improvisation is active listening and response. In this course, students will engage in experiential activities that involve risk taking, creativity, and spontaneity. Students will play off their partner's suggestions, connect with characters, create environments, and articulate a story on the spot with confidence.

## ACT 141 Movement: Physical Acting

Physical acting employs the body as a primary instrument of expression and communication. In this course, students will utilize behavior, gesture, commedia dell'arte, mime, and props to build character. Imagination, body awareness, and physical communication will be emphasized.

## ACT 154 Great Performances: Legendary Actors of the Silver Screen

An actor's performance can transform a good film into a classic. In this course, students will be introduced to the seminal work and creative process of some of Hollywood's greatest stars. Utilizing interviews and selected scenes, students will develop the ability to analyze and discuss groundbreaking moments in film.

## ACT 155 Acting 2

Building upon the principles introduced in Acting 1, students will apply interconnected exercises to scene work. Students will continue to develop reflexive and active listening skills, and physical actions to create truthful behavior and dynamic subtext.

## ACT 166 Singing 1: Vocal Technique

This course is an introduction to utilizing the actor's voice as an instrument for both speaking and singing. Students will practice fundamental vocal techniques: integrating breath, body, and mind to cultivate vocal creativity, range, and projection. Students will gain firsthand experience exercising their voice through poetry and musical theatre song performances.

## ACT 181 Movement: Body Awareness and the Conscious Actor

In this course, students will blend the Alexander Technique with modern dance to create a dynamic neutral self. Students will identify and release habits that impede performance and efficient movement. Through exercises and improvisational movement, students will expand their facility, range, focus and depth, resulting in greater authenticity in performance.

## ACT 205 Acting 3

In this course, students will utilize subtext, identify a playable objective, and create essential actions to portray the dynamics of a scene. Students will integrate behavior and imagination based on heightened given circumstances for a truthful performance.

## ACT 212 Speech 2: The Power of Voice

This course expands on the building blocks of dynamic vocal production to strengthen muscular support and to enhance the qualities of the natural speaking voice. Students will apply the International Phonetics Alphabet to master more complicated texts and dialects. Exercises will include respiration, resonance and articulation.

## ACT 223 Improvisation 2

In this course, students will take their improvisational and observation skills to the next level as they create spontaneous story lines and characters. Creative use of subtext, playing in the moment and creating truthful performances will be emphasized. Improvisation as a rehearsal technique for scripted material will be practiced.

## ACT 241 Movement: Mask, Mime & Clown

In this advanced course, students will apply specific physical theater skills to masks, mime technique, comedy, and clowning. Students will access their imagination, cultivate ensemble awareness and use improvisation to develop characters with full physical expression. Original solo and group pieces will be created and performed.

## ACT 243 The Craft of Comedy

This course provides an overview of the history and craft of comedy. Students will combine improvisation with comedic acting techniques in scene study to further develop their performance and improvisational skills. Roman comedy, commedia dell'arte and classic comedic actors will be referenced.

## ACT 261 Movement: Musical Theater Dance

In this course, students will be introduced to tap and jazz technique, musical theater repertory and choreography. Emphasis will be placed on body awareness, control and conditioning. Students will develop a sense of functional alignment, form, presence, dynamics, strength and focus as well as an awareness of time and rhythm.

## ACT 266 Singing 2: The Power of Performance

In this course, students will further develop their singing skills by focusing on the musical theatre audition process. Students will cultivate knowledge pertaining to the eras and styles of musical theatre, build song repertoire appropriate for their type and increase their performance skills as actors who sing.

## ACT 275 Classical Performance 1

Shakespeare's plays remain relevant to popular culture because they provide a poetic framework for relating to the human condition. In this class, scene study and monologues will challenge students to demonstrate technical proficiency in all disciplines of acting utilizing scansion and iambic pentameter specific to Shakespearean text.

## ACT 281 Stage Combat 1

Stage combat is a vital tool for dramatic storytelling. In this course, students will acquire basic conflict choreography skills including theatrical violence and the use of edged weapons, covering broadsword, rapier and dagger and single rapier in the context of historical and contemporary scene work.

**VIEW the schedule, prerequisites, and course fees & REGISTER at <https://catalog.academyart.edu>**

**ACT 305 Acting for the Camera 1**

Building upon the core principles of acting, this course prepares students for working on camera. Technical challenges unique to this medium will be practiced including: vocal quality, delivering truthful performances in multiple takes, hitting marks and camera angles. Students will work on scenes collaboratively with a full production team.

**ACT 312 Voiceovers**

In this course, students will apply their acting skills to vocal performances for animation, video games, commercials, narration, radio, TV, and character work. Students will find their own vocal signature, learn accents, build characters, and produce voices on command. Students will analyze their recorded work for depth, versatility, and precision.

**ACT 321 Speech 3: Accents and Dialects**

Students will develop a systematic approach to learning and applying key dialects and accents to scripts for a variety of media including stage, screen, and voiceovers. Analysis of major sound changes, pitch, rhythm, inflection, and placement will be utilized in addition to examining specific geographic, historic, and cultural influences.

**ACT 323 Improvisation 3**

In this advanced course, students will practice the art of “long form” improvisation and sketch performance. Students will improvise both play and film scenarios and create an original script for stage or film utilizing improvisational techniques. Narrative storytelling and working effectively within an ensemble will be emphasized.

**ACT 333 Monologue Technique 1**

In this course, actors will work from a foundation of their own deeply personal stories using the emotional recall process to create dynamic monologues. Beginning with the individual’s life experience and then personalized into a scripted monologue, a unique process will develop which can be applied to any text.

**ACT 355 Acting for the Camera 2**

Students will further develop their on camera skills by creating dynamic characters through behavior and intentions. Utilizing subtext to tell a story within the story, students perform complex scene work and develop a wide variety of roles.

**ACT 361 Movement: Musical Theater Dance 2**

In this course, students will be immersed in advanced tap and jazz techniques, musical theater styles and dynamic choreography. Students will continue to develop a strong command of functional alignment, form, presence, coordination and strength. Time and rhythm will be emphasized by embracing complex dance steps and various performance styles.

**ACT 370 Theatre Performance: The Play**

In this course, advanced acting students will commit their skills and abilities to bringing a play to life. Intense rehearsals, script analysis and character research will be emphasized. Students will combine these elements and give a performance that is informed by the text and inspired by imagination.

**ACT 395 Acting for Commercials**

Commercial acting is a vital and lucrative segment of the actor’s profession. In this course, students will learn to use specific acting techniques to convey a narrative within a commercial. Special attention will be placed on constructing characters and relationships truthfully while representing a product within a story.

**ACT 405 Acting for the Camera 3**

This course focuses on the filmmaking process from the actor’s perspective. Students will work on sound stages in a professional and fast paced environment. Footage from scene work will be compiled for student’s demo reels.

**ACT 412 Voiceover 2: Demo Production**

A commercial demo and marketing plan are essential tools needed to book VO jobs. In this course, students improve performances through script analysis, identifying styles, creating demo scripts and ultimately recording a demo reel, and building a marketing campaign. Topics will include talent agents, auditions, and building a career.

**ACT 423 Improvisation 4**

Improvisation techniques are key for working on scripted material in film, auditions and webisodes. Marketing strategies, festival submissions, self-produced content, both live and recorded, as well as character solo performance and comedy sketches filmed for a YouTube channel, will be covered. The course culminates in a live improvisation cabaret performance.

**ACT 433 Monologue Technique 2**

Exploring a variety of performance scenarios, this class will utilize personal narratives to craft original pieces operating from the premise that it’s all your story. Beginning from an emotionally rich life experience, the material evolves into a fully realized monologue using the recall process, creating spontaneous, instinctive, and uncensored work.

**ACT 468 Audition Process: From Cold Readings to Callbacks**

Developing the necessary skills for auditioning successfully in the motion picture and television industry is paramount. In this course, students will practice auditioning for film, television, voiceovers, industrials, print work, and web dramas. Audition and interview preparation, essential cold reading techniques, and building an effective portfolio will also be examined.

**ACT 490 Portfolio Enhancement**

Students will further their skill in specific areas as determined by the Department Director. Professional standards for process, technique, and execution will be emphasized. Outcomes will be topic specific. Department Director approval is required. Course fees and prerequisites may vary by topic.

**ACT 498 Collaborative Project**

This course is offered to students meeting set criteria, who are chosen by the department to work on an interdisciplinary collaborative project with students from other programs.

**ACT 498B Musical Theatre Showcase**

In this course, students will further develop their singing, movement, and acting skills by creating a musical theatre event. Students will build a varied and dynamic musical theatre repertoire, by exploring solo, duet, and ensemble pieces, to create a live performance showcase for an audience.

**ACT 499 Special Topics**

Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee and course prerequisites may vary by topic.

**ACT 500 Internship in Acting**

Internships provide students with the opportunity to apply the knowledge and skills they have acquired from coursework in a work setting. “Internship for credit” is an option for qualified upper-division students meeting a minimum 3.0 cumulative GPA and having successfully completed 90 units. Students must complete an Internship Application form (obtained from their student services advisor) and gain department approval prior to the start of the semester and the start of the internship. Students should discuss internships and other course options with their student services advisor.



GRADUATE  
COURSES

ACT 604 Movement: Physical Expression on Camera

The body is the key to fully embodying a character. In this Alexander Technique and movement course, students will analyze their filmed scene work to improve and heighten body awareness, to identify habitual behaviors, and free themselves from unnecessary physical tension for a more powerful performance.

ACT 605 Survey of Dance for the Actor

This course is designed to train actors to analyze and create compelling movement. Students will practice Laban based principles, movement invention, abstraction, choreographic devices and form, through intensive composition work. Focus will be on proper alignment, strength and flexibility, period movement and both classical and contemporary dance.

ACT 606 Voice & Speech 1

Public speaking and the art of the “pitch” are key skills for any profession. Through interactive exercises, students will build confidence, increase colloquial vocabulary, clarify expression, reduce dialect and gain familiarity with American culture. Students will practice customized presentation skills for assignments geared towards their major and career path.

ACT 607 Voice and Speech 2

This graduate course focuses on translating and performing English dramatic texts with full vocal support and comprehension. Students will choreograph and perform various dramatic scenes and accurately articulate the text using Standard American English.

ACT 611 Introduction to Acting

In this course, students will develop their storytelling skills, utilizing their imaginations, bodies, and voices in both exercises and scripted material. Through script analysis, character development, and ensemble work, students will incorporate specific acting terminology to enliven the given circumstances of a scene.

ACT 612 Introduction to Improvisation

Improvisation requires the actor to employ active listening and public speaking in the creative process, both key elements in the development of scripted scenes and characters. Utilizing physically based improve exercises and theater games, students will be encouraged to use their imaginations to create truthful, improvised scenarios.

ACT 615 Voice 1

Students will expand their acting skills utilizing the building blocks of dynamic vocal command. Breath, alignment, and sound vibration, will be used to develop and support the natural speaking voice. Exercises will focus on awareness, relaxation, resonance, and amplification in order to strengthen the entire vocal instrument.

ACT 616 Speech 1

Students will learn the international phonetic alphabet as a tool to develop the neutral American dialect. By reducing accents or regionalisms, the individual actor will gain a broader range of character choices and increase castability, as well as the ability to develop specific dialects and accents.

ACT 617 Voice 2

This advanced course will continue the exploration of voice as students expand on exercises to build breath capacity, develop the upper resonators, increase range, and incorporate articulation into contemporary and classical texts. Students will also develop a personal vocal warm-up, utilizing peer teaching, as a tool to lead ensemble.

ACT 618 Speech 2

Students will develop the remaining sounds and symbols integral for the neutral American dialect as well as hone and fortify the sound changes and enlivened articulation exercises introduced in Speech 1. Students will apply the spoken and written speech and IPA work to more complex contemporary and classical texts.

ACT 620 Alexander Technique 1

This course will employ the Alexander Technique as a specific practice for the actor to optimize movement and voice. Students will develop full body awareness, in order to identify and release habitual habits and tension. Students will craft multidimensional characters using the Alexander Technique as well as improvisation.

ACT 622 Alexander Technique 2 - Alexander Technique in Performance

In this advanced movement course, students will apply and expand upon practices developed in Alexander Technique 1 into performance. Crafting characters with dynamic physical and vocal expression, actors will utilize plays, screenplays, and television scripts, to tell stories without extraneous tension and habitual behavior.

ACT 625 Vocal Production

Students will review and strengthen techniques for utilizing the actor’s voice as an instrument for both speaking and singing. Students will integrate breath, body, and mind to cultivate vocal creativity, range, and projection. Students will gain firsthand experience exercising their voice through poetry and musical theatre song performances.

ACT 635 Acting Techniques: Meisner 1

The Meisner technique focuses on reflexive and truthful response, an essential tool for professional actors. Employing principles of active listening and heightened attention, students will be challenged with a series of interconnected partner exercises. Students will develop a very specific and disciplined practice informed by this dynamic approach to acting.

ACT 637 Acting Techniques: Meisner 2

In this course, students will focus on being fully present in the moment while exploring a deeper and more varied use of the actor’s emotional instrument. Emotional preparation and continued interconnected partner exercises allow the students to explore and expand their instruments.

ACT 639 Acting for Performance

This course focuses on the essential skills of the working actor. Scene work, monologues, script analysis, terminology, and varied rehearsal techniques will be emphasized and practiced. Vocal skills, imagination work, and physical actions will be employed to express character behaviors and create dynamic performances.

ACT 640 Movement: Creating Physical Character

The body is the primary instrument of expression and communication. In this course, students will explore physical behavior for building characters. Students will practice rhythm, appetite, status, psychological gesture, object manipulation, and apply these tools to character masks, mime, neutral mask, clown, commedia dell’arte and contemporary archetypes.

ACT 642 Shakespeare 1

In this course, students will prepare scenes and monologues from William Shakespeare’s cannon. Incorporating historically specific physical, verbal, and cultural complexities, text work and research will be utilized. Crafting complex characters from this classical period, the actor will be able to live truthfully and accurately within Shakespeare’s world.

ACT 645 Improvisational Techniques

Improvisation provides the actor with the tools to react and behave reflexively while creating a character within a story. In this course, students will create scenes utilizing interpersonal and group dynamics and apply the rules of improvisation to active listening and spontaneous responses within both scripted and unscripted material.

VIEW the schedule, prerequisites,  
and course fees & REGISTER at  
<https://catalog.academyart.edu>

### **ACT 650 Acting for Camera 1**

In this course, students will apply technically specific elements required for screen work by collaborating with a production team. Imagination work, physical action and script analysis will be implemented and practiced. These tools will be employed while engaging in vibrant and truthful partner work for a believable and dynamic performance.

### **ACT 660 Monologue Technique**

This intensely personal, process-driven course explores emotional recall and sensory recall techniques within the monologue process. Students will create spontaneous and truthful work by layering personal narratives into scripted material. Students will hone their skills to deliver a grounded, emotionally enriched performance.

### **ACT 670 Acting for Camera 2**

In this course, the key elements of rehearsal skills and script preparation will be emphasized while students work on enhancing their performances. Students are expected to exhibit high caliber acting skills upon entering this course.

### **ACT 680 Audition Techniques**

This course will detail audition and interview techniques and required materials necessary for actors to prepare for entrance into the profession. Development of cold reading skills will be emphasized, while preparing contemporary and classical monologues. Headshots, resumes, voiceovers, corporate films, print work, and web dramas will also be examined.

### **ACT 690 Acting for Camera 3**

The actor's demo reel is essential to networking within the entertainment industry. In this advanced acting for camera course, students will add professional quality scene work to their portfolio. Utilizing industry standards, expectations and protocol, the actor will navigate working on a professional caliber set.

### **ACT 695 Collaborative Project**

Students meeting set criteria are selected by their department to work on an interdisciplinary collaborative project as part of their studio requirement.

### **ACT 699 Special Topics**

Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee, prerequisites, and/or may require Department Director approval.

### **ACT 700 Building a Diverse Acting Portfolio**

Today's actor must be prepared for a diverse array of professional opportunities. In this course, students will focus on honing practical skills for working in commercials and creating their own content for social media. Students will demonstrate professionalism and industry preparedness and deliver performances appropriate for the performance medium.

### **ACT 900 Internship**

Internships provide students with the opportunity to apply the knowledge and skills they have acquired from coursework in a work setting. "Internship for credit" is an option for qualified upper-division students meeting a minimum 3.0 cumulative GPA and the following: MFA: An approved Midpoint Review and director approval; MA: Director approval; MARCH: 24 units total of completed Major coursework, and director approved portfolio review. Students must complete an Internship Application form (obtained from their student services advisor) and gain department director approval prior to the start of the semester and the start of the internship. Students should discuss internships and other course options with their student services advisor.

### **ACT 990 Portfolio Enhancement**

Students will further their skill in specific areas as determined by the Department Director. Professional standards for process, technique, and execution will be emphasized. Outcomes will be topic specific. Department Director approval is required. Course fees and prerequisites may vary by topic.







# ADVERTISING



# Where Creativity Meets Commerce

The art of advertising isn't just about buying and selling. It's about starting a conversation with people. In our profession, we create compelling ideas and deliver them to an audience of millions. Art directors use visuals, writers use words and creative strategists use their understanding about the complexities of culture and social interaction to bring these visionary concepts to life.

Artful storytelling is honest, emotional and compelling. The more we know and the greater our curiosity, the more unique our stories become.

Our instructors are all working professionals who've created award-winning work for top brands like Nike, Microsoft, ESPN, Disney, Apple, Jack Daniel's as well as America's top entertainment companies. Whether your future role is as art director, copywriter, strategist or production artist, we'll help you focus your passion and develop the skills you'll need to enjoy a career in advertising. It's a lot of fun.





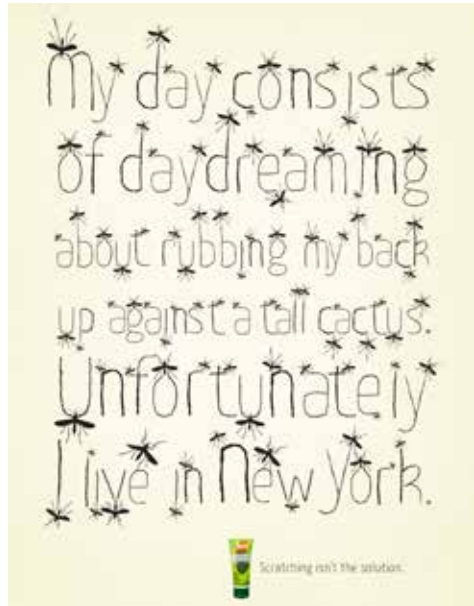
# WHAT WE OFFER

**Professional Faculty:** We have a prestigious faculty of working professionals to lead and guide our students. Additionally, many classes and special events feature industry leaders who provide their perspectives on great work and finding a great job.

**Industry Outreach:** Our portfolio nights and boot camp events during each semester are open to all students and provide great collaborative and networking experiences. Representatives from major advertising agencies, and creative recruiters from around the country, participate in The Academy's yearly portfolio reviews with graduating seniors.

**Opportunity:** We encourage our students to enter dozens of competitions. Winners are sent to awards shows held nationally and internationally.

**Professional Experience:** Students collaborate on interdisciplinary real-world projects for real clients in our agency Young & Hungry. Each year, students intern at agencies locally and worldwide beginning their career.



**Every year, advertising students participate in real-world projects for real clients. These are just some of the clients our students have worked with recently:**

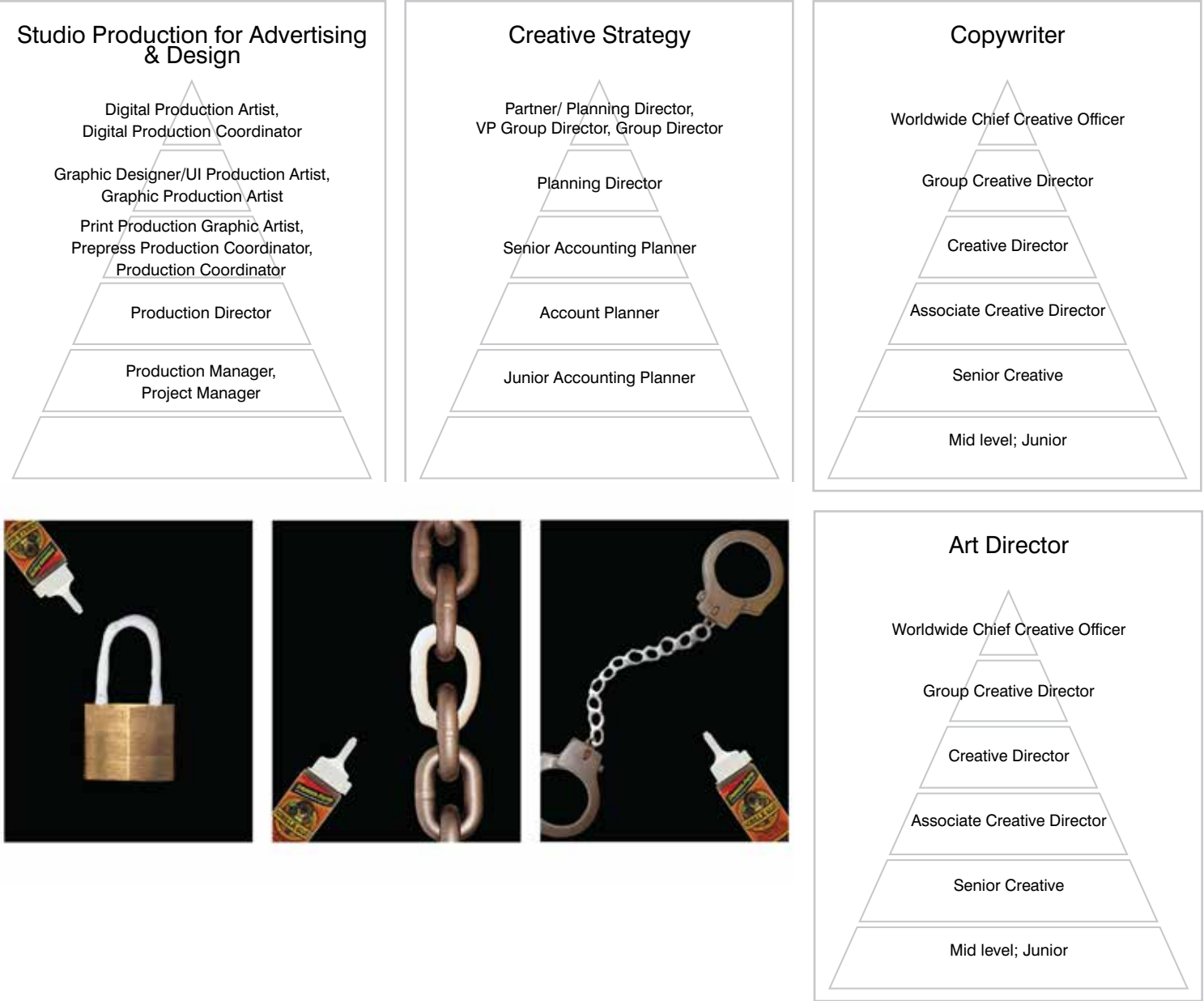
**Esurance:** Students competed to create innovative advertising ideas for the existing “Erin Esurance” campaign. Media included: interactive, PR events, ambient, and guerilla advertising. Esurance’s Marketing Team selected the winning campaigns and awarded an Academy student a paid summer internship. They also sponsored construction for a state-of-the-art conference room designed by Academy Interior Architecture and Design students. Prizes included \$2,500 in scholarships for 5 students.

**Charles Schwab:** Prizes for the winning creative ideas developed for the existing “Ask Chuck” campaign, included \$7,000 in scholarships for 7 students. Competing students put together media that included: print, interactive and innovative advertising. Charles Schwab’s Advertising Manager and Advertising Department selected the winning campaign ideas.

**Rainbow Light, Green Dog Naturals:** For Rainbow Light's GreenDog Naturals canine supplements, on campus and online students competed to create an emerging media campaign. Media included: social media website, YouTube videos, blogs, banners and print advertising. Rainbow Light’s Vice President of Business Development selected winning campaign ideas. Prizes included \$2,000 in scholarships for 6 students.

**Aquarium of the Bay:** On campus and online students competed to develop an umbrella campaign for the Aquarium’s three new exhibits: Octopus, Jellies and Bay Lab. Media included: newspaper ads for the *San Francisco Chronicle*, *Examiner* and *SF Weekly*; BART station billboards; posters for BART train interiors; radio commercials; website banners; video display for the San Francisco Ferry Building; and a digital billboard on display at the Bay Bridge. Aquarium of the Bay’s Marketing Team and Chief Executive Officer selected winning campaigns. Prizes included \$2,000 in scholarships for 4 students.

# CAREER PATHS



# DEGREE REQUIREMENTS

## Associate of Arts [AA] in Advertising

### AA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	33 UNITS
MAJOR	15 UNITS
+ LIBERAL ARTS	18 UNITS
<hr/>	
TOTAL	66 UNITS

### AA ADVERTISING DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, and LA 107 Writing for the Multilingual Artist or 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 2 Art Historical Awareness courses
  - 1 Written Communication: Composition course
  - 1 Written Communication: Critical Thinking course
  - 1 Employment Communications & Practices course

*After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.*

### AA ADVERTISING CORE COURSES

ADV 109	Advertising Methods & Trends
ADV 112	Marketing & Advertising Strategies
ADV 207	Creative Strategy
ADV 230	Rapid Visualization Techniques
ADV 241	Ideation Techniques
ADV 244	Art Direction for Advertising
GR 102	Design Technology: Digital Publishing Tools
GR 150	Introduction to Visual Communication
WNM 105	Design Technology: Visual Design Tools
WNM 205	Motion Graphics 1
WNM 210	Visual Design 1

### GENERAL EDUCATION REQUIREMENTS

#### WRITTEN COMMUNICATION: COMPOSITION

CHOOSE ONE:

LA 107	Writing for the Multilingual Artist
LA 108	Composition for the Artist

#### WRITTEN COMMUNICATION: CRITICAL THINKING

CHOOSE ONE:

LA 202	English Composition: Creative Persuasion & Argument
LA 207	Persuasion & Argument for the Multilingual Writer
LA 280	Perspective Journalism

#### EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291	Designing Careers
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#### ART HISTORICAL AWARENESS

LA 120	Art History through the 15th Century
LA 121	Art History through the 19th Century



Associate of Arts [AA] in Studio  
Production for Advertising & Design

AA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	33 UNITS
MAJOR	9 UNITS
+ LIBERAL ARTS	18 UNITS
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TOTAL	60 UNITS

AA STUDIO PRODUCTION FOR ADVERTISING  
& DESIGN DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, and LA 107 Writing for the Multilingual Artist or 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 2 Art Historical Awareness courses
  - 1 Written Communication: Composition course
  - 1 Written Communication: Context & Style course
  - 1 Written Communication: Critical Thinking course
  - 1 Employment Communications & Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

AA STUDIO PRODUCTION FOR ADVERTISING &  
DESIGN CORE COURSES

ADV 109	Advertising Methods & Trends
ADV 236	Digital Photography
ADV 341	Midpoint Portfolio
COM 102	Visual Storytelling: Editing Fundamentals for Short-Form Video Content
GR 102	Design Technology: Digital Publishing Tools
GR 122	Typography 1: Hierarchy and Form
GR 150	Introduction to Visual Communication
WNM 105	Design Technology: Visual Design Tools
WNM 210	Visual Design 1
WNM 230	Digital Imaging 1
WNM 249	Web Design 1

GENERAL EDUCATION REQUIREMENTS

WRITTEN COMMUNICATION: COMPOSITION

CHOOSE ONE:

LA 107	Writing for the Multilingual Artist
LA 108	Composition for the Artist

WRITTEN COMMUNICATION: CONTEXT & STYLE

CHOOSE ONE:

LA 110	English Composition: Narrative Storytelling
LA 133	Short Form Writing

WRITTEN COMMUNICATION: CRITICAL THINKING

CHOOSE ONE:

LA 202	English Composition: Creative Persuasion & Argument
LA 207	Persuasion & Argument for the Multilingual Writer
LA 280	Perspective Journalism

EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291	Designing Careers
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ART HISTORICAL AWARENESS

LA 120	Art History through the 15th Century
LA 121	Art History through the 19th Century

## Bachelor of Fine Arts [BFA] in Advertising

### BFA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	36 UNITS
MAJOR	42 UNITS
+ ELECTIVES	9 UNITS
+ LIBERAL ARTS	45 UNITS
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TOTAL	132 UNITS

### BFA ADVERTISING DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, and LA 107 Writing for the Multilingual Artist or 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 4 Art Historical Awareness courses
  - 1 Written Communication: Composition course
  - 1 Written Communication: Context & Style course
  - 1 Written Communication: Critical Thinking course
  - 1 Historical Awareness course
  - 1 Quantitative Literacy course
  - 1 Cultural Ideas & Influences course
  - 1 Employment Communications and Practices course

*After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.*

### BFA ADVERTISING CORE COURSES

ADV 109	Advertising Methods & Trends
ADV 112	Marketing & Advertising Strategies
ADV 207	Creative Strategy
ADV 230	Rapid Visualization Techniques
ADV 241	Ideation Techniques
ADV 244	Art Direction for Advertising
ADV 470	Portfolio for Creatives
or ADV 475	Portfolio for Creative Strategists
GR 102	Design Technology: Digital Publishing Tools
GR 150	Introduction to Visual Communication
WNM 105	Design Technology: Visual Design Tools
WNM 205	Motion Graphics 1
WNM 210	Visual Design 1

### GENERAL EDUCATION REQUIREMENTS

#### WRITTEN COMMUNICATION: COMPOSITION

CHOOSE ONE:

LA 107	Writing for the Multilingual Artist
LA 108	Composition for the Artist

#### WRITTEN COMMUNICATION: CONTEXT & STYLE

CHOOSE ONE:

LA 110	English Composition: Narrative Storytelling
LA 133	Short Form Writing

#### WRITTEN COMMUNICATION: CRITICAL THINKING

CHOOSE ONE:

LA 202	English Composition: Creative Persuasion & Argument
LA 207	Persuasion & Argument for the Multilingual Writer
LA 280	Perspective Journalism

#### HISTORICAL AWARENESS

CHOOSE ONE:

LA 171	Western Civilization
LA 270	U.S. History
LA 274	Study Abroad: Art & Architecture of Renaissance Florence
LA 276	Seminar in Great Britain
LA 278	Seminar in France
LA 279	Seminar in Italy
LA 359	Urban Sociology

### QUANTITATIVE LITERACY

CHOOSE ONE:

LA 124	Physics for Artists: Light, Sound, and Motion
LA 146	Anatomy of Automobiles
LA 200	Introduction to Computer Programming
LA 233	Popular Topics in Health, Nutrition, & Physiology
LA 254	Human-Centered Design
LA 255	College Math
LA 271	College Algebra with Geometry
LA 286	Discrete Mathematics
LA 288	Vector, Matrices, & Transformations
LA 293	Precalculus
LA 296	Applied Physics

### CULTURAL IDEAS & INFLUENCES

CHOOSE ONE:

LA 127	Topics in World Art
LA 221	California Art in Cultural Context
LA 238	World Literature
LA 292	Programming & Culture
LA 343	Comparative Religion
LA 368	Experiencing Culture: Anthropology for Today's Artist
LA 462	Power of Myth and Symbol

### EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291	Designing Careers
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ART HISTORICAL AWARENESS

LA 120	Art History through the 15th Century
LA 121	Art History through the 19th Century
CHOOSE TWO:	
LA/LAN 117	Survey of Landscape Architecture
LA/IND 118	History of Industrial Design
LA 127	Topics in World Art
LA 128	The Body As Art: History of Tattoo & Body Decoration
LA 129	History of Automotive Design
LA/GAM 131	History of Gaming
LA 132/ANM 102	History of Animation
LA 134/ANM 104	History & Technology of Visual Effects & Computer Animation
LA/VIS 137	History of Visual Development
LA/PH 147	History of Photography
LA/LAN 177	Pre-Industrial Urban Open Spaces
LA 182	Genres in Film
LA/ILL 195	History of Comics: American Comics
LA/ILL 197	History of Comics: International and Alternative Comics
LA/ARH 219	History of Architecture: Ancient to Gothic
LA 220	American Art History
LA 221	California Art in Cultural Context
LA 222	20th Century Art
LA 224	Women, Art & Society
LA 226 /IAD 230	Survey of Traditional Interior Architecture
LA 229/IAD 231	Survey of Contemporary Interior Architecture
LA 236/IAD 232	Survey of Bay Area Architecture
LA 242/GR 242	History of Graphic Design
LA 243/ILL 310	History of American Illustration
LA/FSH 244	History of Fashion
LA/JEM 245	History of Jewelry and Metal Arts from Around the World
LA/FSH 246	History of Textiles
LA 247	History & Techniques of Printmaking

LA 249	An Artistic and Intellectual History of the Renaissance
LA 274	Study Abroad: Art & Architecture of Renaissance Florence
LA 276	Seminar in Great Britain
LA/LAN 277	Post Industrial Urban Open Spaces
LA 278	Seminar in France
LA 279	Seminar in Italy
LA 281/MPT 255	Film History 1: Pre-1940
LA 282/MPT 256	Film History 2: 1940-1974
LA 283	Examining Film Noir
LA 284	Evolution of the Horror Film
LA 319	History of Architecture: Modernity
LA 327	Art of the Classical World
LA 333	Art of the Middle Ages
LA 361	The Artist in the Modern World
LA 382	Film History 3: Contemporary Cinema
LA 383	World Cinema
LA 384	Underrated Cinema
LA 385	Close-up on Hitchcock
LA 386	Exploring Science Fiction Cinema
LA 387	Women Directors in Cinema
LA 388	Survey of Asian Cinema
LA 408	Analog Before Digital: Punk/No Wave Film & Music
LA 420	Art of the Italian Renaissance
LA 421	Northern Renaissance Art
LA 422	Italian Baroque Art
LA 423	The Golden Age of Dutch Art
LA 432	Art of Spain: From El Greco to Picasso
LA 433	18th & 19th Century European Art
LA 434	History of Asian Art
LA 464	Survey of Dada & Surrealism



Certificate in Advertising

CERTIFICATE REQUIREMENTS

MAJOR CORE (FOLLOW BFA CORE)	36 UNITS
MAJOR	42 UNITS
+ BY ADVISEMENT	24 UNITS
+ ELECTIVES	12 UNITS
+ ART HISTORY	6 UNITS

TOTAL	120 UNITS
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- Minimum 2.0 GPA
- Minimum grade of C- in all core courses and major courses

Master of Arts [MA] in Advertising and Branded Media Technology

MA UNIT REQUIREMENTS

MAJOR	33 UNITS
+ GRADUATE LIBERAL ARTS	3 UNITS

TOTAL	36 UNITS
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MA ADVERTISING AND BRANDED MEDIA TECHNOLOGIES REQUIRED MAJOR COURSES

ADV 602	Art Direction
ADV 604	Copywriting Techniques
ADV 605	Digital Graphics
ADV 606	Campaign
ADV 622	Perspectives in Advertising
ADV 623	Brand Strategy
ADV 625	Interactive Advertising
ADV 646	Advanced Campaign
ADV 670	Visual Storytelling
COM 602	Visual Storytelling: Editing for Short-Form Video Content
WNM 613	Topics in Motion Graphics

MA ADVERTISING AND BRANDED MEDIA TECHNOLOGY DEGREE REQUIREMENTS

- Successful completion of Final Portfolio Review
- Minimum grade of C in all required 36 units
- Minimum 2.0 cumulative GPA and the following Academic Study requirement:

- 1 Art Historical Awareness & Aesthetic Sensitivity course

MA ADVERTISING AND BRANDED MEDIA TECHNOLOGIES GRADUATE LIBERAL ARTS REQUIREMENTS

ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

CHOOSE ONE:

GLA 601	Classical Aesthetics and the Renaissance
GLA 602	The Art & Ideology of the 20th Century
GLA 605	Motion Picture Theory & Style
GLA 606	Crossing Borders: Art & Culture in a Global Society
GLA 607	Art & Ideas of the Enlightenment
GLA 609	Renovating Tradition: Art & Ideas of the 19th Century
GLA 613	History of 20th Century Fashion Arts
GLA 615	History of Graphic Design
GLA 615E	History of Graphic Design
GLA 621	History & Techniques of Character Animation
GLA 622	History & Techniques of VFX
GLA 623	History and Techniques of Games
GLA 624	History of Visual Development
GLA 625	History of Photography
GLA 629	150 Years of American Illustration
GLA 638	Theory & Movements in Contemporary Interior Architecture
GLA 640	The History of Urban Landscapes
GLA 903	Graduate Seminar in Europe
GLA 905	Graduate Seminar in Florence: Renaissance Art & Architecture



Master of Fine Arts [MFA] in Advertising

MFA UNIT REQUIREMENTS

MAJOR	30 UNITS
+ DIRECTED STUDY	18 UNITS
+ ELECTIVES*	6 UNITS
+ GRADUATE LIBERAL ARTS	9 UNITS
TOTAL	63 UNITS

\*Per director approval

MFA ADVERTISING REQUIRED MAJOR COURSES

ADV 602	Art Direction
ADV 604	Copywriting Techniques
ADV 605	Digital Graphics
ADV 606	Campaign
ADV 622	Perspectives in Advertising
ADV 623	Brand Strategy
ADV 625	Interactive Advertising
ADV 646	Advanced Campaign
ADV 670	Visual Storytelling
COM 602	Visual Storytelling: Editing for Short-Form Video Content
or WNM 613	Topics in Motion Graphics

MFA ADVERTISING DEGREE REQUIREMENTS

- Successful completion of Final Thesis Project
- Minimum grade of C in all required 63 units
- Minimum 2.0 cumulative GPA and the following Academic Study requirements:

1

Art Historical Awareness & Aesthetic Sensitivity course

1

Cross Cultural Understanding course

MFA ADVERTISING GRADUATE LIBERAL ARTS REQUIREMENTS

ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

CHOOSE ONE:

GLA 601	Classical Aesthetics and the Renaissance
GLA 602	The Art & Ideology of the 20th Century
GLA 605	Motion Picture Theory & Style
GLA 606	Crossing Borders: Art & Culture in a Global Society
GLA 607	Art & Ideas of the Enlightenment
GLA 609	Renovating Tradition: Art & Ideas of the 19th Century
GLA 613	History of 20th Century Fashion Arts
GLA 615	History of Graphic Design
GLA 615E	History of Graphic Design
GLA 621	History & Techniques of Character Animation
GLA 622	History & Techniques of VFX
GLA 623	History and Techniques of Games
GLA 624	History of Visual Development
GLA 625	History of Photography
GLA 629	150 Years of American Illustration
GLA 638	Theory & Movements in Contemporary Interior Architecture
GLA 640	The History of Urban Landscapes
GLA 903	Graduate Seminar in Europe
GLA 905	Graduate Seminar in Florence: Renaissance Art & Architecture

CROSS CULTURAL UNDERSTANDING

CHOOSE ONE:

GLA 603	Anthropology: Experiencing Culture
GLA 606	Crossing Borders: Art & Culture in a Global Society
GLA 611	Cultural Narratives
GLA 617	Mythology for the Modern World
GLA 619	Culture & Identity in Modern American Theater
GLA 627	The Global Design Studio; Past, Present, & Future
GLA 637	Theory & Movements in Traditional Interior Architecture
GLA 903	Graduate Seminar in Europe
GLA 905	Graduate Seminar in Florence: Renaissance Art & Architecture

PROFESSIONAL PRACTICES & COMMUNICATIONS

GLA 676	Professional Practices for Designers & Advertisers
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# UNDERGRADUATE COURSES

## ADV 109 Advertising Methods & Trends

This course surveys the connection between advertising and society. Students will participate in group brainstorming sessions, empathy exercises and discussions about advertising as the conversation between people and business. Students will research and present basic concepts to sell an idea based on the style studied.

## ADV 112 Marketing & Advertising Strategies

This course will introduce students to the essentials of basic marketing and advertising strategies with emphasis on consumer and industry marketing, research, product planning and development, pricing, and marketing channels. Students will apply the fundamental concepts of marketing and create a comprehensive corporate marketing plan and proposal.

## ADV 158 Modern Life in the USA

This course introduces our student artists to basic Internet search skills and turning information from popular websites into effective presentations. Course topics introduce important aspects of US popular culture, history, and strategies for adjusting to student life in San Francisco.

## ADV 159 The Art of Storytelling

This course introduces our student artists to basic Internet research skills, interviewing techniques, and visual storytelling. Students will practice identifying appropriate sources of information during research and crafting story-generating questions for interviews. Incorporating engaging visuals into storytelling will also be emphasized.

## ADV 207 Creative Strategy

This course focuses on the role of strategy in modern applied creativity. Students will develop strategies that support conversations between businesses and people based on observations of culture and the marketplace. Students will convey their ideas in presentations and create strategy tools including maps and data visualizations.

## ADV 215 Short Copy for Campaigns

In this course, students will apply the creative process and their writing skills to create body copy that works with their headlines. Conceptual and strategic thinking will be stressed and emphasis will be placed on creating advertising campaigns with headlines, taglines, body copy, and visuals that work together cohesively.

## ADV 226 Research Methods for Creative Strategists

This course focuses on the study of culture for creative strategy. Students will apply the principles and practices of cultural anthropology to gather insights about consumers. Students present their results in top line summaries, stories, and insight videos.

## ADV 230 Rapid Visualization Techniques

In this ideation course, students will use rapid brainstorming and sketching techniques to sharpen their conceptual thinking. Working from creative briefs, students will build advertising and design concepts for a variety of brands, products, and services across print, video, web content, and outdoor media. Generating multiple ideas quickly will be emphasized.

## ADV 236 Digital Photography

This course covers the general principles of photography used by digital artists, including the basic concepts and terminology of traditional and digital photography, composition, color theory, lighting methods and equipment. Students learn to compose and manipulate image captures destined for digital media and print projects.

## ADV 241 Ideation Techniques

Students will study the art of ad creation, focusing on the development of compelling concepts. The purposes, possibilities, and practices for creating ads are explored.

## ADV 244 Art Direction for Advertising

After completing this course, students will have a firm grasp of the fundamentals of art direction in advertising. Relevant advertising history, usage of fonts, page layout, and the responsibilities of an art director will be covered.

## ADV 267 Creative Strategy 2

In this course, students will learn how to think and build like a creative strategist. Finding patterns in trends, studying the marketplace, creating target profiles, and the role of the strategist in branding will be covered. Final projects will include brand positioning and a creative brief.

## ADV 314 Advanced Creative Strategy

In this advanced course, students will apply divergent and symphonic thinking to their creative strategy design process. Students will tell meaningful stories based on the combined analysis of multiple points of view. Topics will include: consumer insight, case studies, manipulating data and supporting strategy with data.

## ADV 315 Copy for Radio

In this hands-on class, students learn the techniques needed to write and produce spots for the intimate theater of the mind medium: radio. They will learn to utilize storytelling, pacing, dialogue construction, and voice actor casting against a background of music and sound effects to create 60-second gems that captivate their audience.

## ADV 341 Midpoint Portfolio

This course helps students refine past projects and create a cohesive portfolio appropriate for obtaining an internship and demonstrating skill in art direction, copywriting, and strategy. Students will also create a personal logo and identity and an expanded case study tailored to help strengthen weak areas of their portfolios.

## ADV 343 Integrated Advertising 1

Based on client needs and market realities outlined in assignments, students use the principles of strategic thinking to develop a full range of sales promotion and merchandising materials. The course requires students to think through and develop a complete integrated marketing campaign.

## ADV 346 Integrated Advertising 2

This course introduces students to the rapidly developing world of online ad units. The course will focus on developing concepts for and executing rich media in a demo format. Creative briefs, storyboards, and Flash demo techniques will be utilized to bring students' ideas to life.

## ADV 348 Entertainment Advertising

Students analyze current trends in popular culture and develop copy and marketing concepts for entertainment media including TV, games, music and movies. Students will conduct research for a target audience, and based on their synopsis develop a concept and create trailer scripts, key art and ads.

**VIEW the schedule, prerequisites,  
and course fees & REGISTER at  
<https://catalog.academyart.edu>**



**ADV 362 Creative Communications Strategy**

In this course, students will analyze the cultural environment as it intersects with the target, their behavior and brand interactions. Students will develop creative strategies focused on utility, engagement, and relevance. Using cultural investigation to effectively target consumers will be covered.

**ADV 367 Art of Presentation**

This course is designed to give students the necessary tools and experience to professionally present ideas, campaigns, and portfolios to potential employers and clients. A great complement to the midpoint portfolio class, students will develop skills needed to build a network of industry contacts. Real-life scenarios and role-playing will be emphasized.

**ADV 370 Brand and Branding**

This course looks at and explores the basics of brand marketing. Students will learn to tailor marketing efforts to further the name and equity of a specific good or service, differentiate it in a saturated marketplace, and create a following of loyal customers.

**ADV 371 Sounds of Brands**

In this course, students will learn about the role of sound in media. Students will gain the critical capabilities to evaluate sound and will produce projects that will use creative solutions that employ sound.

**ADV 415 Long Copy for Campaigns**

Designed for copywriters, the course emphasizes the creative development and more complex projects that students can use in their portfolios, such as executing of long copy ads.

**ADV 446 Integrated Advertising 3**

In this class, students will take their concepts beyond print, outdoor, and TV executions. Art directors, copywriters, and account planners will work together to create new ways to entertain and inform. Particular emphasis will be paid to the intersection of creative media to create powerful new conversations with consumers.

**ADV 467 Television Commercial Production**

In this collaborative course, ADV and MPT students will work in production teams to produce finished television commercials. Active collaboration with other majors will be encouraged in all stages of the production. Topics will include casting, the bidding process, music and sound design, graphics, special effects, and alternative broadcast media.

**ADV 470 Portfolio for Creatives**

In this course, students start preparations for developing a killer portfolio, an absolute necessity for securing a job in the advertising industry. Selections from all previous work will be analyzed for inclusion. Students will begin tweaking selected work to bring it to a high level of sophistication.

**ADV 475 Portfolio for Creative Strategists**

This course will concentrate on the development of a portfolio that demonstrates one's identity, how one thinks about the Advertising business, and the quality of one's work. Students will concentrate on developing an overall concept and the materials necessary to bring it to fruition (i.e.: briefs, creative work, screeners, focus groups, and research projects).

**ADV 490 Portfolio Enhancement**

Students will further their skill in specific areas as determined by the Department Director. Professional standards for process, technique, and execution will be emphasized. Outcomes will be topic specific. Department Director approval is required. Course fees and prerequisites may vary by topic.

**ADV 498 Collaborative Project**

Students meeting set criteria are selected by their department to work on an interdisciplinary collaborative project. This project will mirror real life projects and allow for a varied and sophisticated approach to problem solving.

**ADV 499 Special Topics**

Special Topics class offerings change each semester and are conducted by specialists. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee and course prerequisites may vary by topic.

**ADV 500 Internship in Advertising**

Internships provide students with the opportunity to apply the knowledge and skills they have acquired from coursework in a work setting. "Internship for credit" is an option for qualified upper-division students meeting a minimum 3.0 cumulative GPA and having successfully completed 90 units. Students must complete an Internship Application form (obtained from their student services advisor) and gain department approval prior to the start of the semester and the start of the internship. Students should discuss internships and other course options with their student services advisor.

# GRADUATE COURSES

## ADV 600 Strategic Thinking

A graduate-level course covering the strategic basis of all advertising. This course looks at advertising as a business, as a creative communication process, as a social phenomenon, and as a fundamental ingredient of the free enterprise system. Students develop a creative brief from which core advertising concepts are generated.

## ADV 602 Art Direction

This course focuses on typographic design and layout techniques to improve the graduate student's ability to communicate their advertising concepts clearly, powerfully and with real sophistication. Exercises, assignments, and projects are computer-based, and to be developed in class and under the supervision of the instructor.

## ADV 604 Copywriting Techniques

This course focuses on the ability to create well-written, creatively focused advertising, along with developing copywriting skills. Assignments are based on creative strategies written by the graduate student.

## ADV 605 Digital Graphics

In this course, students will receive a review of Adobe InDesign, Illustrator, and Photoshop as fundamental design programs for advertising page layout. Stress is placed on maximum utilization of each of the programs' tools and capabilities.

## ADV 606 Campaign

This course develops the graduate student's ability to create great concepts that effectively target specific consumers. Art direction and copywriting students work with account planning students to develop advertising campaigns from creative briefs.

## ADV 616 Advanced Advertising Concept Development

Graduate students continue to focus on the creative approach in developing campaigns from specific strategies and creative briefs. Art directors and copywriters continue to work with account planners to design conceptual campaigns.

## ADV 620 Advanced Art Direction

Building on the skills learned, students will focus on the more in-depth aspects of art direction. Typographic design, layout techniques and concept abilities will be used by students to execute their work creatively and efficiently. Management issues affecting art directors and their role in emerging interactive communications will be explored.

## ADV 621 Advanced Copywriting Techniques

This course applies the graduate student's knowledge of copywriting to larger, more complex advertising projects, including those that encompass traditional as well as non-traditional media.

## ADV 622 Perspectives in Advertising

In this course, students will study people, agencies, events, and campaigns that shaped today's industry along with current trends that will affect future advertising. Students will also conduct individual research to begin identifying the direction for their graduate studies.

## ADV 623 Brand Strategy

Graduate students will work with top-level account planners to use intuitive thinking, creativity research and communication skills to uncover the hidden insights and truths that motivate consumer-buying behavior.

## ADV 624 Creative Thinking for Advertising

Uses collaborative brainstorming techniques to perfect the creative skills necessary for solving advertising problems. Students learn conceptual thinking from a variety of creative disciplines.

## ADV 625 Interactive Advertising

This course introduces students to the ever-changing world of online ads. This course will focus on concept development and the execution of rich media in a demo format. Students will utilize briefs, storyboards and motion graphics to bring their ideas to life.

## ADV 646 Advanced Campaign

This advanced class focuses on how creative strategists, art directors, and copywriters work together to create integrated campaigns. Strategic, copy, and art skills developed during previous semesters will be used to create professional level portfolio pieces.

## ADV 658 US Pop Culture

This course introduces our student artists to basic Internet search skills and turning information from popular websites into effective presentations. Course topics introduce important aspects of US popular culture, history, and strategies for adjusting to student life in San Francisco.

## ADV 659 Captivating Storytelling

This course introduces our student artists to basic Internet research skills, interviewing techniques, and visual storytelling. Students will practice identifying appropriate sources of information during research and crafting story-generating questions for interviews. Incorporating engaging visuals into storytelling will also be emphasized.

## ADV 670 Visual Storytelling

In this course, students will study universal aspects and themes of storytelling and how they are applied to historical and modern visual narratives. Students will also revise and expand body of work to develop an industry-ready portfolio and narrative-driven portfolio presentation in preparation for midpoint (MFA) or final (MA) reviews.

## ADV 695 Collaborative Project

Students meeting set criteria are selected by their department to work on an interdisciplinary collaborative project as part of their studio requirement.

## ADV 699 Special Topics

Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee, prerequisites, and/or may require Department Director approval.

## ADV 800 Directed Study

Directed study is the primary concentration of a Master's degree candidate's work toward the completion of a Final Portfolio and/or Thesis Project. With the approval of the Department Director, students may take any university coursework to develop specific conceptual and technical skills that will enable them to further develop their Final Portfolio and/or successfully bring a Final Thesis Project to completion. Please note that some Directed Study courses have a required course fee and course prerequisites may vary by topic.

## ADV 801 Group Directed Study

Graduate students working on their individual Final Portfolio and/or Thesis Project receive instruction and critiques of their work. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their Final Portfolio and/or Thesis Project as peers. Please note that some Group Directed Study courses have a required course fee and course prerequisites may vary by topic.

**VIEW the schedule, prerequisites,  
and course fees & REGISTER at  
<https://catalog.academyart.edu>**



**ADV 850 Final Portfolio**

This course is designed to guide students in the development of their final portfolio and the development of their identity as an active job seeker. Independent projects are conducted to build out the student’s unique portfolio as well as the inclusion of previously completed projects.

**ADV 900 Internship**

Internships provide students with the opportunity to apply the knowledge and skills they have acquired from coursework in a work setting. “Internship for credit” is an option for qualified upper-division students meeting a minimum 3.0 cumulative GPA and the following: MFA: An approved Midpoint Review and director approval; MA: Director approval; MARCH: 24 units total of completed Major coursework, and director approved portfolio review. Students must complete an Internship Application form (obtained from their student services advisor) and gain department director approval prior to the start of the semester and the start of the internship. Students should discuss internships and other course options with their student services advisor.

**AE 10 Drawing and Composition**

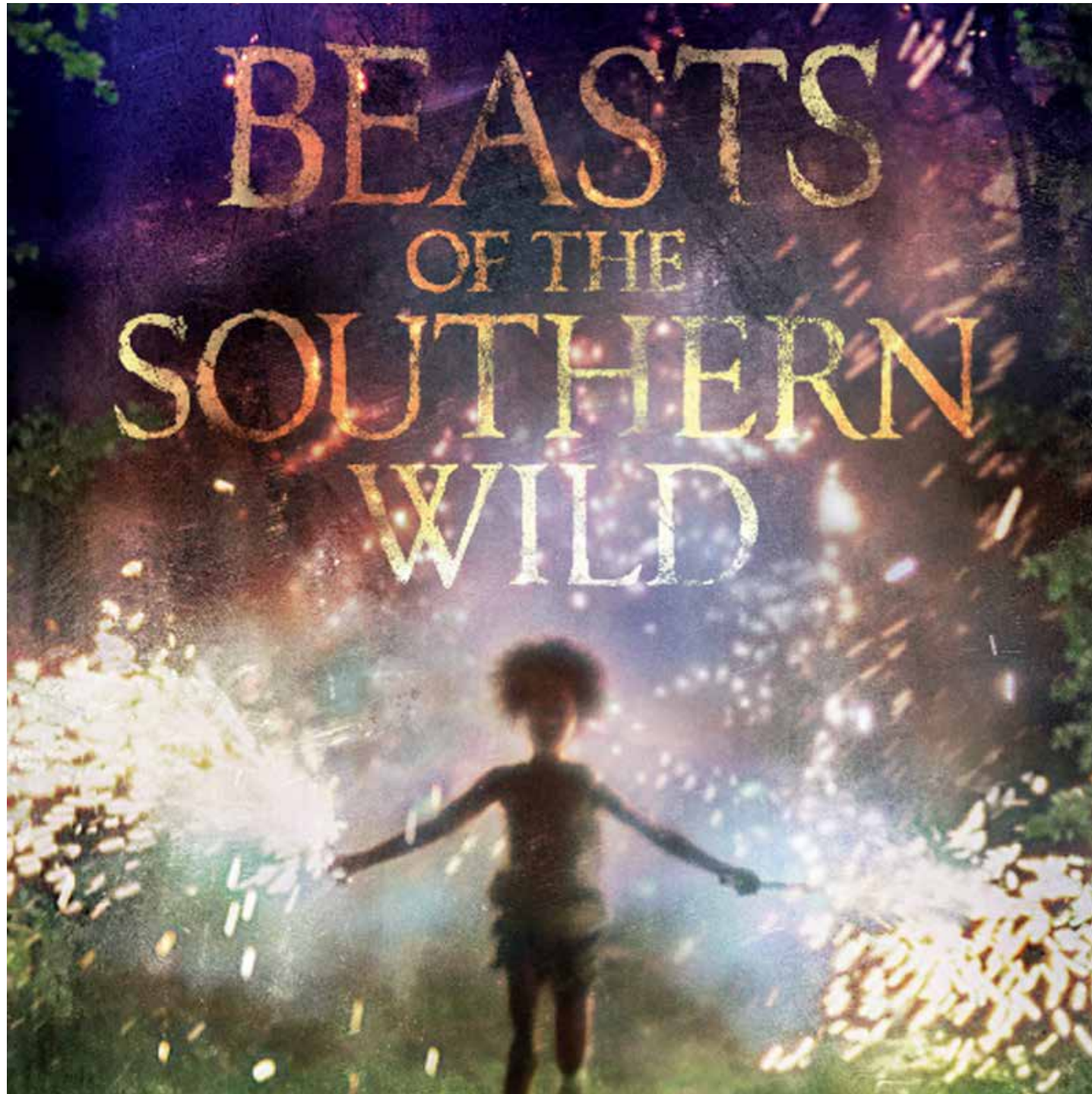
This course examines classical drawing principles of rendering form using light and shadow. Concepts including perspective, the 5-value system, composition, value pattern, and form/ cast shadow edges are explored through still-life, drapery, and plaster cast studies. Traditional techniques employing charcoal and paper will be utilized for creating realism in drawings.





# ANIMATION & VISUAL EFFECTS





# Move from Pencil and Mouse to a Career in Animation

Animation involves equal parts technical knowledge, drawing skills and imagination.

At The Academy, you can specialize in following areas of animation: traditional, 3D animation, 3D modeling, storyboarding, and Visual Effects (VFX). In the traditional, you'll focus on both digital and classical drawing fundamentals of animation; In 3D animation, you'll become proficient in movement and performance in a 3D medium; In 3D modeling, you'll become highly skilled at creating three dimensional representations of objects; In Storyboarding, you'll take ideas and translate them into a cinematic image; In Visual Effects, you'll make digital images come to life in both live action and 3D.

Your instructors will be professional animators who will make sure you graduate with the versatility to move between pencil and mouse. And with that foundation, you'll move from portfolio to career.



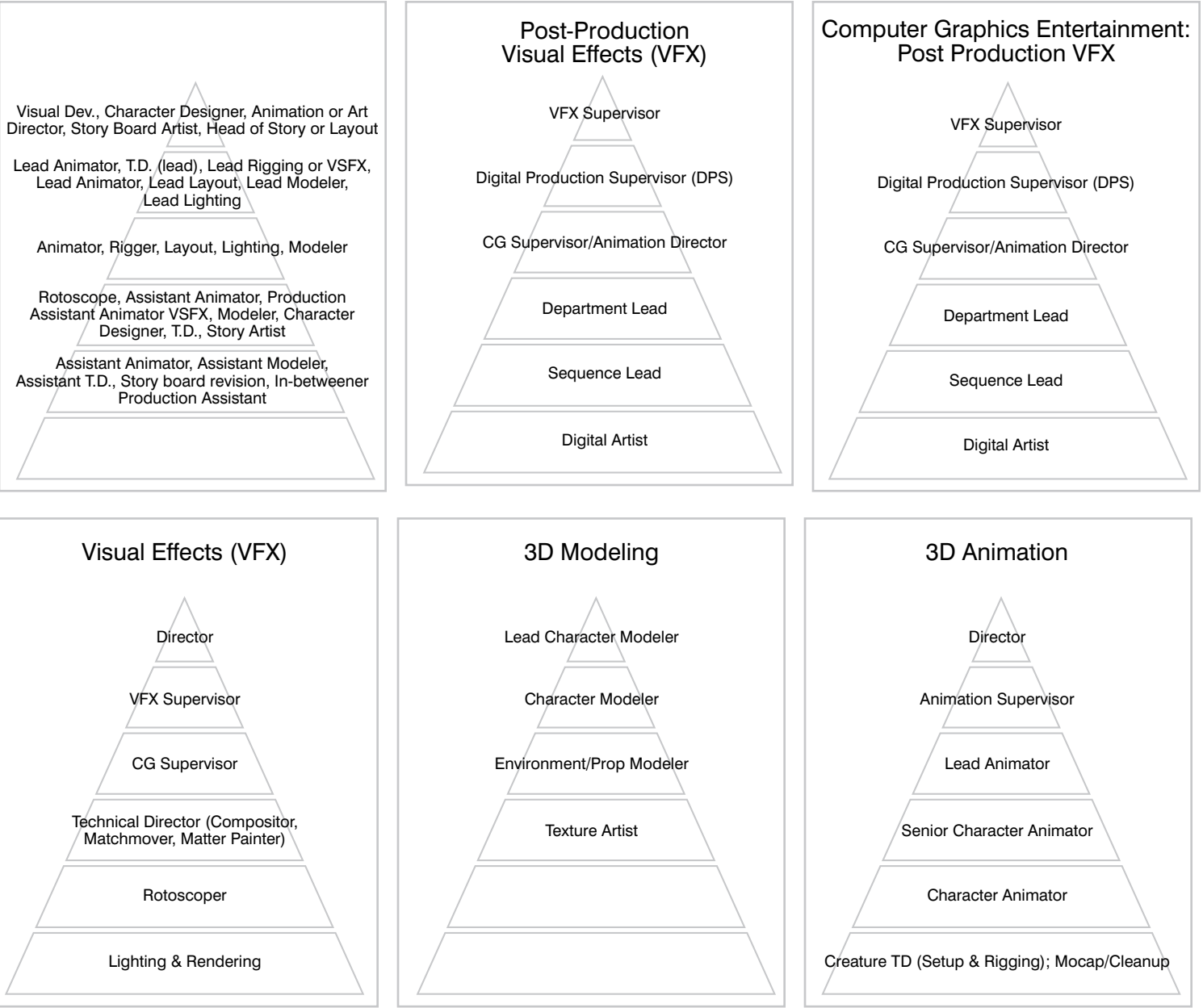


# WHAT WE OFFER

- Cutting-Edge Curriculum:** Our curriculum runs neck and neck with industry standards. Students learn the latest technology and participate in collaborative projects between the 2D and 3D curriculum.
- Industry Relationships:** Academy of Art University is located in the San Francisco Bay Area, one of the capitals of the animation industry. We offer the most exciting industry experiences you'll find at any school. In many classes, students go on field trips or virtual tours of well-known animation studios.
- Professional Faculty:** Our faculty boasts Academy Award™, Clio, VES, BAFTA, and Cannes winners and nominees, among other major industry recognition. The high-profile faculty help provide deeply important creative and placement ties to the current industry.
- Guest Lectures:** Every semester, top talent in the animation industry give guest lectures and portfolio reviews for our students.
- Industry Events:** The School of Animation & Visual Effects participates fully in all major industry events, including SIGGRAPH, WonderCon, Comic-Con, and the Game Developers Conference. The University operates display booths, throws exclusive industry parties, and gives students numerous opportunities to take advantage of these events.
- Fall Animation Festival:** Held every year, the school's Fall Animation Festival features industry guest speakers and judges.



# CAREER PATHS





# DEGREE REQUIREMENTS

## Associate of Arts [AA] in Animation & Visual Effects

### AA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	33 UNITS
MAJOR	15 UNITS
+ LIBERAL ARTS	18 UNITS
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TOTAL	66 UNITS

### AA ANIMATION & VISUAL EFFECTS DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, and LA 107 Writing for the Multilingual Artist or 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 2 Art Historical Awareness courses
  - 1 Written Communication: Composition course
  - 1 Written Communication: Critical Thinking course
  - 1 Employment Communications & Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

### AA ANIMATION & VISUAL EFFECTS CORE COURSES

- ANM 101 Introduction to Computer Graphics for Animation
- ANM 105 Computer Animation Production
- ANM 180 Introduction to Animation Principles & Techniques
- ANM 203 Preproduction Principles
- or ANM 207 Storyboarding Principles
- ANM 205 Careers in Animation & VFX
- ANM 341 Visual Effects 2 - Intermediate Digital Compositing
- or FA 213 Introduction to Anatomy
- FND 113 Sketching for Communication
- or FND 110 Analysis of Form
- ADV 236 Digital Photography
- or FND 112 Figure Drawing
- ANM 206 Producing for Animation & Visual Effects 1

- or FND 116 Perspective
- FND 122 Color Fundamentals
- or ANM 251 Fundamentals of Texturing & Lighting
- ANM 241 Visual Effects 1 - Principles of Compositing
- or ILL 120 Clothed Figure Drawing 1

### GENERAL EDUCATION REQUIREMENTS

#### WRITTEN COMMUNICATION: COMPOSITION

CHOOSE ONE:

- LA 107 Writing for the Multilingual Artist
- LA 108 Composition for the Artist

#### WRITTEN COMMUNICATION: CRITICAL THINKING

CHOOSE ONE:

- LA 202 English Composition: Creative Persuasion & Argument
- LA 207 Persuasion & Argument for the Multilingual Writer
- LA 280 Perspective Journalism

#### EMPLOYMENT COMMUNICATIONS & PRACTICES

- LA 291 Designing Careers

#### ART HISTORICAL AWARENESS

- LA 120 Art History through the 15th Century
- LA 121 Art History through the 19th Century

## Bachelor of Fine Arts [BFA] in Animation & Visual Effects

### BFA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	36 UNITS
MAJOR	42 UNITS
+ ELECTIVES	9 UNITS
+ LIBERAL ARTS	45 UNITS
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TOTAL	132 UNITS

### BFA ANIMATION & VISUAL EFFECTS DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, and LA 107 Writing for the Multilingual Artist or 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 4 Art Historical Awareness courses
  - 1 Written Communication: Composition course
  - 1 Written Communication: Context & Style course
  - 1 Written Communication: Critical Thinking course
  - 1 Historical Awareness course
  - 1 Quantitative Literacy course
  - 1 Cultural Ideas & Influences course
  - 1 Employment Communications and Practices course

*After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.*

### BFA ANIMATION & VISUAL EFFECTS CORE COURSES

ANM 101	Introduction to Computer Graphics for Animation
ANM 105	Computer Animation Production
ANM 180	Introduction to Animation Principles & Techniques
ANM 203 or ANM 207	Preproduction Principles Storyboarding Principles
ANM 205	Careers in Animation & VFX
ANM 251	Fundamentals of Texturing & Lighting
ANM 405	Senior Portfolio for Animation & VFX
FA 213 or FASCU 270 or ANM 341	Introduction to Anatomy Ecorche Visual Effects 2 - Intermediate Digital Compositing

FND 110 or FND 113	Analysis of Form Sketching for Communication
FND 112 or ADV 236	Figure Drawing Digital Photography
FND 116 or ANM 206	Perspective Producing for Animation & Visual Effects 1
FND 122	Color Fundamentals
ILL 120 or ANM 241	Clothed Figure Drawing 1 Visual Effects 1 - Principles of Compositing

### GENERAL EDUCATION REQUIREMENTS

#### WRITTEN COMMUNICATION: COMPOSITION

CHOOSE ONE:

LA 107	Writing for the Multilingual Artist
LA 108	Composition for the Artist

#### WRITTEN COMMUNICATION: CONTEXT & STYLE

CHOOSE ONE:

LA 110	English Composition: Narrative Storytelling
LA 133	Short Form Writing

#### WRITTEN COMMUNICATION: CRITICAL THINKING

CHOOSE ONE:

LA 202	English Composition: Creative Persuasion & Argument
LA 207	Persuasion & Argument for the Multilingual Writer
LA 280	Perspective Journalism

#### HISTORICAL AWARENESS

CHOOSE ONE:

LA 171	Western Civilization
LA 270	U.S. History
LA 274	Study Abroad: Art & Architecture of Renaissance Florence
LA 276	Seminar in Great Britain
LA 278	Seminar in France
LA 279	Seminar in Italy
LA 359	Urban Sociology

### QUANTITATIVE LITERACY

CHOOSE ONE:

LA 124	Physics for Artists: Light, Sound, and Motion
LA 146	Anatomy of Automobiles
LA 200	Introduction to Computer Programming
LA 233	Popular Topics in Health, Nutrition, & Physiology
LA 254	Human-Centered Design
LA 255	College Math
LA 271	College Algebra with Geometry
LA 286	Discrete Mathematics
LA 288	Vector, Matrices, & Transformations
LA 293	Precalculus
LA 296	Applied Physics

### CULTURAL IDEAS & INFLUENCES

CHOOSE ONE:

LA 127	Topics in World Art
LA 221	California Art in Cultural Context
LA 238	World Literature
LA 292	Programming & Culture
LA 343	Comparative Religion
LA 368	Experiencing Culture: Anthropology for Today's Artist
LA 462	Power of Myth and Symbol

### EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291	Designing Careers
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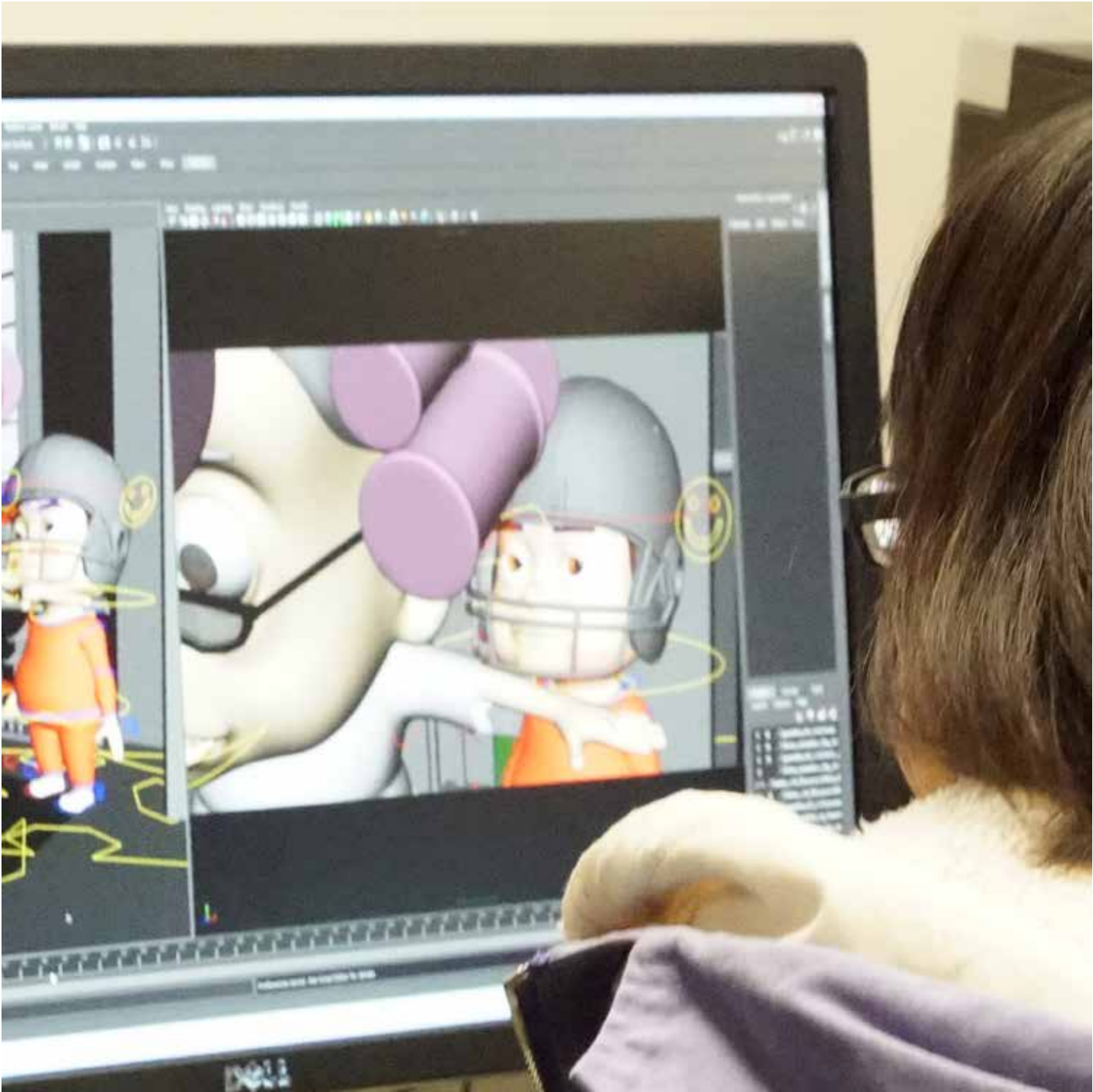
**ART HISTORICAL AWARENESS**

LA 120	Art History through the 15th Century
LA 121	Art History through the 19th Century

**CHOOSE TWO:**

LA/LAN 117	Survey of Landscape Architecture
LA/IND 118	History of Industrial Design
LA 127	Topics in World Art
LA 128	The Body As Art: History of Tattoo & Body Decoration
LA 129	History of Automotive Design
LA/GAM 131	History of Gaming
LA 132/ANM 102	History of Animation
LA 134/ANM 104	History & Technology of Visual Effects & Computer Animation
LA/VIS 137	History of Visual Development
LA/PH 147	History of Photography
LA/LAN 177	Pre-Industrial Urban Open Spaces
LA 182	Genres in Film
LA/ILL 195	History of Comics: American Comics
LA/ILL 197	History of Comics: International and Alternative Comics
LA/ARH 219	History of Architecture: Ancient to Gothic
LA 220	American Art History
LA 221	California Art in Cultural Context
LA 222	20th Century Art
LA 224	Women, Art & Society
LA 226 /IAD 230	Survey of Traditional Interior Architecture
LA 229/IAD 231	Survey of Contemporary Interior Architecture
LA 236/IAD 232	Survey of Bay Area Architecture
LA 242/GR 242	History of Graphic Design
LA 243/ILL 310	History of American Illustration
LA/FSH 244	History of Fashion
LA/JEM 245	History of Jewelry and Metal Arts from Around the World
LA/FSH 246	History of Textiles
LA 247	History & Techniques of Printmaking

LA/FASCU 248	History & Theory of Fine Art Sculpture
LA 249	An Artistic and Intellectual History of the Renaissance
LA 274	Study Abroad: Art & Architecture of Renaissance Florence
LA 276	Seminar in Great Britain
LA/LAN 277	Post Industrial Urban Open Spaces
LA 278	Seminar in France
LA 279	Seminar in Italy
LA 281/MPT 255	Film History 1: Pre-1940
LA 282/MPT 256	Film History 2: 1940-1974
LA 283	Examining Film Noir
LA 284	Evolution of the Horror Film
LA 319	History of Architecture: Modernity
LA 327	Art of the Classical World
LA 333	Art of the Middle Ages
LA 361	The Artist in the Modern World
LA 382	Film History 3: Contemporary Cinema
LA 383	World Cinema
LA 384	Underrated Cinema
LA 385	Close-up on Hitchcock
LA 386	Exploring Science Fiction Cinema
LA 387	Women Directors in Cinema
LA 388	Survey of Asian Cinema
LA 408	Analog Before Digital: Punk/No Wave Film & Music
LA 420	Art of the Italian Renaissance
LA 421	Northern Renaissance Art
LA 422	Italian Baroque Art
LA 423	The Golden Age of Dutch Art
LA 432	Art of Spain: From El Greco to Picasso
LA 433	18th & 19th Century European Art
LA 434	History of Asian Art
LA 464	Survey of Dada & Surrealism



Certificate in Animation & Visual Effects

CERTIFICATE REQUIREMENTS

MAJOR CORE (FOLLOW BFA CORE)	36 UNITS
MAJOR	42 UNITS
+ BY ADVISEMENT	24 UNITS
+ ELECTIVES	12 UNITS
+ ART HISTORY	6 UNITS

TOTAL	120 UNITS
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- Minimum 2.0 GPA
- Minimum grade of C- in all core courses and major courses

Master of Arts [MA] in Animation & Visual Effects

MA UNIT REQUIREMENTS

MAJOR	33 UNITS
+ GRADUATE LIBERAL ARTS	3 UNITS

TOTAL	36 UNITS
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MA ANIMATION & VISUAL EFFECTS REQUIRED MAJOR COURSES

ANM 609	Gesture & Quick Sketch for Animators
ANM 610	Figurative Concepts
ANM 620	Advanced Character Animation
ANM 623	3D Modeling & Animation 1 (Maya)
ANM 652	Introduction to Rigging
ANM 685	Storyboarding
ANM 686	3D Character Animation 1
ANM 687	3D Character Animation 2
ANM 676	3D Animation Physics and Mechanics
ANM 697	Feature Animation Training
ANM 770	Final Portfolio Preparation

MA ANIMATION & VISUAL EFFECTS DEGREE REQUIREMENTS

- Successful completion of Final Portfolio Review
- Minimum grade of C in all required 36 units
- Minimum 2.0 cumulative GPA and the following Academic Study requirement:

1	Art Historical Awareness & Aesthetic Sensitivity course
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2D ANIMATION & STOP MOTION EMPHASIS

ANM 605	Layout Design for Animators
ANM 610	Figurative Concepts
ANM 612	Traditional Animation Principles & Pipelines
ANM 614	Color and Design Application for Animation
ANM 633	Drawing and Design for Animation
ANM 648	Digital Animation for Production
ANM 671	Stop Motion Puppet Animation
or ANM 691	Advanced Storyboarding
or VIS 611	The Visual Elements of Story
ANM 685	Storyboarding
ANM 688	Traditional Animation
ANM 692	Traditional Animation 2
ANM 770	Final Portfolio Preparation



3D MODELING EMPHASIS

ANM 623	3D Modeling & Animation 1 (Maya)
ANM 629	Fundamentals of Texturing & Lighting
ANM 632	Hard Surface Modeling 1
ANM 636	Organic Modeling
ANM 639	3D Texture Painting
or ANM 654	Modeling Studio
ANM 656	Organic Modeling 2
ANM 682	Hard Surface Modeling 2
ANM 770	Final Portfolio Preparation
FA 622	Anatomy for Artist
FASCU 620	Figure Modeling
FASCU 632	Ecorche: Sculpting the Figure from the Inside Out

VISUAL EFFECTS EMPHASIS

ANM 604	VFX: Cinematography
ANM 615	Modeling & Animation for VFX
ANM 629	Fundamentals of Texturing & Lighting
ANM 630	Node-Based Compositing 1
ANM 640	Advanced Texturing & Lighting
ANM 642	Production Compositing Principles
ANM 644	VFX Pipeline for Technical Direction
ANM 650	Matchmoving
or ANM 639	3D Texture Painting
or ANM 631	Matte Painting
or ANM 643	Dynamics 1 – Particles
ANM 655	Scripting
or ANM 695	Collaborative Project
ANM 695	Collaborative Project
	or any course in major
ANM 770	Final Portfolio Preparation

MA ANIMATION & VISUAL EFFECTS  
GRADUATE LIBERAL ARTS REQUIREMENTS

ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

GLA 621	History & Techniques of Character Animation
or GLA 622	History & Techniques of VFX

Master of Fine Arts [MFA] in  
Animation & Visual Effects

MFA UNIT REQUIREMENTS

MAJOR	30 UNITS
+ DIRECTED STUDY	18 UNITS
+ ELECTIVES*	6 UNITS
+ GRADUATE LIBERAL ARTS	9 UNITS
TOTAL	63 UNITS

\*Per director approval

MFA ANIMATION & VISUAL EFFECTS  
REQUIRED MAJOR COURSES

2D ANIMATION & STOP MOTION EMPHASIS

ANM 605	Layout Design for Animators
ANM 610	Figurative Concepts
ANM 612	Traditional Animation Principles & Pipelines
ANM 633	Drawing and Design for Animation
ANM 634	Traditional Animation 3 (Character Development)
or ANM 620	Advanced Character Animation
ANM 670	Preproduction
ANM 685	Storyboarding
ANM 688	Traditional Animation
ANM 692	Traditional Animation 2
ANM 770	Final Portfolio Preparation

MFA ANIMATION & VISUAL EFFECTS DEGREE  
REQUIREMENTS

- Successful completion of Final Thesis Project
  - Minimum grade of C in all required 63 units
  - Minimum 2.0 cumulative GPA and the following Academic Study requirements:
- |   |   |
|---|---|
| 1 | Art Historical Awareness & Aesthetic Sensitivity course |
| 1 | Cross Cultural Understanding course                     |

3D ANIMATION EMPHASIS

ANM 609	Gesture & Quick Sketch for Animators
or ANM 610	Figurative Concepts
ANM 623	3D Modeling & Animation 1 (Maya)
ANM 670	Preproduction
ANM 683	Storyboarding for Thesis
or ANM 685	Storyboarding
ANM 686	3D Character Animation 1
ANM 687	3D Character Animation 2
ANM 688	Traditional Animation
ANM 703	Visual Effects for Animation
or ANM 629	Fundamentals of Texturing & Lighting
ANM 770	Final Portfolio Preparation
ILL 625	Perspective for Characters & Environment

3D MODELING EMPHASIS

- ANM 6233D Modeling & Animation 1 (Maya)
- ANM 629Fundamentals of Texture & Lighting
- ANM 632Hard Surface Modeling 1
- ANM 636Organic Modeling
- ANM 670Preproduction
- ANM 770Final Portfolio Preparation
- FA 622Anatomy for Artists
- FA 626Chiaroscuro
- FASCU 620Figure Modeling
- FASCU 632Ecorche: Sculpting the Figure from the Inside Out

VISUAL EFFECTS EMPHASIS

- ANM 604VFX: Cinematography
- ANM 615Modeling & Animation for VFX
- ANM 629Fundamentals of Texture & Lighting
- ANM 630Node-Based Compositing 1
- or ANM 655Scripting
- ANM 640Advanced Texturing & Lighting
- or ANM 650Matchmoving
- or ANM 631Matte Painting
- or ANM 644VFX Pipeline for Technical Direction
- ANM 642Production Compositing Principles
- ANM 650Matchmoving
- or ANM 651Rotoscoping
- or ANM 643Dynamics 1 - Particles
- ANM 670Preproduction
- ANM 770Final Portfolio Preparation
- MPT 625Editing Concepts

MFA ANIMATION & VISUAL EFFECTS  
GRADUATE LIBERAL ARTS REQUIREMENTS

ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

CHOOSE ONE:

- GLA 601Classical Aesthetics and the Renaissance
- GLA 602The Art & Ideology of the 20th Century
- GLA 605Motion Picture Theory & Style
- GLA 606Crossing Borders: Art & Culture in a Global Society
- GLA 607Art & Ideas of the Enlightenment
- GLA 609Renovating Tradition: Art & Ideas of the 19th Century
- GLA 613History of 20th Century Fashion Arts
- GLA 615History of Graphic Design
- GLA 615EHistory of Graphic Design
- GLA 621History & Techniques of Character Animation
- GLA 622History & Techniques of VFX
- GLA 623History and Techniques of Games
- GLA 624History of Visual Development
- GLA 625History of Photography
- GLA 629150 Years of American Illustration
- GLA 638Theory & Movements in Contemporary Interior Architecture
- GLA 640The History of Urban Landscapes
- GLA 903Graduate Seminar in Europe
- GLA 905Graduate Seminar in Florence: Renaissance Art & Architecture

CROSS CULTURAL UNDERSTANDING

CHOOSE ONE:

- GLA 603Anthropology: Experiencing Culture
- GLA 606Crossing Borders: Art & Culture in a Global Society
- GLA 611Cultural Narratives
- GLA 617Mythology for the Modern World
- GLA 619Culture & Identity in Modern American Theater
- GLA 627The Global Design Studio: Past, Present, & Future
- GLA 637Theory & Movements in Traditional Interior Architecture
- GLA 903Graduate Seminar in Europe
- GLA 905Graduate Seminar in Florence: Renaissance Art & Architecture



UNDERGRADUATE COURSES

ANM 101 Introduction to Computer Graphics for Animation

This course is designed to introduce students to the basic concepts and terminology of computer graphics as it is used in film, visual effects, games, and animation. Students will have a better understanding of the different disciplines that collectively make up computer graphics production.

ANM 102 History of Animation

This course examines aesthetic and technical evolutions in animation in historical context. Students will identify and analyze the work of the creative visionaries, fine artists, and technical pioneers behind classic animated characters such as Bugs Bunny to contemporary animated feature films and beyond.

ANM 104 History and Technology of VFX and Computer Animation

This class will analyze the history of special effects techniques and apply that knowledge to contemporary visual effects and animation. Starting with in-camera techniques, topics from traditional stop motion, motion control, matte paintings, models and miniatures, to modern computer-generated visual effects and animation, compositing and production methodology will be covered.

ANM 105 Computer Animation Production

In this course, students will learn the entire production pipeline from story idea and development to recording animations to tape. The language, processes and equipment of digital animation and its production environment are discussed. The focus of this course is on titling, image processing, compositing and 3D animation.

ANM 108 Cinematics for Animation & VFX

Cinematics focuses on the language and techniques of filmmaking particularly how it relates to Animation and VFX. We will cover such areas as story, shooting, editing as well as how to critically analyze film content as an education tool. Students will board, shoot, and edit a film as well as analyze examples of film production to understand why choices in filmmaking are made.

ANM 109 Editing for Animation & VFX

This course introduces editing theory and practice through the editing of an animated film on a technical level while making informed editing decisions. Students will learn to competently edit digital video and audio files using Final Cut Pro and prepare the results for DVD and web delivery.

ANM 180 Introduction to Animation Principles & Techniques

This survey course provides the foundation for all future animation studies by introducing students to principles of animation through the art of experimental and stop motion animation. Students will gain hands-on experience with techniques including the media of clay, paper cutouts, found objects, pixilation, and stop motion puppets.

ANM 182 Mixed Media Animation

In this course students will work collaboratively to create an animated project for a specific client. Students will develop concepts, pitch ideas, and produce animation using a mixture of media, including stop-motion, traditional and digital animation techniques.

ANM 190 Traditional Animation 1

This course provides the foundation for all of the other undergraduate 2D animation courses. Students will use industry standard software to explore the principles of animation while reproducing rudimentary animation exercises as demonstrated by the instructor.

ANM 202 3D Modeling and Animation 1 (Maya)

This course covers the basic concepts of 3D modeling and animation. The fundamentals of computer geometry are taught by looking at the basic elements that make computer models. Modeling, animation, lighting, texture mapping and rendering are introduced in a production setting. Students will work on several hands-on animation projects.

ANM 203 Preproduction Principles

This course will provide students with an introduction to professional preproduction with an emphasis on idea generation, concept design, visual development, and storyboarding. The latest techniques of preproduction as used in animation and VFX will be introduced to students.

ANM 204 3D Modeling & Animation for VFX (Maya)

This course covers the basic concepts of 3D modeling and animation as it pertains to VFX. Fluids, nParticles, nCloth, hair, fur, and soft/ rigid bodies are introduced in a production setting toward the goal of developing a portfolio project.

ANM 205 Careers in Animation & VFX

Students have an opportunity to step back and survey the body of their work. The student and faculty analyze and identify strengths, weaknesses and interests to set a course towards a clear and committed emphasis. This class is the first step in portfolio development to meet current standards in the industry.

ANM 206 Producing for Animation & Visual Effects 1

In this course, the business of pre-production management in feature animation, game and post-production visual effects entertainment project workflows will be introduced. Students will be trained in the professional practices entailed in the start-to-finish cultivation and delivery of entertainment projects. Students will receive hands-on training by selecting and producing several commercial projects during the semester.

ANM 207 Storyboarding Principles

This course introduces students to the fundamentals of storyboarding. Topics covered include story arc, camera language, stages in storyboarding and pre-production packets. Students will read short scripts and sketch a sequence of images to give a better idea of how the scene will play out.

ANM 220 Fundamentals of 3D Animation

Students in this 3D animation course will build a solid set of foundational skills based on the twelve principles of animation. In-class exercises will include graph editor drills, best practices from planning to polish, and carefully guided demonstrations. This course will be useful for students wishing to enhance their knowledge of the basic physics and mechanics of animation.

ANM 221 3D Character Animation 1

This course builds upon information introduced in 3D Modeling and Animation 2. Students focus on conceptualizing, storyboarding and executing a high quality animation project.

ANM 222 Introduction to Rigging

The purpose of the course is to offer a foundation in the concepts of character design and 3D character set-up for the animator. This foundation offers methodology and strategies for designing and creating readily revisable characters for maximum flexibility in a 3D environment.

VIEW the schedule, prerequisites,  
and course fees & REGISTER at  
<https://catalog.academyart.edu>

**ANM 223 3D Workflow of Animation**

This course is a continuation of 3D fundamentals of animation. This course will focus on good workflow, working clean, being efficient, posing, making shots visually appealing, and good scene hygiene. Students will spend more time on planning their shots so that their ideas are clear to the audience and the viewer.

**ANM 236 Producing for Animation & Visual Effects 2**

This course will provide mentorship for student producers that have active animation / visual effects projects. Each week, the producers will present the current status of their projects and review the milestones and risks with their peers. Targeted workshops will be given to enhance the skill set which includes running effective dailies, strengthening communication skills, and project management.

**ANM 241 Visual Effects 1 - Principles of Compositing**

Students are exposed to the primary concepts needed for successful compositing. The course will cover basic compositing techniques such as greenscreen extractions, splines, merging layers, and color correction. Students will learn how compositing fits in to the animation and visual effects pipeline.

**ANM 242 Procedural Effects: Houdini 1**

This course grounds students in the key techniques of CG effects animated used to generate dynamic simulations of real world phenomena for film effects, providing students with a solid foundation for further study in the field.

**ANM 243 Rotoscoping**

This course offers a full overview of post visual-effects procedures for television and film production, including such topics as wire removal and image rotoscoping. Emphasis is placed on the use of film background plates and the ability of the student to break down effects shots effectively.

**ANM 246 Digital Painting for VFX Artists**

This course focuses on bridging traditional art skills with digital art media. Students will learn theory, visualizing, sketching, and painting as a foundation for VFX work. This course will address the vital need for VFX students to develop a strong artistic and aesthetic eye to complement their technical skills.

**ANM 251 Fundamentals of Texturing & Lighting**

This course grounds students in the artistic and technical fundamentals of texturing and lighting, providing a solid foundation for further study in the field.

**ANM 253 Lighting for VFX**

This course is designed to give students the tools they need to understand the role of the Director of Photography during visual effects filming. Students will learn the basics of lighting and videotaping for the bluescreen. The course also deals with the differences and similarities of live acting lighting and CG lighting.

**ANM 254 Dynamics 1: Particles**

This course focuses on 3D effects animation. Projects will consist of creating effects such as snow, rain, wind, and fire, which will be composited in a live action plate. Students will begin to learn how to control the look of the work and integrate it into a visual effects shot.

**ANM 255 Scripting**

This course gives students a solid foundation in scripting and basic programming skills using Mel and Python. The course expands the skills of visual effects artists who aim to pursue a career in technical direction, VFX look development, and effects animation.

**ANM 260 Traditional Animation 2**

In this course, students recall the principles of animation and apply them specifically to character animation. Students expand their drawn animation skills with a particular focus on volume and form. Expanding student's digital tool repertoire and developing professional studio practices and procedures is also tackled.

**ANM 270 Storyboarding 1: Camera Language & Animatics**

This course introduces students to the fundamentals of professional storyboarding. Topics covered include story development, camera language, stages in storyboarding, preproduction packets, and pitching. The basics of compiling and editing animatics and story reels are also be addressed.

**ANM 277 Motion Quick Sketching**

This course introduces students to artist note taking techniques commonly used by animators, story artists and game developers when communicating ideas in the work place. It is the standard professional nomenclature used to develop ideas in the work place.

**ANM 285 Puppet Making for Stop Motion**

Students learn the basic elements of construction and mold making to produce puppets for stop motion animation. Each student will use their creativity, self-expression, drawing and sculpting abilities. Students will design a character on paper and create it using a variety of techniques.

**ANM 287 Stop Motion Set Design & Fabrication**

This course provides a practical overview of basic design, fabrication, and surface techniques and processes necessary to create simple stop motion sets and props. Emphasis will be placed on basic presentation of design fundamentals, construction, craft, and scenic skills as they directly pertain to animation.

**ANM 303 Previs & Postvis**

Previs is the creation of animated shots that will guide the shooting of action and visual effects scenes in live-action movies. Postvis is the creation of temporary visual effects shots using live-action plates and animated characters and creatures. This class explores the skills needed for jobs in previsualization.

**ANM 312 Hard Surface Modeling 1**

In this course, students will explore the different types of geometry in Maya (polygon, nurbs, and subdivision) with an emphasis on polygonal and subdivision surfaces. Basic and advanced tools that enhance the modeling experience in Maya will be reviewed. Production methodology will be highlighted.

**ANM 313 Organic Modeling 1**

This class covers the entire process of modeling a multi-patch, polygon, and subdivision character with Maya. The class will focus on the construction of the detail surfaces, and construction of good topology for character rigging using a variety of tools in Maya.

**ANM 316 Environment Creation**

In this course, students focus on the development of original environments for use as portfolio pieces. Composition, matte painting, rendering, plant creation, and environment animation are introduced in a production setting.

**ANM 321 3D Character Animation 2**

The primary focus of this class will be on animation principles such as timing, spacing, force, dynamic posing, weight, arcs and technique. Students will visually understand the main principles of character animation through hands-on exercises.

**ANM 322 Advanced Rigging**

This course provides a further exploration into the specialized art and mechanical science of rigging using multiple types of 3D objects for animation, using the most up to date techniques and styles. Students will solve complex, real-life issues dealing with the controls and deformation of characters and mechanical devices. Students will also learn problem-solving skills to overcome limitations of software and computers.



**ANM 324 Lip Sync & Facial Performances**

This is an advanced character animation course focusing on creating strong facial performances. Students will learn how emotions and thought processes are expressed in the face and eyes as well as the importance of subtlety in performances. Students will use the mechanics of lip-sync and apply them to their character animations.

**ANM 325 3D Realistic Animation**

In this course students will animate assignments commonly found in visual effects work including animals, motion capture, and animation for plates. Reference will be analyzed to understand movement and muscles. Students will apply research and physics to block and animate a quadruped as well as bipeds.

**ANM 326 Motion Capture**

This course introduces the theory and practice of animating 3D characters with motion capture. Industry specific software and its application in the production pipeline will be discussed in detail. Students will capture their own motions for individual animation projects and then apply these techniques to increasingly complex group animation projects.

**ANM 336 Producing for Animation & Visual Effects 3**

This course is designed around the creative/ entrepreneurial producer. Students will learn to create a development and business plan for an original film. Fundraising strategies, creating an LLC, and building a studio will also be covered.

**ANM 341 Visual Effects 2 - Intermediate Digital Compositing**

Students are exposed to intermediate concepts needed for successful compositing. Class projects include bluescreen removal, traveling mattes, image correction and an introduction to the production pipeline used in professional film and TV work.

**ANM 342 VFX 3: Node-Based Compositing 1**

This advanced course covers skills needed to become a professional compositor. Students will focus on paying attention to detail, eye improvement, troubleshooting skills, efficiency of workflow, and maintaining the highest standards in image quality. Advanced keying techniques, float color space, tracking, and tricks of the trade are also covered.

**ANM 344 Fluids: Houdini 2**

This course teaches Houdini's fluid dynamics capabilities, with a concentration in liquid visual effects. The course teaches the fundamentals of using computational fluid dynamics and in learning common fluid dynamics terminology. The course provides an understanding of how to simulate, light, shade and render fluids in Houdini.

**ANM 345 Matte Painting**

This course focuses on generating digital matte paintings for visual effects shots. Image projection, and basic modeling techniques and how they apply to environment creation will be covered. Advanced shot layout, layer integration, lighting, perspective, and depth perception will be covered.

**ANM 352 Matchmoving**

This course will present a comprehensive overview of 3D camera tracking on live action. Students will learn how to prepare for a matchmove in a live action set, through measurements of the environment, camera information, and applying tracking markers.

**ANM 353 Advanced Texturing & Lighting**

This course offers further exploration of the texturing and lighting process using advanced techniques. Topics include subsurface scattering, image based lighting, render passes, and texture hierarchy construction. Our class project will focus on texturing and lighting a human character, and integrating them into feature scene lighting.

**ANM 354 Dynamics 2: Fluid Simulation**

In this class, students will explore, render, and light realistic water and fluid simulations using Real Flow 4 software. Students will determine when to use Real Flow vs. Maya Fluids. Intense rendering problems caused by complex lighting schemes and machine limitations will allow students to analyze and improve their skills.

**ANM 355 Advanced Scripting**

This course gives students a solid foundation in advanced programming skills while learning the Python scripting language. The course is intended for students interested in pursuing a career in technical direction, one which requires them to combine their artistic talents with their technical abilities.

**ANM 356 Cloth Simulation**

This course introduces students to cloth animation and simulation and provides a background on how it is used in the industry today. Students will begin the course by understanding how cloth solvers work by building their own solver using Maya's Softbody dynamics. Maya's cloth solver will then be introduced and practiced in two exercises. For the final project, the Syflex cloth simulator will be introduced and students will learn to tailor their own garments and simulate them over an animation.

**ANM 357 3D Texture Painting**

Using state of the art software, students will learn the art of painting detailed textures directly onto 3D geometry. Students will create projects that include normal and displacement maps, painting over seams, and projection painting. Students will work with paint surfaces and layers and render a variety of photoreal objects.

**ANM 362 Traditional Animation 3**

In this course, students apply strong acting choices in order to demonstrate character personality via animated actions. Students expand on their animation skills with a focus on applying advanced draftsmanship and detail. Further expansion of the student's digital tool repertoire includes lip-sync, digital clean-up and color.

**ANM 370 Storyboarding 2: Drawing for Cartoons**

In this course, students will create storyboards for the fast-paced cartoon production environment of an animated series. Students will watch shows, study scripts and create original works.

**ANM 372 Storyboarding 3: Drawing for Feature Film**

In this course students will learn a comprehensive skill set to storyboard for feature film. Both animated and live action feature styles are explored. Emphasis is on drawing, writing, comedy, staging, action and pitching.

**ANM 375 Maquette Sculpting**

This course will introduce students to the concepts and philosophies necessary to work as a functioning member of a character development team at work on a feature film, television show, television commercial, or in games. The latest techniques, materials, and professional tips will be discussed or demonstrated to students catered to their specific projects.

**ANM 377 2D Production and Layout 1**

This course provides an entry-level understanding of digital animation scene layout and production for studio, independent, and freelance production workflows using industry standard software.

**ANM 380 Stop Motion Animation 1**

Students will animate a number of classic animation exercises using a stop motion puppet. In this process they will deepen their understanding of character expression and pantomime and the application of the principles of animation.

**ANM 382 Stop Motion Animation 2**

In this course, students will expand their animation repertoire by producing and animating a lip-synced stop motion spot. The diverse elements of animated production will be highlighted as students progress through their projects. Emphasis will be placed on narrative communication, project planning, lighting, and production design.

**ANM 385 Puppet Making for Stop Motion 2**

This course teaches advanced concepts in stop-motion puppet fabrication from armature machining to mold making and finally to foam casting of the puppet. Each student will use their creativity, self-expression, drawing, and sculpting abilities along with the skills learned in this class to create their own stop-motion puppet.

**ANM 405 Senior Portfolio for Animation & VFX**

The goal of this class is to develop a professionally marketable reel comprised of the student's best work. The student will hone client/artist relationships by practicing the art of presentation and behavioral skills, and will develop consistent identity, resume, reel packaging and stationary systems.

**ANM 412 Hard Surface Modeling 2**

In this course, students will continue to explore the different types of geometry in Maya (polygon, nurbs, and subdivision) while concentrating efforts in Nurbs modeling.

**ANM 413 Organic Modeling 2**

In this course, students will learn the new modeling and painting program Zbrush while applying advanced sculpting techniques.

**ANM 414 Head Sculpting & Facial Expression**

This is an advanced studio course designed for 3D modeling majors. Topics covered in this course are how to properly model a head with clean topology, the creation of facial, building a facial rig to incorporate these elements, and a basic understanding of how to create believable facial animation.

**ANM 415 Modeling Studio**

Topics covered in this class are data translation, shading rendering and texturing, cloth and hair. Students pursue advanced projects and work toward creating fully rendered portfolio quality images.

**ANM 419 Organic Modeling 3**

This class will focus on posing models and sculpting them with accurate balance, weight, and anatomy. As the needs of the production industry continue to evolve and require more of the emerging artist, it is necessary to understand the mechanics of motion in the musculoskeletal system of the human body. Animal anatomy and posing will also be discussed.

**ANM 421 3D Character Animation 3**

In this course, students will gain an overview of acting and performance as they apply to character animation. The primary focus of this class will be an in-depth look at character acting, including lip-sync, facial expressions, method-acting, eye animation, subtext, and reference.

**ANM 441 VFX 4: Node-Based Compositing 2**

This course covers advanced compositing techniques including image projection, basic plug-in creation, mesh warping, and advanced color correction. Students will continue to further their keying skills and overall approach to a shot. Attention to detail, efficiency of workflow and protecting image quality will be continually monitored. The 3D camera will be explored.

**ANM 443 Advanced Rotoscoping**

This course offers an in-depth study of rotoscoping and digital paint effects procedures for film and television production. Emphasis is placed on techniques and practices common to the visual effects industry as they pertain to the subject.

**ANM 445 Advanced Matte Painting**

This class focuses heavily on planning and problem solving in a production based environment, applying skills that will be used to create realistic special effects for real-world cases that would be used for film, commercials and interactive projects. Students will learn software-independent skills and will also study the effects of lighting and shadowing.

**ANM 451 Renderman**

This is an advanced rendering course that draws upon cinematography, lighting, and production design. Advanced concepts in render programming and production design as well as the specific 'look' for computer animation feature production will be explored. Students will be asked to achieve complete photorealism and proceed to stylized rendering.

**ANM 462 Character Animation Studio**

In this advanced concepts course, students will hone their animation skills, especially those that are essential to portray emotion and characters' thought processes. Effective lip sync practices will also be covered.

**ANM 466 Traditional Animation 4**

In this course, students will become familiar with animating various types of animation tests. Students will learn how to apply animation fundamentals to digital cut-out animation, learning how to ink, rig and animate basic to complex puppet set-ups. Furthermore, students will also learn how to animate animal locomotion.

**ANM 477 2D Production and Layout 2**

This class expands a student's production and layout skills by providing problem solving schemes and a more thorough understanding of project workflows. There is also a focus on creative work-arounds to speed the production process.

**ANM 478 Storyboarding 4: TV / Live Action / VFX**

This course offers an introduction to the freelance storyboard market. A variety of projects will be explored such as advertising, film, games, animation and live action. Students learn to storyboard from scripts and client proposals.

**ANM 490 Portfolio Enhancement**

Students will further their skill in specific areas as determined by the Department Director. Professional standards for process, technique, and execution will be emphasized. Outcomes will be topic specific. Department Director approval is required. Course fees and prerequisites may vary by topic.

**ANM 497 Feature Animation Training**

A panel of industry experts will select students for this course based on portfolio submissions. Building on technical skills, students will focus on the artistry of animation. Lead animators guide students to improve their skills. Director Approval is approval is required for enrollment.

**ANM 498 Collaborative Project**

Students meeting set criteria are selected by their department to work on an interdisciplinary collaborative project.

**ANM 499 Special Topics**

Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee and course prerequisites may vary by topic.

**ANM 500 Internship in Animation**

Internships provide students with the opportunity to apply the knowledge and skills they have acquired from coursework in a work setting. "Internship for credit" is an option for qualified upper-division students meeting a minimum 3.0 cumulative GPA and having successfully completed 90 units. Students must complete an Internship Application form (obtained from their student services advisor) and gain department approval prior to the start of the semester and the start of the internship. Students should discuss internships and other course options with their student services advisor.

# GRADUATE COURSES

## ANM 604 VFX: Cinematography

This course will help students obtain the best possible filmed images or elements for use in a visual effects shot. Topics covered include timing lights, selecting film stock, shooting background and foreground plates, and film versus video for VFX.

## ANM 605 Layout Design for Animators

This course teaches students the structure of an animated feature film while placing emphasis on the development of layout design, value, and structure. Perspective principles will also be covered. The goal of the course is to teach students the size and structure of an animation film production unit.

## ANM 609 Gesture & Quick Sketch for Animators

In this introductory course on drawing the human figure for animation, students will develop their figure drawing and quick sketch skills with an emphasis on staging, action analysis and exaggeration. Transfer of gesture, motion, solid drawing and staging skills appropriate to 3D animation will be proposed and applied.

## ANM 610 Figurative Concepts

In this intensive introductory course students learn skills and tools that enable them to draw proportionally accurate figures, both nude and clothed, for entertainment art. Study topics include human: anatomy, proportion, foreshortening, construction, movement and gesture. Light and form is explored in the creation of simple still lifes and tonal self-portraits.

## ANM 612 Traditional Animation Principles & Pipelines

Students will learn the principles and processes of animation by assuming the role of assistant animators, applying traditional drawing skills to create finished scenes from rough animation. Ink and paint skills will be introduced as students use digital and traditional tools to complete a full color scene.

## ANM 614 Color and Design Application for Animation

Students will study existing industry design to understand Art Direction for animated films. They will study application of value, color, and lighting. Using traditional and digital media, students will examine the psychology of color, how light effects color, and various color theory combinations to create interesting visual hierarchy in composition.

## ANM 615 Modeling & Animation for VFX

This course covers the basic concepts of 3D modeling and animation as it pertains to visual effects. Fluids, nParticles, nCloth, hair, fur, and soft/ rigid bodies will be introduced in a production setting. Students will use these elements for their portfolio projects.

## ANM 620 Advanced Character Animation

This course teaches students the basic theory of computer animation with an emphasis on character development. Discussion topics include traditional animation techniques, vocabulary and language of motion and animation, secondary motion, and line of action. This course focuses mostly on animation theory rather than specific software techniques.

## ANM 623 3D Modeling & Animation 1 (Maya)

This course covers the basic concepts of 3D modeling and animation. Students will build a solid foundation of the basic tools of 3D software, and gain basic knowledge of file management, the operating system environment and production practices. Modeling, animation, lighting, texture mapping and rendering are introduced.

## ANM 629 Fundamentals of Texturing & Lighting

This course grounds students in the artistic and technical fundamentals of texturing and lighting, providing a solid foundation for further study in the field.

## ANM 630 Node-Based Compositing 1

This graduate class focuses on planning and problem solving in a production environment. Fundamental theories in related disciplines such as advanced color correction techniques, layering and integration of elements, keying and spill suppression will be covered. Special attention will be given to composite methods and protecting image quality.

## ANM 631 Matte Painting

This course will introduce students to the art and craft of matte painting as they create their own 2D matte paintings. This class will allow students to work on environments for midpoint or final review projects. This course is applicable to all levels in the MFA department.

## ANM 632 Hard Surface Modeling 1

In this course, students will explore the different types of geometry in Maya (polygon, nurbs, and subdivision) with an emphasis on polygonal and subdivision surfaces. Basic and advanced tools that enhance the modeling experience in Maya will be reviewed. Production methodology will be highlighted.

## ANM 633 Drawing and Design for Animation

Students will work from live models to create drawings that fulfill animation production needs for TV, feature, games, and storyboarding. Emphasis is placed on design flexibility, sequential drawing for animated performance, line-of-action, and volume control utilizing a variety of styles. Maquette sculpting and animal drawing are introduced. Students will maintain a sketchbook throughout the semester.

## ANM 634 Traditional Animation 3 (Character Development)

Students will work on specific character development skills necessary to work in the animation industry. Students will also be exposed to animating and cleaning up 'on model' from existing and created model sheets.

## ANM 636 Organic Modeling

This class covers topics a multitude of modeling techniques as well as subjects related to modeling such as texturing, shading, and character set-up. Nurbs, polygon, and subdivision modeling will be demonstrated. Each student is expected to finish at least one demo reel quality modeling for the final project.

## ANM 639 3D Texture Painting

Using state-of-the-art software, students will learn the art of painting detailed textures directly onto 3D geometry. Additional topics covered include normal and displacement maps, painting over seams, multi-region UV painting, and projection painting.

## ANM 640 Advanced Texturing & Lighting

This course offers further exploration of the texturing and lighting process using advanced techniques. Topics include: subsurface scattering, image based lighting, render passes, and texture hierarchy construction. Our class project will focus on texturing and lighting a human character, and integrating them into feature scene lighting.

## ANM 641 Node-Based Compositing 2

This graduate class focuses heavily on planning and problem solving in a production environment. Fundamental theories in related disciplines will be covered. Though this class focuses on Shake, students will learn software independent skills and get chances to apply them in real world cases.

**VIEW the schedule, prerequisites, and course fees & REGISTER at <https://catalog.academyart.edu>**



**ANM 642 Production Compositing Principles**

This course introduces advanced compositing and effects techniques. The course focuses on the integration of live-action footage with CG elements while stressing the analysis of an effects shot, photorealism, and a range of approaches.

**ANM 643 Dynamics 1 - Particles**

In this course, students will focus on creating visual effects for animation. Projects will consist of creating effects such as snow, rain, wind, confetti, and fire which will be composited into animation. Special attention will be paid to setting, mood, and composition.

**ANM 644 VFX Pipeline for Technical Direction**

In this course, animation students will develop an understanding of various dynamic simulation tools as an alternative to keyframe animation: rigid bodies, soft bodies, cloth, hair, particles and fluids. In addition, students will learn about differences between different types of animation - keyframed vs. simulated motion and when each should be used.

**ANM 648 Digital Animation for Production**

This is a class in digital ink and paint and compositing. Students will explore various production skills needed for work in digital commercial animation production. Production steps including storyboard, animatics, painting, compositing and post-production will be addressed.

**ANM 650 Matchmoving**

This course will present a comprehensive overview of image-based technology as it is used in a production environment. Graduate students will learn to create models from photographs using Realviz's ImageModeler and other photogrammetric techniques. Matchmoving also constitutes a major portion of the class.

**ANM 651 Rotoscoping**

This graduate level course offers a full overview of rotoscoping and digital paint effects procedures for film and television production, including such topics as wire removal, articulated mattes, plate restoration, plate extension, paint animation, and other secret 'hidden effects' of the industry.

**ANM 652 Introduction to Rigging**

This course explores the methods and techniques used to design and setup 3D characters for animation. The course first examines basic concepts of character setup, moving on to more complex topics and discussions. Topics will also include modeling characters for animation, facial animation setup and animation workflow.

**ANM 654 Modeling Studio**

This class is for modeling and texture students who want to explore multi-patch nurbs and polygon modeling, shading, rendering and texturing. Students pursue advanced projects and work on creating fully rendered portfolio quality images.

**ANM 655 Scripting**

This course is designed to give the student a solid foundation in basic programming skills while learning about Maya's Embedded Programming Scripting Language called Mel. The course is intended for those who would like to pursue a career in technical direction, who will be required to combine their artistic talents with their technical abilities.

**ANM 656 Organic Modeling 2**

This course will cover modeling, sculpting, texturing, and posing models in high resolution detail. This will also include the creation of normal and displacement maps that will allow the model to be displayed correctly in Maya.

**ANM 670 Preproduction**

This course is an introduction to the pre-production process and planning for any digital production. Students will learn the various roles of pre-production artists while identifying and refining their thesis topic. The focus of the course will include one-on-one work with the instructor as students prepare to present their midpoint reviews. Assignments include written thesis, concept drawing, character studies, storyboards, and story reels (animatics).

**ANM 671 Stop Motion Puppet Animation**

This course explores the tradition of puppet making, one of the oldest forms of animation. Along with studying and applying the principles of animation through puppet construction and manipulation, the disciplines of movement and acting will be studied.

**ANM 675 Thesis Development**

This class will offer more advanced and in-depth guidance to students as they approach their Midpoint or Final Reviews. Students will receive detailed instruction on such topics as story construction, cinematics and presentation, as well as their specific, individualized needs.

**ANM 676 3D Animation Physics and Mechanics**

Students will apply a strong foundation in the principles of animation, as well as a good Maya workflow. Students will learn different types of blocking methods. This course is suited for novice students and those who need to brush up on their understanding of basic physics and mechanics of animation.

**ANM 682 Hard Surface Modeling 2**

In this course, students will explore the differences between polygonal and NURBS modeling. Projects will focus on concentrated efforts in NURBS modeling. Students will learn how to convert NURBS models into polygon models.

**ANM 683 Storyboarding for Thesis**

This course provides fundamental storyboarding skills in order to create a storyboard for the thesis project. Emphasis will be on original story development for a short subject and on the rendering of a storyboard for a thesis-worthy project.

**ANM 685 Storyboarding**

This course focuses on animation and illustrative storytelling. Topics include structural elements of storytelling, storyboarding formats, motion and animation and character development. The course will take a step-by-step approach to story development, using the medium of storyboards. The creation and use of animatics will also be introduced and explored.

**ANM 686 3D Character Animation 1**

This class focuses on the animating of 3D character models. Students learn character animation techniques unique to various professional studio environments. Concepts explored will include real-world weight, physics, object interaction, pantomime, character sketching, and motion analysis.

**ANM 687 3D Character Animation 2**

This course further develops character animation concepts. Students will practice character thinking, changes of emotion, and lip-sync animation. The course will involve animation projects.

**ANM 688 Traditional Animation**

This course will help students explore and master the principles of animation. Animation terminology and the history of animation will be covered. The course will involve storyboarding and using character forms to apply and understand the twelve principles of animation.

**ANM 689 Story Development**

This class is designed to develop students' storytelling skills, teaching students to create, pitch, and critique stories. This course uses storyboarding as a tool to explore the methods, devices and techniques used in short animations. The class will also explore abstract and conceptual pieces, trailers, music videos and commercials.

**ANM 690 Camera Layout for Story**

This course is designed for storyboarding and traditional animation students to develop their skills in connecting storyboards to finalized layout in animation. Story, camera, workbook, and color and design will be covered as students relate to the traditional animation pipeline and layout process.

**ANM 691 Advanced Storyboarding**

This class teaches industry standards for storyboard artists and offers a comprehensive study on how to structure a storyboard for presentation. Emphasis is on drawing, writing, comedy, staging, and pitching a board.

**ANM 692 Traditional Animation 2**

This course is intended to develop strong knowledge of animation. Focus will be on inbetweening, flipping properly, pencil pressure and consistency of drawing. Student will learn the importance of simple character design, simple storyboards and the usage of work sheets.

**ANM 694 Head Sculpture & Facial Expressions**

This is an advanced Maya 3D Modeling graduate course, focusing on the head and facial expressions.

**ANM 695 Collaborative Project**

Students meeting set criteria are selected by their department to work on an interdisciplinary collaborative project as part of their studio requirement.

**ANM 697 Feature Animation Training**

A panel of industry experts will select students for this course based on portfolio submissions. Building on technical skills, students will focus on the artistry of animation. Lead animators guide students to improve their skills. Director Approval is approval is required for enrollment.

**ANM 699 Special Topics**

Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee, prerequisites, and/or may require Department Director approval.

**ANM 703 Visual Effects for Animation**

In this course, animation students will explore basics of various dynamic simulation tools as an alternative to keyframe animation: rigid bodies, soft bodies, cloth, hair, particles and fluids. In addition, students will learn about differences between different types animation – keyframed vs. simulated motion and when each should be used.

**ANM 706 Producing for Animation & VFX**

In this course students will receive practical training in production management for feature animation and post-production visual effects workflows. Students will learn the professional practices entailed in the start-to-finish cultivation and delivery of entertainment projects. Students will receive hands-on training by selecting and producing several school projects during the semester.

**ANM 743 Dynamics 2: Fluids**

This course explores fluid dynamics simulations consisting of both liquids (ranging from water spills to large scale water simulations such as oceans, waterfalls and tsunamis) as well as various fluid gasses (fire, smoke, dust, explosions, etc.). Students will explore various software tools for fluid simulation such as Maya and Realflo, and learn to tackle rendering issues and machine limitations associated with complex fluid simulations.

**ANM 770 Final Portfolio Preparation**

This course exposes MFA candidates to the expectations of the professional animation, visual effects, and games industries, in both traditional and digital mediums, in order to best prepare students for their intended careers. Emphasis is placed on communication, collaboration, networking, marketing, and workplace pipelines.

**ANM 787 Advanced Graduate Animation Studio**

Following the structure of an animation studio environment, students are tasked with individually tailored assignments and given directorial notes for improvement. Class features a particular focus on meeting deadlines, utilizing proper workflow and maintaining efficient professional practices. Individual critique is emphasized, with less group feedback than most classes.

**ANM 800 Directed Study**

Directed study is the primary concentration of a Master's degree candidate's work toward the completion of a Final Portfolio and/or Thesis Project. With the approval of the Department Director, students may take any university coursework to develop specific conceptual and technical skills that will enable them to further develop their Final Portfolio and/or successfully bring a Final Thesis Project to completion. Please note that some Directed Study courses have a required course fee and course prerequisites may vary by topic.

**ANM 801 Group Directed Study**

Graduate students working on their individual Final Portfolio and/or Thesis Project receive instruction and critiques of their work. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their Final Portfolio and/or Thesis Project as peers. Please note that some Group Directed Study courses have a required course fee and course prerequisites may vary by topic.

**ANM 802 DS Mentorship Forum**

In this course, students will meet independently with their Directed Study Mentor and participate in weekly online peer reviews and discussions. Students will refine their thesis concepts, clearly express intent and set personal goals for work. Instructor critique, peer review, and advancing work based on feedback will be emphasized. Students must submit a DS Mentorship request to their Department Director and the Graduate School for approval.

**ANM 890 Traditional Animation Thesis Completion**

This course is designed to mentor students along in their 2D thesis work. By following pipeline procedures and meeting production deadlines, students will create content for their visual development and 2D short film thesis projects from pre-production development to completion.

**ANM 891 Animation: Thesis Completion**

In this course, students will complete their final thesis projects, with an emphasis on character animation. Regular critiques will be applied by both the instructor and fellow classmates.

**ANM 900 Internship**

Internships provide students with the opportunity to apply the knowledge and skills they have acquired from coursework in a work setting. "Internship for credit" is an option for qualified upper-division students meeting a minimum 3.0 cumulative GPA and the following: MFA: An approved Midpoint Review and director approval; MA: Director approval; MARCH: 24 units total of completed Major coursework, and director approved portfolio review. Students must complete an Internship Application form (obtained from their student services advisor) and gain department director approval prior to the start of the semester and the start of the internship. Students should discuss internships and other course options with their student services advisor.

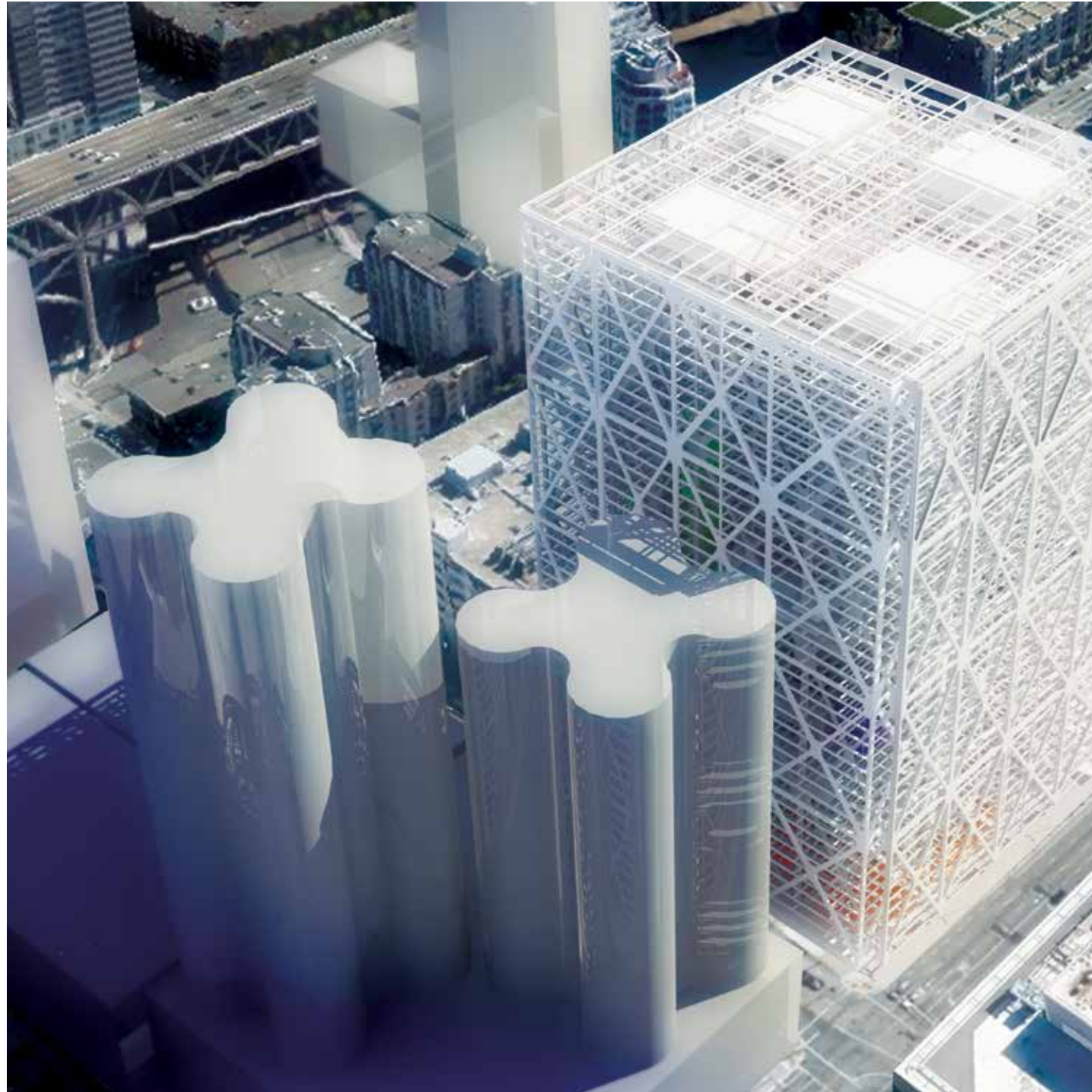
**ANM 990 Portfolio Enhancement**

Students will further their skill in specific areas as determined by the Department Director. Professional standards for process, technique, and execution will be emphasized. Outcomes will be topic specific. Department Director approval is required. Course fees and prerequisites may vary by topic.



# ARCHITECTURE

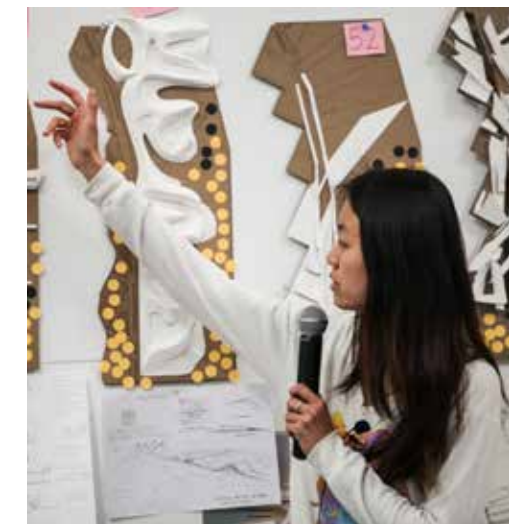




# Visions Transform into Built Reality

Architects embrace challenge. Every project offers a unique set of conditions and opportunities. This is what makes this profession one of the most exciting. The School of Architecture at Academy of Art University is committed to advancing the art and practice of architecture by offering academic programs that foster critical thinking, artistic vision and responsible leadership.

With passionate professional faculty, diverse collaboration teams, emerging technologies, fabrication labs, and sensitivity to sustainable methods – together we will participate in shaping our physical world.





# WHAT WE OFFER

## NAAB Accreditation:

The NAAB accredited Master of Architecture is a holistic professional program offered in two tracks. The B.Arch, which has achieved NAAB candidacy status, is offered as a first professional degree (see page 18).

## Professional Faculty:

The school and faculty, which are closely tied to the profession, offer a great resource for students to network and gain valuable experience.

## Stimulating Studio Environment:

The architecture school is a place without walls. In the open studios, the students utilize their own designated work spaces to develop their projects among their peers. We endeavor to sustain a studio environment that is highly conducive to group and individual exploration.

## Guest Lectures:

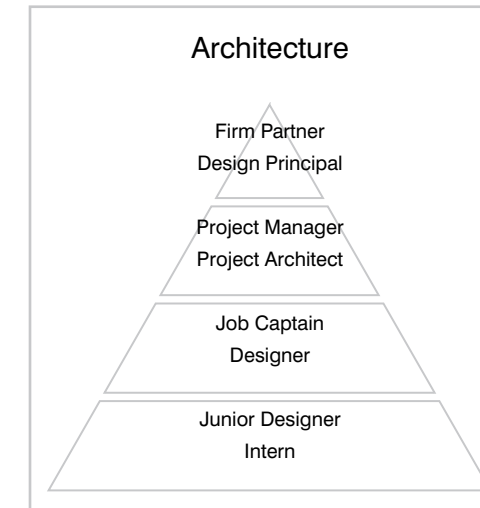
Through design charrettes, juried reviews and lectures, leading international figures and design professionals from notable architecture firms, actively participate within the studio setting. Field trips and site visits are thematically woven into the curriculum enhance the learning experience.

## State-of-the-Art Facilities:

The Architecture School offers students a wide array of cutting edge resources, technologies, and tools that support creative production and experimentation. These include up-to-date digital fabrication systems, an extensive wood and metal shop, computer labs with highly advanced machines and software and well-equipped printing labs. Our architectural library collection is accessible physically and digitally, supporting and enhancing the design process of each student.



# CAREER PATHS



# DEGREE REQUIREMENTS

## Bachelor of Architecture [B.Arch]

### B.ARCH UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	36 UNITS
MAJOR	69 UNITS
+ LIBERAL ARTS	45 UNITS
+ STUDIO ARTS & HUMANITIES BREADTH	12 UNITS
TOTAL	162 UNITS

### B.ARCH ARCHITECTURE CORE COURSES

ARH 110	Studio 1: Conceptual Design Studio
ARH 150	Studio 2: Spatial Ordering & Form*
ARH 170	Projective Drawing & Perspective
ARH 180	2D Digital Visual Media
ARH 210	Studio 3: Site Operations & Tectonic Systems*
ARH 250	Studio 4: Site Culture & Integral Urbanism*
ARH 399	Building Information Modeling
ARH 475	Professional Practices for Architects
FND 113	Sketching for Communication
* 6 unit courses	

### B.ARCH ARCHITECTURE MAJOR COURSES

ARH 230	Color, Perception and Space
ARH 239	Materials & Methods
ARH 240	Site Design & Mapping
ARH 310	Studio 5: Assembly Buildings & Context*
ARH 320	Structures: Wood & Steel
ARH 330	Structures: Concrete, Masonry, & Tensile Systems
ARH 350	Studio 6: Site Conditions & Building Performance*
ARH 390	3D Digital Modeling
ARH 410	Studio 7: Tectonics & Structure*
ARH 420	Structures: Systems Investigation
ARH 430	Climate & Energy Use: Sustainable Strategies
ARH 440	Building Systems: Mechanical, Electrical & Plumbing
ARH 441	Tectonics: Code Analysis & Building Envelope Documentation
ARH 450	Studio 8: Housing and Comprehensive Design*
ARH 510	Studio 9: Mixed Use Urbanism & Research*
ARH 529	From Theory to Practice
or ARH 512	Participatory Design
or any course in major	
ARH 550	Studio 10: Final Thesis Project*
*6 unit courses	

### B.ARCH ARCHITECTURE DEGREE REQUIREMENTS

- Minimum 2.0 GPA
- Minimum grade of C- in all core courses, major courses, and the following Liberal Arts courses:

LA 107	Writing for the Multilingual Artist
or LA 108	Composition for the Artist
LA 219	History of Architecture: Ancient to Gothic
LA 249	An Artistic and Intellectual History of the Renaissance
LA 255	College Math
LA 271	College Algebra with Geometry
LA 292	Programming and Culture
LA 293	Precalculus
LA 296	Applied Physics
LA 319	History of Architecture: Modernity
LA 359	Urban Sociology
LA 429	Architecture Theory
LA 449	Urban Design Theory

And the following general education requirements:

- |   |  |
|---|--|
| 3 | History of Architecture courses                            |
| 1 | Written Communications: Academic Writing course            |
| 1 | Written Communications: Composition course                 |
| 1 | Fundamental Math course                                    |
| 1 | Applied Math course  |
| 1 | Advanced Math course                                       |
| 1 | Applied Physics course                                     |
| 1 | Cultural Influences & Human Behavior course                |
| 1 | Historical Awareness course                                |
| 1 | Urban Studies course                                       |
| 1 | Architectural Employment Communications & Practices course |

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

### GENERAL EDUCATION REQUIREMENTS

#### WRITTEN COMMUNICATION: ACADEMIC WRITING

LA 429	Architecture Theory
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#### WRITTEN COMMUNICATION: COMPOSITION

##### CHOOSE ONE:

LA 107	Writing for the Multilingual Artist
LA 108	Composition for the Artist

#### HISTORY OF ARCHITECTURE

LA 219	History of Architecture: Ancient to Gothic
LA 249	An Artistic and Intellectual History of the Renaissance
LA 319	History of Architecture: Modernity

#### FUNDAMENTAL MATH

LA 255	College Math
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#### APPLIED MATH

LA 271	College Algebra with Geometry
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#### ADVANCED MATH

LA 293	Precalculus
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#### APPLIED PHYSICS

LA 296	Applied Physics
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#### CULTURAL INFLUENCES & HUMAN BEHAVIOR

LA 292	Programming & Culture
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#### HISTORICAL AWARENESS

LA 359	Urban Sociology
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#### URBAN STUDIES

LA 449	Urban Design Theory
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#### ARCHITECTURAL EMPLOYMENT COMMUNICATIONS & PRACTICES

ARH 475	Professional Practices for Architects**
**Core Requirement	



Bachelor of Arts [BA] in Architectural Design

BA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	36 UNITS
MAJOR	48 UNITS
+ LIBERAL ARTS	45 UNITS
+ STUDIO ARTS & HUMANITIES BREADTH	3 UNITS
TOTAL	132 UNITS

BA ARCHITECTURAL DESIGN CORE COURSES

ARH 110	Studio 1: Conceptual Design Studio
ARH 150	Studio 2: Spatial Ordering & Form*
ARH 170	Projective Drawing & Perspective
ARH 180	2D Digital Visual Media
ARH 210	Studio 3: Site Operations & Tectonic Systems*
ARH 250	Studio 4: Site Culture & Integral Urbanism*
ARH 410	Studio 7: Tectonics and Structure*
FND 113	Sketching for Communication
* 6 unit courses	

BA ARCHITECTURAL DESIGN DEGREE REQUIREMENTS

- Minimum 2.0 GPA
- Minimum grade of C- in all core courses, major courses, and the following Liberal Arts courses:
  - LA 107 Writing for the Multilingual Artist or LA 108 Composition for the Artist
  - LA 219 History of Architecture: Ancient to Gothic
  - LA 249 An Artistic and Intellectual History of the Renaissance
  - LA 255 College Math
  - LA 271 College Algebra with Geometry
  - LA 291 Designing Careers
  - LA 292 Programming & Culture
  - LA 293 Precalculus
  - LA 296 Applied Physics
  - LA 319 History of Architecture: Modernity
  - LA 359 Urban Sociology
  - LA 429 Architecture Theory
  - LA 449 Urban Design Theory

And the following general education requirements:

- 3 History of Architecture courses
- 1 Written Communications: Academic Writing course
- 1 Written Communications: Composition course
- 1 Fundamental Math course
- 1 Applied Math course
- 1 Advanced Math course
- 1 Applied Physics course
- 1 Cultural Influences & Human Behavior course
- 1 Historical Awareness course
- 1 Urban Studies course
- 1 Employment Communications & Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

GENERAL EDUCATION REQUIREMENTS

WRITTEN COMMUNICATION: ACADEMIC WRITING

LA 429	Architecture Theory
--------	---------------------

WRITTEN COMMUNICATION: COMPOSITION

CHOOSE ONE:

LA 107	Writing for the Multilingual Artist
LA 108	Composition for the Artist

HISTORY OF ARCHITECTURE

LA 219	History of Architecture: Ancient to Gothic
LA 249	An Artistic and Intellectual History of the Renaissance
LA 319	History of Architecture: Modernity

FUNDAMENTAL MATH

LA 255	College Math
--------	--------------

APPLIED MATH

LA 271	College Algebra with Geometry
--------	-------------------------------

ADVANCED MATH

LA 293	Precalculus
--------	-------------

APPLIED PHYSICS

LA 296	Applied Physics
--------	-----------------

CULTURAL INFLUENCES & HUMAN BEHAVIOR

LA 292	Programming & Culture
--------	-----------------------

HISTORICAL AWARENESS

LA 359	Urban Sociology
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URBAN STUDIES

LA 449	Urban Design Theory
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EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291	Designing Careers
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## Master of Architecture [M.Arch]

### M.ARCH UNIT REQUIREMENTS - TRACK I

MAJOR	48 UNITS
MAJOR ELECTIVE	6 UNITS
+ DIRECTED STUDY	6 UNITS
+ ELECTIVES*	3 UNITS
<hr/>	
TOTAL	63 UNITS

\*Per director approval

### M.ARCH ARCHITECTURE DEGREE REQUIREMENTS

- Successful completion of Final Thesis Project
- Minimum 2.0 cumulative GPA
- Minimum grade of C in all required 63 units

### M.ARCH ARCHITECTURE REQUIRED MAJOR COURSES

ARH 602	Graduate Design Technology 1: Structures
ARH 604	Material and Methods of Construction: Building Detailing
ARH 605	Graduate Design Technology 2: Environmental Controls
ARH 606	Construction Documents and Building Codes
ARH 608	Advanced Design Studio 1 - Concept, Context, & Typology*
ARH 609	Intermediate Design Studio 1*
ARH 614	Architectural Professional Practices
ARH 619	Advanced Design Studio 2 - Concept & Comprehensiveness*
ARH 620	Digitally Generated Morphology
ARH 641	Architectural History: Modernism and its Global Impact
ARH 642	Architectural Theory
ARH 659	Digitally Generated Fabrication
ARH 690	Thesis Preparation & Development
* 6 unit courses	

## Master of Architecture [M.Arch]

### M.ARCH UNIT REQUIREMENTS - TRACK II

MAJOR	66 UNITS
MAJOR ELECTIVE	6 UNITS
+ DIRECTED STUDY	6 UNITS
+ ELECTIVES*	9 UNITS
<hr/>	
TOTAL	87 UNITS

\*Per director approval

### M.ARCH ARCHITECTURE REQUIRED MAJOR COURSES

ARH 602	Graduate Design Technology 1: Structures
ARH 604	Material and Methods of Construction: Building Detailing
ARH 605	Graduate Design Technology 2: Environmental Controls
ARH 606	Construction Documents and Building Codes
ARH 608	Advanced Design Studio 1 - Concept, Context, & Typology*
ARH 609	Intermediate Design Studio 1*
ARH 614	Architectural Professional Practices
ARH 619	Advanced Design Studio 2 - Concept & Comprehensiveness*
ARH 620	Digitally Generated Morphology
ARH 640	Architectural History - Introduction
ARH 641	Architectural History: Modernism and its Global Impact
ARH 642	Architectural Theory
ARH 650	Introductory Design Studio 1
ARH 651	Design Process and 2D Media
ARH 652	Architectural Tectonics
ARH 653	Introductory Design Studio 2

### M.ARCH ARCHITECTURE DEGREE REQUIREMENTS

- Successful completion of Final Thesis Project
- Minimum 2.0 cumulative GPA
- Minimum grade of C in all required 87 units

ARH 654	Design Process & 3D Media
ARH 659	Digitally Generated Fabrication
ARH 690	Thesis Preparation & Development
*6 units courses	



## Master of Arts [MA] in Advanced Architectural Design

### MA UNIT REQUIREMENTS - TRACK I

MAJOR	24 UNITS
+ MAJOR ELECTIVE	6 UNITS
+ ELECTIVES*	6 UNITS
<hr/>	
TOTAL	36 UNITS

*\*Per director approval*

### MA ADVANCED ARCHITECTURAL DESIGN DEGREE REQUIREMENTS

- Successful completion of Final Thesis Project
- Minimum 2.0 cumulative GPA
- Minimum grade of C in all required 36 units

## Master of Arts [MA] in Advanced Architectural Design

### MA UNIT REQUIREMENTS - TRACK II

MAJOR	42 UNITS
+ MAJOR ELECTIVE	6 UNITS
+ ELECTIVES*	12 UNITS
<hr/>	
TOTAL	60 UNITS

*\*Per director approval*

### MA ADVANCED ARCHITECTURAL DESIGN DEGREE REQUIREMENTS

- Successful completion of Final Thesis Project
- Minimum 2.0 cumulative GPA
- Minimum grade of C in all required 60 units

### MA ADVANCED ARCHITECTURAL DESIGN MAJOR COURSES

ARH 608A	Advanced Design Studio 1 - Concept, Context, & Typology*
ARH 609A	Intermediate Design Studio 1*
ARH 620A	Digitally Generated Morphology
ARH 642A	Architectural Theory
ARH 659A	Digitally Generated Fabrication
ARH 690A	Advanced Architectural Design Portfolio Development
* 6 unit courses	

### MA ADVANCED ARCHITECTURAL DESIGN MAJOR COURSES

ARH 608A	Advanced Design Studio 1 - Concept, Context, & Typology*
ARH 609A	Intermediate Design Studio 1*
ARH 620A	Digitally Generated Morphology
ARH 640A	Architectural History - Introduction
ARH 642A	Architectural Theory
ARH 650A	Introductory Design Studio 1
ARH 651A	Design Process and 2D Media
ARH 652A	Architectural Tectonics
ARH 653A	Introductory Design Studio 2
ARH 654A	Design Process & 3D Media
ARH 659A	Digitally Generated Fabrication
ARH 690A	Advanced Architectural Design Portfolio Development
* 6 unit courses	

# UNDERGRADUATE COURSES

## ARH 110 Studio 1: Conceptual Design Studio

Students will learn principles for making places for people through the examination of design, procedures, and the use of space-making principles in general. Design studio projects and exercises will introduce fundamental concepts and considerations in environmental design, and knowledge and skills needed in subsequent landscape, architecture and interior design studios.

## ARH 150 Studio 2: Spatial Ordering & Form

This introductory studio teaches design as a speculative medium, and approached through an iterative process of developing and communicating spatial ideas and ordering through precedent analysis, diagramming, and the design of a small building. This course builds drawing and model-making skills as well as critical thinking and conceptual skills.

## ARH 170 Projective Drawing & Perspective

This course aims to develop three-dimensional thinking and communication through the practice of rigorously constructed architectural drawings. Techniques involving line weights, line quality, and composition will be explored. Selectively applying transparency and articulating details that reinforce the building design will serve as tools to aid in the communication of design intent.

## ARH 180 2D Digital Visual Media

This class will introduce students to basic skills for 2D image processing. Students will learn to combine a variety of software tools and methodologies to synthesize and represent an idea. Through a series of lectures and case studies, students will be introduced to a visual language that utilizes collage, diagram, and drawing.

## ARH 210 Studio 3: Site Operations & Tectonic Systems

This course will emphasize the design process and rule driven design methodology. Students will develop two and three dimensional drawings and experiment with model-making techniques based on specific methods of design. Focus will be placed on understanding the behavioral aspects of space and structure.

## ARH 230 Color, Perception and Space

This course explores concepts of colors, perception and space with respect to art, art history and fine arts. Students will examine these concepts through various media, including painting, photography, model-making and written assignments that analyze the representational, theoretical and practical applications of color, culminating in a final project that challenges spatial perception.

## ARH 239 Materials & Methods

This course will introduce students to a wide range of contemporary building materials and their implementation as methods of construction. Students will learn the process of building traditional and new materials as well as the social constructs, environmental impacts, and design opportunities of these choices.

## ARH 240 Site Design & Mapping

This course instructs students in site planning, responding to physical characteristics and regulatory parameters of project design according to sustainable design principles, through research, mapping, case studies, and site design drawings. The course draws on civil engineering, surveying, landscape, and urban design to address the interdisciplinary nature of site design.

## ARH 250 Studio 4: Site Culture & Integral Urbanism

This course explores the role of architecture within the context of evolving urban environments. It unearths the history, currency, and culture of our urban terrain while developing a mindful discipline for articulating a stance and conceiving a responsive program within the parameters of a specific site.

## ARH 310 Studio 5: Assembly Buildings & Context

In this course, students study design principles, process and thinking in the design of an assembly building. As part of their study, students will focus on architectural programming, diagramming and a critical analysis of site and context. Students will explore the role of society, community, and culture in the development of a critical viewpoint. Introduction of structural systems and architectural access will be integrated in the design process.

## ARH 320 Structures: Wood & Steel

This course introduces students to the structural analysis and design of prevalent local building materials: wood and steel. The properties and nature of failure for each of these materials will be considered individually. Students will learn the unique responses of these different systems to gravity and lateral loads.

## ARH 320L Structures Required Lab

Structures Required Lab

## ARH 330 Structures: Concrete, Masonry, & Tensile Systems

This course introduces students to the structural analysis and design of concrete and masonry systems, and tensile structures. Students will learn about the load bearing properties of concrete and masonry. The unique dynamics of tensile systems will also be taught.

## ARH 350 Studio 6: Site Conditions & Building Performance

This course explores the design of a visitor's center in a natural setting with programmatic, climatic, and topographic challenges. Students will learn to assess and integrate the context and physical characteristics of the site such as climate, orientation, topography, vegetation, and views. In addition, Students will learn the fundamentals of building materiality and constructability.

## ARH 390 3D Digital Modeling

This course will learn essential skills necessary to visualize, generate, and design architectural models using a variety of 3D softwares. Through in-class tutorials, individual and group critiques, and readings, students will learn to engage softwares as generators of form.

## ARH 399 Building Information Modeling

Building Information Modeling is an architecture industry standard for design and production. This course familiarizes students with Autodesk Revit and its tools for schematic design, floor plan layout, presentations, and construction drawings. Students will learn how building material assembly is represented in technical drawings.

## ARH 410 Studio 7: Tectonics and Structure

This course is taken concurrent with ARH 420. This course posits new ways to inhabit large urban structures. By challenging type-driven formulaic structural responses, conflicts between architectural priorities and structural efficiencies are celebrated to instigate structural adaptations creating rich tectonic expressions, complex spatial configurations, new program relationships.

## ARH 420 Structures: Systems Investigation

This course is taken concurrent with ARH 410. Structural intuition is cultivated through physical model making to evaluate and propose structural systems for design studio projects. The relationship between structural behaviors and building geometry is studied through load tests and load path diagrams to establish design criteria for structural systems.

**VIEW the schedule, prerequisites,  
and course fees & REGISTER at  
<https://catalog.academyart.edu>**

**ARH 430 Climate & Energy Use: Sustainable Strategies**

This course examines methods of passive building strategies that minimize a building’s energy consumption. The course will consider the costs and benefits of renewable practices such as photo-voltaic panels and wind power. Students will learn to evaluate the effects of passive solar design, thermal mass, glazing types, and wall construction.

**ARH 440 Building Systems: Mechanical, Electrical & Plumbing**

This course is taken concurrent with ARH 450. Students learn strategies for the heating, cooling, plumbing, and ventilation of buildings. Students will be exposed to sustainable practices for creating human comfort, such as passive heating and cooling, optimal site orientation for different climates, and building envelope systems.

**ARH 441 Tectonics: Code Analysis & Building Envelope Documentation**

This course offers an examination of planning and building code analysis, and the documentation of building envelopes and detailing. Students will investigate how design concept can guide the development of building envelope details. Technical documentation will be produced to describe the choice of building materials and assembly.

**ARH 450 Studio 8: Housing and Comprehensive Design**

This studio is taken concurrent with ARH 440, and requires students to conceive and execute a comprehensive design proposal for an urban housing complex. Students will examine space at the scale of a module, and its role in shaping a larger entity that relates to context. Students will research housing typologies and their role in shaping the urban fabric.

**ARH 475 Professional Practices for Architects**

This course introduces students to the operation of an architectural practice. Topics include the licensure process, organizational structures of firms, ethics, business development, compensation, contracts, and insurance. This course also addresses professional issues spanning the whole process of a project.

**ARH 490 Portfolio Enhancement**

Students will further their skill in specific areas as determined by the Department Director. Professional standards for process, technique, and execution will be emphasized. Outcomes will be topic specific. Department Director approval is required. Course fees and prerequisites may vary by topic.

**ARH 493 Contemporary Architecture Foreign Study**

The Foreign Study will focus contemporary built works of architecture, their conceptual meaning, and their role in recent architectural discourse, through an intensive site visit, throughout a particular region. The comprehension of these architectural examples will be supported through discussions, guided tours, walking and bus tours and lectures on site.

**ARH 498 Collaborative Project**

Students meeting set criteria are selected by their department to work on an interdisciplinary collaborative project.

**ARH 499 Special Topics**

Special Topics class offerings change each semester and are conducted by specialists. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee and course prerequisites may vary by topic.

**ARH 500 Internship in Architecture**

Internships provide students with the opportunity to apply the knowledge and skills they have acquired from coursework in a work setting. “Internship for credit” is an option for qualified upper-division students meeting a minimum 3.0 cumulative GPA and having successfully completed 90 units. Students must complete an Internship Application form (obtained from their student services advisor) and gain department approval prior to the start of the semester and the start of the internship. Students should discuss internships and other course options with their student services advisor.

**ARH 510 Studio 9: Mixed Use Urbanism & Research**

This studio serves as a prelude to the students’ final thesis and is comprised of two parts. Students will conduct demographic and urban systems analyses, in the design of a mixed-use urban building, followed by a research-driven investigation of a selected site, program, and thematic topic.

**ARH 512 Participatory Design**

Following on from LA 292 students will put communication skills and research methodologies into practice in a real life project scenario. Participatory design skills will be harnessed to work with residents and users to design an urban public/semi-public space to meet the diverse needs of multiple users.

**ARH 529 From Theory to Practice**

Students will develop their thesis as a visual and narrative document, emphasizing research, communication, and professional presentation. Thematic research, case study precedents, and graphic presentation of site and program research would be documented while studying how prominent designers and architecture firms translate theory and design values into built work.

**ARH 550 Studio 10: Final Thesis Project**

The final project is a culmination of the knowledge and skills gained through the program. Students formulate a research topic, and propose a structure that tests their thesis with a program and within a site. Project requirements will include a precedent analysis and written thesis.



# GRADUATE COURSES

## ARH 601 Spatial Composition

In this course, students will study organizational principles in the patterns and structure of architectural spaces. Through a series of focused projects, students will gain an understanding of the relationship of organizational, structural, and spatial systems in architecture.

## ARH 602 Graduate Design Technology 1: Structures

This course develops a basic understanding of structural systems or elements and their implication on structural form. Students will study the elements, connections, and systems used in wood and steel structures from the point of view of the construction process.

## ARH 604 Material and Methods of Construction: Building Detailing

The wall section and its related elevations, plans, and key details provide a significant portion of a completed description of a building. This course will prepare you to develop a high level of competence in the technical aspects of architectural design through exploring a wall section.

## ARH 605 Graduate Design Technology 2: Environmental Controls

This course investigates the relationship between energy and the built environment. By developing an understanding of the inter-connectedness of climate, building shape, occupant comfort, thermal envelope, conditioning systems, lighting systems, acoustics, and whole building energy consumption, students learn to make educated design decisions.

## ARH 606 Construction Documents and Building Codes

This course provides an overview of the various codes affecting the design of a typical building. The course also aims to teach the student skills required to create construction documents with an emphasis on understanding the construction drawing set.

## ARH 608 Advanced Design Studio 1 - Concept, Context, & Typology

This course will investigate context and physical site characteristics such as climate, orientation, topography, vegetation and views, as well as legal and other environmental factors. Through an analysis and understanding of the site, students will explore the synthesis of a project's programmatic and environmental requirements.

## ARH 608A Advanced Design Studio 1 - Concept, Context, & Typology

This studio course will investigate concept, context and typology such as physical site characteristics, environmental and programmatic factors that influence architectural design. Through an analysis and understanding of program and site, students will explore the synthesis of an architectural concept from its early design schematics towards its final physical manifestation.

## ARH 609 Intermediate Design Studio 1

In this project-based course, conceptual design and the design development process will be explored in relation to all aspects of the built environment. Urban design, architecture, landscape architecture, interior design and industrial design will be covered.

## ARH 609A Intermediate Design Studio 1

This studio course will investigate different design methodologies relevant in conceiving an architectural design concept. The studio is centered on a morphological design process in relation to spatial phenomena and the built environment, which might cover areas of urban design, architecture, landscape architecture, interior design and industrial design among others.

## ARH 610 Programming and Space Planning

This course will survey the process for space programming and planning, including research, problem identification, development of options and analysis. Each student will select, refine and make recommendations to a client simulated by other students, and prepare a preliminary budget and cost estimate.

## ARH 614 Architectural Professional Practices

This course exposes students to the business of conducting an architectural practice. Emphasis is placed on understanding the licensing of architects, how professional architectural firms are organized and administered, methods of project management, agreements and contracts, fees and compensation, ethics, insurance, the land use process, and relationships with consultants and contractors.

## ARH 619 Advanced Design Studio 2 - Concept & Comprehensiveness

In this course, students will be asked to apply acquired skills to a different type of project from Intermediate Design Studio 1. Students will continue to build upon their skills in conceptual design, and the design development process will be further explored in relation to all aspects of the built environment.

## ARH 620 Digitally Generated Morphology

In this class, students will learn the essential skills and software necessary to visualize, generate, and design an architectural proposal using 3D modeling software. Through in-class tutorials, group/ individual critiques, and selected readings, students will learn how to use the computer as a generative design tool and not purely for representation.

## ARH 620A Digitally Generated Morphology

In this class, students will learn the essential skills and software necessary to visualize, generate, and design an architectural proposal using 3D modeling software. Students will advance from digital representation towards using the computer as a generative design tool.

## ARH 631 Architectural History 2: Ascendancy of the Renaissance

This course will focus on the circumstances surrounding the emergence of the European Renaissance and its different regional expressions. Formal and technological developments will be explored alongside contemporaneous artistic and literary innovations.

## ARH 635 Contemporary Urban Theory

This course examines contemporary urbanism and its social, cultural and legal framework. This course explores the organization of the city reviewing historic examples and studying the city as an array of events that create multiple urban territories.

## ARH 640 Architectural History - Introduction

This course will give an overview from early to pre-modern periods of western and non-western architectural development, spanning from approximately 3000 B.C. to 1890 A.D. A comparative and critical approach will be brought to bear on the nuanced cultural and social circumstances that influenced the evolution of the built world.

## ARH 640A Architectural History - Introduction

This course will provide an overview from early to pre-modern periods of western and non-western architectural development, spanning from approximately 3000 B.C. to 1890 A.D. The content will provide an important background for the understanding of the cultural evolution of architectural design that has influenced the built world.

## ARH 641 Architectural History: Modernism and its Global Impact

This course will focus on the development of architecture and urbanism since the Industrial Revolution. Students will examine cultural and technological roots and their implications on contemporary design. This course will also trace the global impact of the modern movement.

**VIEW the schedule, prerequisites, and course fees & REGISTER at <https://catalog.academyart.edu>**

**ARH 642 Architectural Theory**

This course will give an overview of contemporary architectural theory and highlight the relationship of architectural theories to social, political, technological, and scientific events. The course will foster critical thinking and introduce students to different schools of thought in architecture. It will elaborate on selected theoretical subjects’ connection between theory, current architectural discourse, and global practice.

**ARH 642A Architectural Theory**

This course will provide an overview of contemporary architectural theory with regard to architectural design. The course will foster critical thinking and introduce students to different schools of thought in architecture. It will elaborate on selected subjects and their connection between theory, contemporary architectural discourse, and global practice.

**ARH 650 Introductory Design Studio 1**

This course covers the basics of composition and organization found in all architectural elements. This course also provides an introduction to a range of drawings, diagrams and simple model techniques. Students learn the interrelationships of program, geometry, composition and narrative that are used in the architectural design process.

**ARH 650A Introductory Design Studio 1**

This studio course introduces the student to fundamental aspects of architectural design. Students will develop understanding of informed design decisions at play in the architectural design process including the correlation of basic architectural principles, spatial phenomena, programmatic requirements, composition, and tectonics.

**ARH 651 Design Process and 2D Media**

This course will provide fundamental knowledge of two-dimensional media skills needed to begin an architectural design education. The orthographic conventions of plan, section, and elevation will be covered. Students will learn the importance of line weight and type, dimensioning and architectural notation in two-dimensional media. Students will learn how to relate a two-dimensional representation to three-dimensional space.

**ARH 651A Design Process and 2D Media**

This course will provide fundamental knowledge of two-dimensional representation skills that are needed to engage in a basic architectural design process. The orthographic conventions of plan, section, and elevation will be covered. Covering line weight and type, dimensioning, scale and architectural notation in two-dimensional media, students will learn how to relate a two-dimensional representation to three-dimensional space.

**ARH 652 Architectural Tectonics**

This course will give an introduction to the art, theory, and science of construction. It will endorse the understanding of relationships in-between design, technology, structures, and theory on a broad and holistic level. The course will explore exemplary architectural concepts in relation to their general structures and the consequential space/ form, assembly, and surface.

**ARH 652A Architectural Tectonics**

This course will provide an introduction to the art, theory, and science of construction. It will endorse the understanding of relationships in-between design and technology on a broad and holistic level. The course will explore exemplary architectural concepts in relation to their general structures and consequential spatial assembly systems.

**ARH 653 Introductory Design Studio 2**

This course emphasizes the development of spatial design skills. Students will increase their capability of visual/graphic thinking, expand their vocabulary of spatial elements, and will continue to develop meaning in their designs.

**ARH 653A Introductory Design Studio 2**

This studio course emphasizes the development of spatial design skills. Students will increase their capability for visual and spatial thinking, expand their vocabulary of space defining elements, and will continue to develop phenomenological and philosophical aspects, as well as conclusive architectural narratives in their designs.

**ARH 654 Design Process & 3D Media**

This course will provide fundamental knowledge of three-dimensional media and physical model making, and will develop design process skills needed for architectural design. Concept models, study models, finish models and presentation techniques of three-dimensional media will be introduced.

**ARH 654A Design Process & 3D Media**

This course will provide fundamental knowledge of three-dimensional media and physical model making, and will also cover design process skills needed for fundamental architectural design. Concept models, study models, refined models and advanced presentation techniques that apply multiple three-dimensional digital applications will be introduced.

**ARH 657 Design Media - Perspective**

This course will provide an advanced knowledge of digital architectural visualization crucial to the contemporary architectural design process. Students will hone their already basic and intermediate skills through the development of additional digital workflows and techniques.

**ARH 658 Introduction to Computer Aided Drafting & Modeling**

Students will develop basic drafting skills using AutoCAD and basic modeling skills using Revit in this course. Students will learn basic architectural technical skills and produce a simple set of drawings and renderings.

**ARH 659 Digitally Generated Fabrication**

This course will explore methods of advanced architectural fabrication in relation to architectural design and construction processes. Students will deeply engage in a number of methods and technologies as well as in the applications of these methods pertaining to architectural production.

**ARH 659A Digitally Generated Fabrication**

This course will explore methods of advanced architectural fabrication in relation to contemporary architectural design and construction processes applying up to date digital tools. Students will deeply engage in a number of advanced fabrication methods and technologies and apply these to contemporary architectural production.

**ARH 690 Thesis Preparation & Development**

This course serves as the preparation for the final independent or directed thesis for both the 87-unit and 63-unit M.Arch programs. Students will identify an area of architectural investigation. At the end of the course, students will be fully prepared to begin their final building project in the following semester.

**ARH 690A Advanced Architectural Design Portfolio Development**

This course is the culmination of the MA-ARH programs for both the 60-unit and 36-unit track. Students will work on the production of a professional and cohesive portfolio book that summarizes and showcases their studies and investigations during the MA program.

**ARH 695 Collaborative Project**

Students meeting set criteria are selected by their department to work on an interdisciplinary collaborative project as part of their studio requirement.

**ARH 699 Special Topics**

Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee, prerequisites, and/or may require Department Director approval.



### **ARH 800 Directed Study**

Directed study is the primary concentration of a Master's degree candidate's work toward the completion of a Final Portfolio and/or Thesis Project. With the approval of the Department Director, students may take any university coursework to develop specific conceptual and technical skills that will enable them to further develop their Final Portfolio and/or successfully bring a Final Thesis Project to completion. Please note that some Directed Study courses have a required course fee and course prerequisites may vary by topic.

### **ARH 810 Master of Architecture Thesis**

The objective of the thesis semester is for an individual student to demonstrate the ability to develop an architectural concept into an integrated building project. The thesis project should demonstrate the student's capacity to apply the architectural subjects and issues learned throughout their course of study. Students will be expected to incorporate sufficient documentation about the relationship to the preceding research in their final building design.

### **ARH 900 Internship**

Internships provide students with the opportunity to apply the knowledge and skills they have acquired from coursework in a work setting. "Internship for credit" is an option for qualified upper-division students meeting a minimum 3.0 cumulative GPA and the following: MFA: An approved Midpoint Review and director approval; MA: Director approval; MARCH: 24 units total of completed Major coursework, and director approved portfolio review. Students must complete an Internship Application form (obtained from their student services advisor) and gain department director approval prior to the start of the semester and the start of the internship. Students should discuss internships and other course options with their student services advisor.

### **ARH 903 Architecture Foreign Study**

The Foreign Study will focus on contemporary built works of architecture, their conceptual meaning, and their role in recent architectural discourse, through an intensive site visit, throughout a particular region. The comprehension of these architectural examples will be supported through discussions, guided tours, walking and bus tours, and lectures on site.

### **ARH 990 Portfolio Enhancement**

Students will further their skill in specific areas as determined by the Department Director. Professional standards for process, technique, and execution will be emphasized. Outcomes will be topic specific. Department Director approval is required. Course fees and prerequisites may vary by topic.







# ART EDUCATION



# To learn how to teach artists, surround yourself with artists.



The School of Art Education's philosophy is that every educator should be skilled in and passionate about what they teach. Our students develop a broad range of their own visual art skills as well as a deep understanding of pedagogy – the art and science of teaching. Our graduates bring to their classrooms artistry that inspires and teaching abilities that succeed.

You will develop and hone your skills in art and design in classes taught by professional artists working in their field and be mentored in pedagogy classes taught by committed professional educators.



# WHAT WE OFFER

Our Art Education degree combines theory and practice to offer a comprehensive and versatile education.

- Students will:
- Explore art education principles, history and practical applications
  - Design teaching strategies to engage diverse audiences
  - Expand both your depth and breadth of art and design abilities through hands on studio instruction
  - Graduate with a professional portfolio highlighting both artistic and teaching skills
  - Engage in fieldwork, internships and practicum opportunities with the myriad of museums, art and community centers, schools and galleries in the thriving culture center of San Francisco
  - Choose B.F.A or M.A. in Art Education, California Teaching Credential Art-K-12, and/or M.A.T. in Art Education



## B.F.A. and M.A. in Art Education

Students develop a broad range of their own visual art skills as well as a deep understanding of pedagogy – the art and science of teaching. The Master Program is recommended for students who want to teach in a museum, community center and/or private/independent school or want to create their own Art Education Program. On campus students will participate in fieldwork within the San Francisco Bay Area (online students may do fieldwork locally).

## BFA/California Credential Art K-12 Blended Program\*

Academy of Art BFA/Art Education students can earn their California K-12 Teaching credential as a fifth year program. This will include one additional semester (post BFA) of Credential specific classes and one semester of student teaching in a Bay Area Public School.

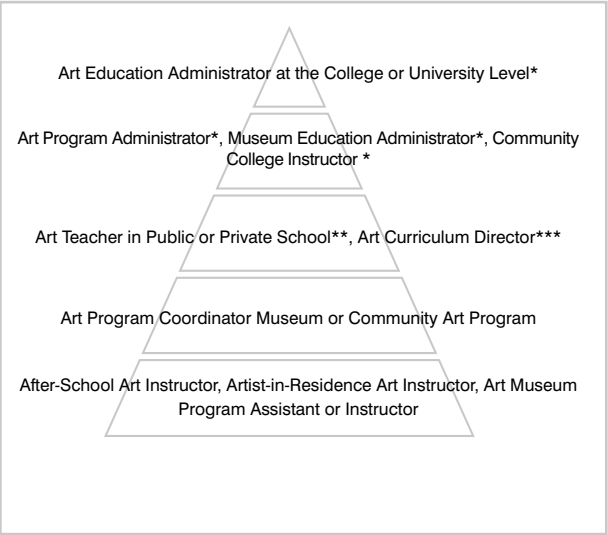
Non Academy of Art University students can earn their California K-12 Teaching Credential in a three semester program.

## Master of Art in Teaching - M.A.T.\*

The M.A.T. program is four semesters, or an additional semester after completing the Art Teaching Credential program. This final semester focuses on the student's Capstone Thesis Project. This Master degree is recommended for students who want to teach in a public school setting.

\*Non Academy of Art University students can apply to enter our Credential and M.A.T. programs with a Bachelor degree and passage of CBEST and CSET/Art tests. Student teaching takes place in Bay Area Schools for both of these programs.

# CAREER PATHS



\*After earning a Masters or higher degree  
\*\*After earning a Teaching Credential  
\*\*\*After earning a Teaching Credential or Masters Degree





# DEGREE REQUIREMENTS

## Bachelor of Fine Arts [BFA] in Art Education

### BFA UNIT REQUIREMENTS

PEDAGOGY CORE	18 UNITS
+ ART & DESIGN CORE	36 UNITS
+ ART/DESIGN PORTFOLIO	21 UNITS
+ LIBERAL ARTS	45 UNITS
TOTAL	120 UNITS

### BFA ART EDUCATION PEDAGOGY CORE COURSES

ARE 105	Overview of the Theories and Practices of Art Education*
ARE 205	Educational Psychology*
ARE 310	Curriculum Development for the Art Classroom
ARE 340	Learning to Talk About Art*
ARE 460	Senior Seminar in Art Education*
ARE 515	Integrating Technology into Art Education Settings

\*Courses requiring fieldwork.

### BFA ART EDUCATION ART & DESIGN CORE COURSES

ANM 101	Introduction to Computer Graphics for Animation
FA 110	Still Life Painting 1
FA 145	Printmaking
FA 350	Mural Painting 1
or FA 423	Abstract Painting 1
FASCU 130	Sculpture 1
FASCU 231	Ceramic Sculpture 1
FND 112	Figure Drawing
FND 113	Sketching for Communication
FND 122	Color Fundamentals
ILL 133	Digital Media 1: Photography & Imaging
MPT 106	Edit 1: The Art of Editing
WNM 249	Web Design 1

### BFA ART EDUCATION DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, and LA 107 Writing for the Multilingual Artist or 108 Composition for the Artist
- Minimum 2.5 GPA and the following general education requirements:
  - 3 Art Historical Awareness courses
  - 1 Written Communication: Composition course
  - 1 Written Communication: Context & Style course
  - 1 Written Communication: Critical Thinking course
  - 1 Comparative Art History course
  - 1 U.S. Constitution course
  - 1 Quantitative Literacy course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

### GENERAL EDUCATION REQUIREMENTS

#### WRITTEN COMMUNICATION: COMPOSITION

CHOOSE ONE:

LA 107	Writing for the Multilingual Artist
LA 108	Composition for the Artist

#### WRITTEN COMMUNICATION: CONTEXT & STYLE

CHOOSE ONE:

LA 110	English Composition: Narrative Storytelling
LA 133	Short Form Writing

#### WRITTEN COMMUNICATION: CRITICAL THINKING

CHOOSE ONE:

LA 202	English Composition: Creative Persuasion & Argument
LA 207	Persuasion & Argument for the Multilingual Writer
LA 280	Perspective Journalism

#### ART HISTORICAL AWARENESS

LA 120	Art History through the 15th Century
LA 121	Art History through the 19th Century
LA 222	20th Century Art

#### COMPARATIVE ART HISTORY

LA 127	Topics in World Art
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#### QUANTITATIVE LITERACY

CHOOSE ONE:

LA 124	Physics for Artists: Light, Sound, and Motion
LA 146	Anatomy of Automobiles
LA 200	Introduction to Computer Programming
LA 233	Popular Topics in Health, Nutrition, & Physiology
LA 254	Human-Centered Design
LA 255	College Math
LA 271	College Algebra with Geometry
LA 286	Discrete Mathematics
LA 288	Vector, Matrices and Transformations
LA 293	Precalculus
LA 296	Applied Physics

#### U.S. CONSTITUTION

LA 270	U.S. History
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Master of Arts [MA] in Art Education

MA UNIT REQUIREMENTS

MAJOR	30 UNITS
+ GRADUATE LIBERAL ARTS	3 UNITS
+ ELECTIVE *	3 UNITS
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TOTAL	36 UNITS

\*Per director approval

MA ART EDUCATION DEGREE REQUIREMENTS

- Successful completion of Final Capstone Project
- Minimum grade of C in all required 36 units
- Minimum 2.0 cumulative GPA and the following Academic Study requirement:  
1     Art Historical Awareness & Aesthetic Sensitivity course

MA ART EDUCATION REQUIRED MAJOR COURSES

ARE 600	Educational Psychology
ARE 601	Overview of Art Education Theories and Practices
ARE 612	Addressing Language & Special Needs in an Inclusive Classroom
ARE 615	Integrating Technology into Art Education Settings
ARE 625	Curriculum Design and Planning
ARE 626	Innovative Instructional Design and Practices
ARE 630	Museum Literacy: Learning to Teach in Museums
ARE 640	Internship Placement & Concurrent Class Meetings
ARE 835	Capstone Project - Planning & Development
ARE 850	Capstone Project - Program Documentation

MA ART EDUCATION GRADUATE LIBERAL ARTS REQUIREMENTS

ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

GLA 606 Crossing Borders: Art & Culture in a Global Society

Master of Arts [MA] in Art Education with Studio Emphasis

MA UNIT REQUIREMENTS

MAJOR	24 UNITS
+ ART & DESIGN CORE	24 UNITS
+ DIRECTED STUDY	6 UNITS
+ GRADUATE LIBERAL ARTS	6 UNITS
+ ELECTIVE *	3 UNITS
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TOTAL	63 UNITS

\*Per director approval

MA ART EDUCATION DEGREE REQUIREMENTS

- Successful completion of Final Capstone Project
- Minimum grade of C in all required 63 units
- Minimum 2.0 cumulative GPA and the following Academic Study requirement:  
1     Art Historical Awareness & Aesthetic Sensitivity course

MA ART EDUCATION ART & DESIGN CORE COURSES

ANM 623	3D Modeling & Animation 1 (Maya)
COM 602	Visual Storytelling: Editing for Short-Form Video Content
FA 600	Figure Studio
FA 601	Drawing
FA 609	Painting
FA 610	Etching
or FA 612	Silkscreen
or FA 613	Monotype and Relief Printing
GR 616	Making Ideas Visible
PH 600	Digital Photography Concepts & Techniques
or WNM 622	Digital Capture

MA ART EDUCATION GRADUATE LIBERAL ARTS REQUIREMENTS

ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

GLA 601     Classical Aesthetics and the Renaissance

MAJOR DESIGNATED GRADUATE LIBERAL ARTS

GLA 606     Crossing Borders: Art & Culture in a Global Society

Master of Arts in Teaching (MAT)  
Degree – Track I

MAT ART EDUCATION UNIT REQUIREMENTS	
MAJOR	21 UNITS
+ DIRECTED STUDY	6 UNITS
TOTAL	27 UNITS

MAT ART EDUCATION – TRACK I MAJOR COURSES	
ARE 610	Teaching Audiences in a Diverse Society
ARE 611	Teaching Audiences with Special Needs
ARE 621	Instruction & Assessment of Academic Literacy
ARE 641	Student Teaching Seminar
ARE 901	Student Teaching in Public School Classroom (6 units)
COM 602	Visual Storytelling: Editing for Short-Form Video Content

MAT ART EDUCATION DEGREE REQUIREMENTS – TRACK I	
• Successful completion of Final Capstone Project	
• Minimum 3.0 cumulative GPA	
• Minimum grade of C in all required 27 units	
MAT TRACK I – ENTRY REQUIREMENTS*	
• Successful completion of the following courses with a grade of B or higher:	
ARE 205	Educational Psychology
ARE 310	Curriculum Development for the Art Classroom
ARE 460	Senior Seminar in Art Education
ARE 515	Integrating Technology into Art Education Settings
• Minimum 2.5 GPA in an earned Bachelor's Degree (or higher)	
• Pass the CBEST Examination	
• Pass the CSET/Art Examination	
• TB Health Certificate	
• CTC Clearance	
• CPR & First Aid Workshop Certificate	
• Resume	
• 3 Letters of Recommendation	

\*See Admissions Requirements for details of general graduate school entry requirements.

Master of Arts in Teaching (MAT)  
Degree – Track II

MAT ART EDUCATION UNIT REQUIREMENTS	
MAJOR	33 UNITS
+ DIRECTED STUDY	6 UNITS
TOTAL	39 UNITS

MAT ART EDUCATION – TRACK II MAJOR COURSES	
ARE 600	Educational Psychology
ARE 601	Overview of Art Education Theories and Practices
ARE 610	Teaching Audiences in a Diverse Society
ARE 611	Teaching Audiences with Special Needs
ARE 615	Integrating Technology into Art Education Settings
ARE 620	Curriculum Development and Analysis in Art Education Settings
ARE 621	Instruction & Assessment of Academic Literacy
ARE 641	Student Teaching Seminar
ARE 901	Student Teaching in Public School Classroom (6 units)
COM 602	Visual Storytelling: Editing for Short-Form Video Content

MAT ART EDUCATION DEGREE REQUIREMENTS – TRACK II	
• Successful completion of Final Capstone Project	
• Minimum 3.0 cumulative GPA	
• Minimum grade of C in all required 39 units	
MAT TRACK II – ENTRY REQUIREMENTS*	
• Minimum 2.5 GPA in an earned Bachelor's Degree (or higher)	
• Pass the CBEST Examination	
• Pass the CSET/Art Examination	
• TB Health Certificate	
• CTC Clearance	
• CPR & First Aid Workshop Certificate	
• Resume	
• 3 Letters of Recommendation	

\*See Admissions Requirements for details of general graduate school entry requirements.



## UNDERGRADUATE COURSES

### **ARE 105 Overview of the Theories and Practices of Art Education**

Students will be introduced to the field of art education through an examination of topics pertaining to such things as the history of art education, pedagogy, visual arts standards, advocacy, managing a classroom and professional readiness. This course requires fieldwork. Students will be responsible for finding their fieldwork sites.

### **ARE 205 Educational Psychology**

This course introduces basic psychological principles and their application to educational settings. Educational and artistic perspectives will be used to explore educational practices, students' development and characteristics, learning processes, and teaching strategies. Students will use these principles to better understand themselves and their pupils, and to foster healthy classroom environments.

### **ARE 310 Curriculum Development for the Art Classroom**

Students will learn how to apply standards-based, developmentally appropriate art instruction in classrooms, museums and community settings. This is the Midpoint Review; students will organize projects, lessons, and journal entries into an Art and Process Portfolio.

### **ARE 340 Learning to Talk About Art**

Students will learn developmentally appropriate strategies for engaging students with diverse needs in a variety of art educational settings through discussion and art practices. This course requires fieldwork. Students will contact sites to undertake observations and practice leading appropriate discussions in art classrooms, museums or community settings.

### **ARE 460 Senior Seminar in Art Education**

Students will review and expand upon prior coursework through field observations, interviews and special projects to reinforce their commitment to art and education. This course requires fieldwork. Students will contact sites to complete their required fieldwork assignments. Students will complete their Art and Process Portfolio for the Final Review.

### **ARE 515 Integrating Technology into Art Education Settings**

Students will explore a multiple array of technologies that can be applied to the curriculum as well as curriculum-based technologies for 21st century learners in Art Education settings. The course will also address the legal, ethical, and moral uses of the Internet and telecommunications media. This course is also offered as ARE 615 and fulfills a requirement for the California Art Teaching Credential.

**VIEW the schedule, prerequisites,  
and course fees & REGISTER at  
<https://catalog.academyart.edu>**



# GRADUATE COURSES

## ARE 600 Educational Psychology

This course introduces basic psychological principles and their application to educational settings. Educational and artistic perspectives will be used to explore educational practices, students' development and characteristics, learning processes, and teaching strategies. Students will use these principles to better understand themselves and their pupils, and to foster healthy classroom environments.

## ARE 601 Overview of Art Education Theories and Practices

Students will examine art education theories, practices and challenges for implementing sound art education programs through advanced readings and structured field experience. Students will contact sites to undertake in-depth observations and a case study in art classrooms, museums or community settings.

## ARE 610 Teaching Audiences in a Diverse Society

Students will learn about the linguistic, cultural, social and educational needs of English Language Learners in art classrooms, museums, and community settings. Through fieldwork assignments, students will observe, learn and practice strategies for meeting the needs of their future students. Students will be responsible for finding their fieldwork sites.

## ARE 611 Teaching Audiences with Special Needs

Students will learn about the physical, social, and educational needs of special needs and accelerated learners in art classrooms, museums, and community settings. Through fieldwork assignments, students will observe, learn and deliver hands-on art instruction at their site. Students will be responsible for finding their fieldwork sites.

## ARE 612 Addressing Language & Special Needs in an Inclusive Classroom

This course will prepare students with strategies to meet the needs of culturally diverse students, students with special needs, English language learners, and gifted and talented students. Students will also have the opportunity to observe and apply these strategies during fieldwork. Students will be responsible for finding their fieldwork sites.

## ARE 615 Integrating Technology into Art Education Settings

Students will explore a multiple array of technologies that can be applied to the curriculum as well as curriculum-based technologies for 21st century learners in Art Education settings. The course will also address the legal, ethical, and moral uses of the Internet and telecommunications media.

## ARE 620 Curriculum Development and Analysis in Art Education Settings

Students will learn to develop effective curriculum units, art-integrated lesson plans, critique strategies, and collaborative practices. They will learn how to set-up and manage stimulating art environments for diverse learners. As a part of the Midpoint Review; students will organize and present the Art and Process Portfolio around specific criteria.

## ARE 621 Instruction & Assessment of Academic Literacy

Learn the teaching methods, assessment strategies and applications to reading, speaking, and writing for standards-based instruction in a variety of art classroom settings. Course will cover fundamentals of language acquisition theory and basic linguistic concepts as well as reading comprehension and critical thinking.

## ARE 625 Curriculum Design and Planning

Students will learn to develop effective, comprehensive curriculum, and will write lessons to be used for their future teaching. This course will also examine topics that affect the art-education experience, such as setting up and managing art-education environments.

## ARE 626 Innovative Instructional Design and Practices

In this course, students will create innovative art lessons, broaden their perspective and philosophy of education, and design original art program ideas that can be further developed and implemented in their Capstone Project courses.

## ARE 630 Museum Literacy: Learning to Teach in Museums

Students will learn about the history, practices and programming issues related to art education in museums, including issues and policies that impact serving audiences with diverse needs and interests, and serving audiences beyond physical sites and collections. Fieldwork is required and students are responsible for finding an appropriate site.

## ARE 640 Internship Placement & Concurrent Class Meetings

Students will gain professional-quality hands-on art education experience in a supervised position within an approved art education setting. Students will spend a minimum of 10 hours per week at the work site, take part in 5 class meetings to discuss the experiences, submit weekly written reports and make class presentations.

## ARE 641 Student Teaching Seminar

A two day introductory workshop will precede placement in a public school classroom. Observation and supervised teaching experiences will be completed in ELL, exceptional and special education environments. These field experiences will include observation, directed observation, cooperative planning, joint teaching, tutoring, and small group discussion.

## ARE 699 Special Topics

Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee, prerequisites, and/or may require Department Director approval.

## ARE 810 GDS - MAT Capstone: The Artist/Educator Documentary

Graduate students working on their individual Capstone Project receive instruction and critiques of their work. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their Capstone Project as peers. Please note that some Group Directed Study courses have a required course fee and course prerequisites may vary by topic.

## ARE 820 DS Mentorship Forum - MAT Capstone: The Art Advocacy Project

In this course, students will meet independently with their Directed Study Mentor and participate in weekly online peer reviews and discussions. Students will refine their concepts for their Capstone Projects, clearly express intent and set personal goals for work. Instructor critique, peer review, and advancing work based on feedback will be emphasized. Students must submit a DS Mentorship request to their Department Director and the Graduate School for approval.

## ARE 835 Capstone Project - Planning & Development

This course is the first part of a two course sequence. In this group directed study, students will develop an original art education program integrating and expanding upon the foundation of knowledge acquired in the School of Art Education's core curriculum.

**VIEW the schedule, prerequisites, and course fees & REGISTER at <https://catalog.academyart.edu>**



### **ARE 850 Capstone Project - Program Documentation**

This is the second part of a two course sequence supporting MA students' capstone project. In this group directed study course, students will focus on the implementation and documentation of their original art program developed in the ARE 835 capstone course.

### **ARE 901 Student Teaching in Public School Classroom**

This course is the online component to Student Teaching Seminar. It will provide a support system for students as they deal with the day to day challenge of 20-30 hours of student teaching.







# ART HISTORY





The masterpieces of the past set precedents for the future. Art historians curate inspiration for the next generation.



Art Historians have the power to create the context in which future generations view art. Great art historians possess the unique ability to bring the artists of the past alive and make their work relevant in today's world.

# WHAT WE OFFER



Academy of Art University's Art History program is a one-of-a-kind experience, blending academic inquiry and practice with one of the most extensive studio art and design programs in the world. Throughout this comprehensive program, you will discover the power of art and be able to make a lasting contribution to the cultural landscape.

Academy of Art University celebrates the artistic traditions of the past and encourages emerging artists and scholars to situate themselves in this cultural continuum. Students completing their Art History degree at Academy of Art University will have the opportunity to develop their studio practice while gaining an in-depth knowledge of art history. Studio classes make up approximately half of the major's curriculum and students will produce a portfolio of work within a specialized area of fine art as well as a written senior thesis.



# CAREER PATHS

Art History instructor at the College or University level\*,  
Museum Curator\*

Gallery, Public Art, Corporate or private collection curator  
or Curatorial assistant, Art museum program assistant

Teacher in public or private school\*\*  
Historical preservationist, fine art auctioneer or  
appraiser, archivist

Independent scholar, researcher, writer, consultant

\*After earning a Masters degree or higher

\*\* After earning a Teaching Credential





# DEGREE REQUIREMENTS

## Bachelor of Arts [BA] in Art History

### BA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	27 UNITS
MAJOR*	9 UNITS
MAJOR ELECTIVES	24 UNITS
+ STUDIO	12 UNITS
+ LIBERAL ARTS**	36 UNITS
+ ELECTIVES	12 UNITS
TOTAL	120 UNITS

\*Advanced Studies Art History  
\*\*Non-Art History General Education

### BA ART HISTORY DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, studio coursework, LA 107 Writing for the Multilingual Artist or LA 108 Composition for the Artist, and LA 202 English Composition: Creative Persuasion & Argument or LA 207 Persuasion & Argument for the Multilingual Writer.
- Minimum 2.0 GPA and the following general education requirements:
  - 4 European Foreign Language courses
  - 1 Written Communications: Composition course
  - 1 Written Communications: Expository Writing course
  - 1 Western Civilization course
  - 1 Quantitative Literacy course
  - 1 Employment Communications & Practices course
  - 1 Cultural Ideas & Influences course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

### BA ART HISTORY CORE COURSES

AHS 116	Looking at Art and Design
AHS 120	Art History through the 15th Century
AHS 121	Art History through the 19th Century
AHS 222	20th Century Art for Art History Majors
AHS 327	Art of the Classical World
AHS 466	Art History Senior Thesis
LA 127	Topics in World Art
LA 307	History of Aesthetics
LA 333	Art of the Middle Ages

### BA ART HISTORY ADVANCED STUDIES IN ART HISTORY COURSES

#### CHOOSE THREE:

LA 420	Art of the Italian Renaissance
LA 421	Northern Renaissance Art
LA 422	Italian Baroque Art
LA 423	The Golden Age of Dutch Art
LA 432	Art of Spain: From El Greco to Picasso
LA 433	18th & 19th Century European Art
LA 434	History of Asian Art
LA 464	Survey of Dada & Surrealism

### GENERAL EDUCATION REQUIREMENTS

#### WRITTEN COMMUNICATION: COMPOSITION

##### CHOOSE ONE:

LA 107	Writing for the Multilingual Artist
LA 108	Composition for the Artist

#### WRITTEN COMMUNICATION: EXPOSITORY WRITING

##### CHOOSE ONE:

LA 202	English Composition: Creative Persuasion & Argument
LA 207	Persuasion & Argument for the Multilingual Writer

#### EUROPEAN FOREIGN LANGUAGE

##### CHOOSE FOUR FROM ONE LANGUAGE:

LA 260	French 1: Basic Grammar & Speech
LA 262	French 2: Conversational French
LA 267	Italian 1: Basic Grammar & Speech
LA 268	Spanish 1: Basic Grammar & Speech
LA 269	Italian 2: Conversational Italian
LA 273	Spanish 2: Conversational Spanish
LA 392	French 3: Reading & Writing
LA 393	Spanish 3: Reading & Writing
LA 395	German 3: Reading & Writing
LA 397	Italian 3: Reading & Writing
LA 492	French 4: Proficiency
LA 493	Spanish 4: Proficiency
LA 495	German 4: Proficiency
LA 497	Italian 4: Proficiency

#### WESTERN CIVILIZATION

LA 171	Western Civilization
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#### QUANTITATIVE LITERACY

##### CHOOSE ONE:

LA 124	Physics for Artists: Light, Sound, and Motion
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# Bachelor of Fine Arts [BFA] in Art History

## BFA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	27 UNITS
MAJOR*	9 UNITS
MAJOR ELECTIVES	9 UNITS
+ STUDIO	33 UNITS
+ LIBERAL ARTS**	36 UNITS
+ ELECTIVES	6 UNITS
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TOTAL	120 UNITS

\*Advanced Studies Art History  
\*\*Non-Art History General Education

## BFA ART HISTORY DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, studio coursework, LA 107 Writing for the Multilingual Artist or LA 108 Composition for the Artist, and LA 202 English Composition: Creative Persuasion & Argument or LA 207 Persuasion & Argument for the Multilingual Writer.
- Minimum 2.0 GPA and the following general education requirements:
  - 4 European Foreign Language courses
  - 1 Written Communications: Composition course
  - 1 Written Communications: Expository Writing course
  - 1 Western Civilization course
  - 1 Quantitative Literacy course
  - 1 Employment Communications & Practices course
  - 1 Cultural Ideas & Influences course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

## BFA ART HISTORY CORE COURSES

AHS 116	Looking at Art and Design
AHS 120	Art History through the 15th Century
AHS 121	Art History through the 19th Century
AHS 222	20th Century Art for Art History Majors
AHS 327	Art of the Classical World
AHS 466	Art History Senior Thesis
LA 127	Topics in World Art
LA 307	History of Aesthetics
LA 333	Art of the Middle Ages

## BFA ART HISTORY ADVANCED STUDIES IN ART HISTORY COURSES

CHOOSE THREE:	
LA 420	Art of the Italian Renaissance
LA 421	Northern Renaissance Art
LA 422	Italian Baroque Art
LA 423	The Golden Age of Dutch Art
LA 432	Art of Spain: From El Greco to Picasso
LA 433	18th & 19th Century European Art
LA 434	History of Asian Art
LA 464	Survey of Dada & Surrealism

## GENERAL EDUCATION REQUIREMENTS

### WRITTEN COMMUNICATION: COMPOSITION

CHOOSE ONE:	
LA 107	Writing for the Multilingual Artist
LA 108	Composition for the Artist

### WRITTEN COMMUNICATION: EXPOSITORY WRITING

CHOOSE ONE:	
LA 202	English Composition: Creative Persuasion & Argument
LA 207	Persuasion & Argument for the Multilingual Writer

### EUROPEAN FOREIGN LANGUAGE

CHOOSE FOUR FROM ONE LANGUAGE:	
LA 260	French 1: Basic Grammar & Speech
LA 262	French 2: Conversational French
LA 267	Italian 1: Basic Grammar & Speech
LA 268	Spanish 1: Basic Grammar & Speech
LA 269	Italian 2: Conversational Italian
LA 273	Spanish 2: Conversational Spanish
LA 294	German 1: Basic Grammar/Speech
LA 295	German 2: Conversational German
LA 392	French 3: Reading & Writing
LA 393	Spanish 3: Reading & Writing
LA 395	German 3: Reading & Writing
LA 397	Italian 3: Reading & Writing
LA 492	French 4: Proficiency
LA 493	Spanish 4: Proficiency
LA 495	German 4: Proficiency
LA 497	Italian 4: Proficiency

### WESTERN CIVILIZATION

LA 171	Western Civilization
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### QUANTITATIVE LITERACY

CHOOSE ONE:	
LA 124	Physics for Artists: Light, Sound, and Motion
LA 146	Anatomy of Automobiles
LA 200	Introduction to Computer Programming
LA 233	Popular Topics in Health, Nutrition, & Physiology
LA 254	Human-Centered Design
LA 255	College Math
LA 271	College Algebra with Geometry
LA 286	Discrete Mathematics
LA 288	Vector, Matrices, & Transformations
LA 293	Precalculus
LA 296	Applied Physics

### EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291	Designing Careers
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### CULTURAL IDEAS & INFLUENCES

LA 127	Topics in World Art*
*Core Requirement	



STUDIO FOUNDATIONS

AHS 114	Traditional Materials, Tools, & Techniques in Art
FND 110	Analysis of Form
FND 112	Figure Drawing
FND 125	Color and Design
or ARH 230	Color, Perception and Space
FND 131	Figure Modeling

STUDIO FOCUS

CHOOSE SIX:

FA 110	Still Life Painting 1
FA 121	Intermediate Figure Drawing
FA 142	Lithography 1
FA 143	Silkscreen 1
FA 144	Etching 1/Intaglio
FA 145	Printmaking
FA 211	Introduction to Painting: Figure
FA 213	Introduction to Anatomy
FA 222	Expressive Heads & Hands
FA 224	Composition & Painting
FA 227	Fine Arts Heads & Hands
FA 241	Book Arts 1
FA 242	Lithography 2: Color
FA 243	Silkscreen 2
FA 244	Etching 2
FA 255	Letterpress
FA 325	Mixed Media Drawing & Painting 1
FA 341	Book Arts 2
FA 344	Monotype 1
FA 345	Advanced Projects in Printmaking 1
FA 347	Relief Printing 1
FA 348	Paper Sculpture
FA 355	Letterpress 2
FA 493	Study Abroad
FA 493	Study Abroad: Painting in Florence, Italy
FA 493	Study Abroad: Printmaking in Florence, Italy

FASCU 130	Sculpture 1
FASCU 231	Ceramics Sculpture 1
FASCU 233	The Art of Moldmaking & Casting
FASCU 234	Head & Figure Sculpture
FASCU 235	Metal Fabrication & Welding
FASCU 270	Ecorche
FND 116	Perspective
ILL 120	Clothed Figure Drawing 1
ILL 220	Clothed Figure Drawing 2
ILL 493	Semester Abroad: Artist as Visual Reporter
ILL 493	Semester Abroad: Artist as Visual Reporter: Location Drawing & Painting in Italy
ILL 493A	Semester Abroad: Artist as Visual Journalist
ILL 493B	Semester Abroad: Artist as Visual Journalist





## Master of Arts [MA] in Art History

### MA UNIT REQUIREMENTS

MAJOR	27 UNITS
+ DIRECTED STUDY	3 UNITS
+ STUDIO	6 UNITS
<hr/>	
Total	36 UNITS

### MA ART HISTORY DEGREE REQUIREMENTS

- Successful completion of Final Thesis Project
- Minimum grade of C in all required 36 units
- Minimum 2.0 cumulative GPA and the following Academic Study requirement:
  - 1 Art Historical Awareness & Aesthetic Sensitivity course
- Reading proficiency in one of the following languages: French, German, Italian or Spanish\*

*\*If proficient in another European language that is not listed, consult with Admissions Office.*

*NOTE: Students must demonstrate reading proficiency in at least one European language prior to graduation. European language coursework cannot apply toward the Master's Degree.*

### MA ART HISTORY REQUIRED MAJOR COURSES

AHS 600	Art History Methodologies & Theory
GLA 601	Classical Aesthetics and the Renaissance
GLA 602	The Art & Ideology of the 20th Century
GLA 606	Crossing Borders: Art & Culture in a Global Society

AHS 800	Directed Study
GLA 607	Art & Ideas of the Enlightenment
GLA 609	Renovating Tradition: Art & Ideas of the 19th Century
GLA 903	Graduate Seminar in Europe

#### CHOOSE FIVE:

AHS 610	Ancient Greek Art: the Foundation of Western Civilization
AHS 612	Egyptian Art & Archaeology – To the Death of Cleopatra VII
AHS 613	Medieval Art: From Carolingian to Gothic
AHS 620	Italian Renaissance Art
AHS 621	Art of the Northern Renaissance
AHS 622	Art of the Italian Baroque
AHS 623	Art of the Dutch Golden Age
AHS 634	Dada and Surrealism
AHS 635	Chinese Painting: Ming to Modern
AHS 636	Modern Painting and Sculpture from 1850 to the 1960s

### STUDIO COURSES

#### CHOOSE TWO:

FA 600	Figure Studio
FA 601	Drawing
FA 609	Painting
FA 610	Etching
FA 630	Color Theory
FA 631	Book Arts
FASCU 620	Figure Modeling

### MA ART HISTORY GRADUATE LIBERAL ARTS REQUIREMENTS

#### ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

GLA 606	Crossing Borders: Art & Culture in a Global Society*
	<i>*Core Requirement</i>

# UNDERGRADUATE COURSES

## AHS 114 Traditional Materials, Tools, & Techniques in Art

This course explores the materials, tools and techniques used by the artist in the realm of two-and three-dimensional mediums. Understanding art and the process of making art is achieved through hands-on studio work, theoretical investigation, weekly written assignments and the submission of a final research paper that studies a particular material/technique.

## AHS 116 Looking at Art and Design

This course introduces students to the fundamental principles of art and design through visual analysis. Curriculum focuses on a variety of media including painting, sculpture and graphic art providing students with a context to engage in the art historical and cultural appreciation of two and three-dimensional art.

## AHS 120 Art History Through the 15th Century

This class examines the major period styles of art in Western civilization from prehistoric times to the late Gothic and early Renaissance periods. Students are introduced to the language of the arts in various media while examining the purposes of art. Students taking this course online may be required to take a proctored exam at an approved testing facility. Students who need testing accommodations related to a disability should contact Classroom Services.

## AHS 121 Art History Through the 19th Century

This course examines the major period styles of art in Western civilization from the high Renaissance through the nineteenth century. Students are introduced to the language of the arts in various media while examining the purposes of art. Students taking this course online may be required to take a proctored exam at an approved testing facility. Students who need testing accommodations related to a disability should contact Classroom Services.

## AHS 222 20th Century Art for Art History Majors

This class presents a critical study of the major movements in Western fine art from the late nineteenth century to the present including Post-Impressionism, Expressionism, Fauvism, Art Nouveau, Cubism, Futurism, Dadaism, Surrealism, Abstract Expressionism, Minimalism, Pop Art, Performance Art, Graffiti and Post-Modernism.

## AHS 327 Art of the Classical World

This course examines the art and architecture of the ancient classical era, focusing on Greece and Rome, and their foundational influences of Mesopotamia and Egypt. Students will analyze artwork in the context of historical, literary, and philosophical texts of the era, applying knowledge in research, theoretical papers, and presentations.

## AHS 466 Art History Senior Thesis

This course will help senior students create and develop their graduation portfolio and written thesis. Students will focus attention on a cohesive body of work and their independent research in art history through individual presentation of existing pieces and drafts of their written thesis.

Additional Art History courses are listed under Liberal Arts courses starting on page 672.

VIEW the schedule, prerequisites, and course fees & REGISTER at <https://catalog.academyart.edu>

# GRADUATE COURSES

## AHS 600 Art History Methodologies & Theory

This course provides an introduction to art-historical methods and historiography, with an emphasis on historical development of current practices, interpretive methodology, critical theory, debates within the field, and cross-disciplinary dialogues. Students will consider the definition of and approach to art-historical problems from late Renaissance to the present.

## AHS 610 Ancient Greek Art: the Foundation of Western Civilization

This course examines the art, archaeology, architecture, and ideology that comprised the foundation of the ancient Greek civilization and how it has influenced Western culture. Students will present and write research papers to critically assess how such a culture became a fundamental phenomenon ingrained in the values and arts of today.

## AHS 612 Egyptian Art & Archaeology - To the Death of Cleopatra VII

This course examines the art and archaeology of Egypt from the earliest times to the death of Cleopatra VII. Students will critically analyze Egyptian Art and its influence in the West through the study of primary and secondary source material and evaluate and apply this knowledge through written resource.

## AHS 613 Medieval Art: From Carolingian to Gothic

This seminar will trace the development of the art and architecture from the Carolingian to the Gothic periods with an emphasis on the Gothic Style as a reflection of France's emergence as a significant royal power in the 13th century. In addition, analysis of representative works of art and architecture from early Christianity, Byzantium, and Islam will help recover the cross-cultural exchange that occurred in the Mediterranean in the medieval period. Students will apply their knowledge through presentations, class discussions and written research that demonstrates a command of the course material, assigned readings, and topics discussed in class.

## AHS 620 Italian Renaissance Art

This course researches the major artists, artworks and historical context related to the production of painting, sculpture and architecture in Italy from 1300 to 1600. Students will critically appraise artwork through the study of primary and secondary source material and evaluate and apply this knowledge through written research and class presentation.

## AHS 621 Art of the Northern Renaissance

This course discusses the sculpture, painting and architecture of Northern Europe, including Netherlands, Flanders, France, Germany and England, from 1300 to 1600. Students will engage in substantive analysis of the art, in addition to primary and secondary source material. Their research will culminate in scholarly written work and presentations.

## AHS 622 Art of the Italian Baroque

This course evaluates Italian works of art and architecture from 1600 to 1700. Students will critically appraise the art in its context through the analysis of primary and secondary readings seminal to the study of Baroque art, culminating in written work and presentations.

VIEW the schedule, prerequisites, and course fees & REGISTER at <https://catalog.academyart.edu>



**AHS 623 Art of the Dutch Golden Age**

This course examines art of the 17th century Dutch Republic and its environs. Rembrandt, Rubens, Van Dyck, Vermeer, Hals, Dou and Leyster and others will be studied. Students will engage in a deep analysis of artwork through primary and secondary readings seminal to the study, concluding in written work and presentations.

**AHS 634 Dada and Surrealism**

This course focuses on the art, philosophy and film of international Dada and Surrealist artists whose work became a turning point in the evolution of modern art history. Students will examine both movements through the lens of Modernism and postmodernism and synthesize their research through presentations and written work.

**AHS 636 Modern Painting and Sculpture from 1850 to the 1960s**

This course will examine modern art, primarily of Western Europe and the United States, from the mid-19th to the mid-20th century. The topics of aesthetics of originality, nonconformity, and newness will be discussed through the reading of the 19th-century writers and contemporary scholars. Students will study how modern art is connected to major societal shifts that occurred during these periods.

**AHS 699 Special Topics**

Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee, prerequisites, and/or may require Department Director approval.

**AHS 800 Directed Study**

Directed study is the primary concentration of a Master's degree candidate's work toward the completion of a Final Portfolio and/or Thesis Project. With the approval of the Department Director, students may take any university coursework to develop specific conceptual and technical skills that will enable them to further develop their Final Portfolio and/or successfully bring a Final Thesis Project to completion. Please note that some Directed Study courses have a required course fee and course prerequisites may vary by topic.

**AHS 810 Art History Thesis - Greek Art**

Students will prepare, edit, and present original research in the form of a written thesis focusing on a topic particular to the Ancient Greek period. Class meetings will include peer critique discussion. The course culminates in the completion of a final paper documenting their art historical research, analysis and criticism.

**AHS 812 Art History Thesis: Ancient Art**

Students will prepare, edit, and present original research in the form of a written thesis focusing on a topic particular to Ancient Art. Class meetings will include peer critique discussion. The course culminates in the completion of a final paper documenting their art historical research, analysis and criticism.

**AHS 820 Art History Thesis - Early Italian Renaissance**

Students will prepare, edit, and present original research in the form of a written thesis focusing on a topic particular to the early Italian Renaissance. Class meetings will include peer critique discussion. The course culminates in the completion of a final paper documenting their art historical research, analysis, and criticism.

**AHS 821 Art History Thesis - Italian Renaissance**

Students will prepare, edit, and present original research in the form of a written thesis focusing on a topic particular to the Italian Renaissance. Class meetings will include peer critique discussion. The course culminates in the completion of a final paper documenting their art historical research, analysis, and criticism.

**AHS 822 Art History Thesis - Northern Renaissance**

Students will prepare, edit, and present original research in the form of a written thesis focusing on a topic particular to the northern Renaissance. Class meetings will include peer critique discussion. The course culminates in the completion of a final paper documenting their art historical research, analysis, and criticism.

**AHS 824 Art History Thesis - Gothic Art & Architecture**

Students will prepare, edit, and present original research in the form of a written thesis focusing on a topic particular to the Gothic period. Class meetings will include peer critique discussion. The course culminates in the completion of a final paper documenting their art historical research, analysis, and criticism.

**AHS 825 Art History Thesis – High Renaissance / Mannerism / Baroque**

Students will prepare, edit, and present original research in the form of a written thesis focusing on a topic particular to the High Renaissance, Mannerist and Baroque period. Class meetings will include peer critique discussion. The course culminates in the completion of a final paper documenting their art historical research, analysis and criticism.

**AHS 826 Art History Thesis: Medieval Art**

Students will prepare, edit, and present original research in the form of a written thesis focusing on a topic particular to Medieval Art. Class meetings will include peer critique discussion. The course culminates in the completion of a final paper documenting their art historical research, analysis and criticism.

**AHS 832 Art History Thesis - Dutch Art**

Students will prepare, edit, and present original research in the form of a written thesis focusing on a topic particular to the 20th century. Class meetings will include peer critique discussion. The course culminates in the completion of a final paper documenting their art historical research, analysis and criticism.

**AHS 838 Art History Thesis: Modern Art**

Students will prepare, edit, and present original research in the form of a written thesis focusing on a topic particular to Modern Art. Class meetings will include peer critique discussion. The course culminates in the completion of a final paper documenting their art historical research, analysis and criticism.

**AHS 845 Art History Thesis: American Art**

Students will prepare, edit, and present original research in the form of a written thesis focusing on a topic particular to American Art. Class meetings will include peer critique discussion. The course culminates in the completion of a final paper documenting their art historical research, analysis and criticism.

**AHS 850 Art History Thesis - 20th Century**

Students will prepare, edit, and present original research in the form of a written thesis focusing on a topic particular to the 20th century. Class meetings will include peer critique discussion. The course culminates in the completion of a final paper documenting their art historical research, analysis, and criticism.

**AHS 900 Internship**

Internships provide students with the opportunity to apply the knowledge and skills they have acquired from coursework in a work setting. "Internship for credit" is an option for qualified upper-division students meeting a minimum 3.0 cumulative GPA and the following: MFA: An approved Midpoint Review and director approval; MA: Director approval; MARCH: 24 units total of completed Major coursework, and director approved portfolio review. Students must complete an Internship Application form (obtained from their student services advisor) and gain department director approval prior to the start of the semester and the start of the internship. Students should discuss internships and other course options with their student services advisor.



# COMMUNICATIONS AND MEDIA TECHNOLOGIES



# The On-Demand Storyteller

There never has been a more exciting time in media. Advancing audio and video technology is giving us new ways to enjoy, produce and distribute information. Content is still king—making the broadcasting skills that we'll teach you even more valuable.

The next generation of storyteller is a multimedia journalist who combines reporting, editing and producing skills in short form video. With a reel containing podcasts, webisodes and segments, you'll be on demand for the information revolution around us.





# WHAT WE OFFER

Learn to write, edit, shoot, produce, host, report, and broadcast across all types of media.

Be on camera or learn to direct camera talent: in the studio, or on location. The choice is up to you! Learn the jobs of the News Anchor, Host, Video Journalist, Multimedia Journalist, and more! Multiplatform. Cutting edge. Hands-On. Start your career now.

Create professional media content for the Internet, radio, TV, cable, broadcast syndication, and more!

Become a media expert in art, design, news, fashion, entertainment, sports, technology, food, or any specialty that interests you. Develop scripts, features, articles and other written content for media coverage in various platforms.

Do in-depth, feature-length investigations, or a series of investigations, just like the pros do.

Learn production skills: produce broadcast-ready video content that adheres to professional standards.

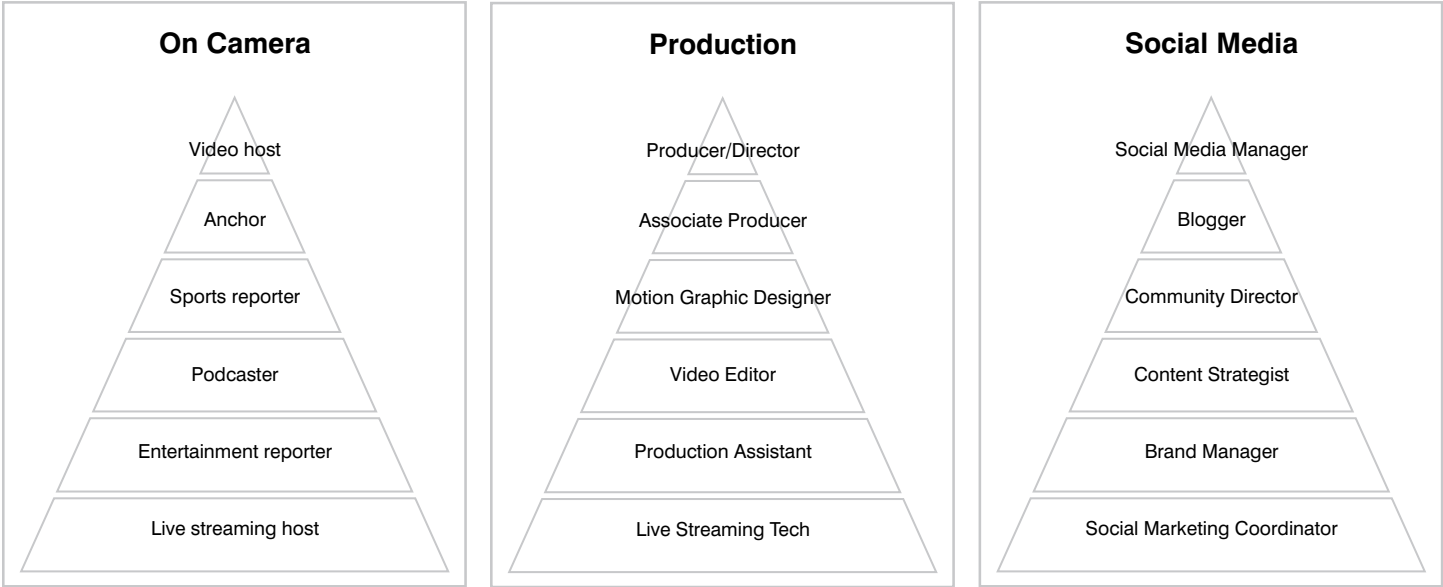
Use and create interactive content and web designs to promote and enhance your media projects.

Learn from the best: Our faculty consists of well-known industry pros with years of experience.

Do all of this while getting a minor in a field of art and design.



# CAREER PATHS



# DEGREE REQUIREMENTS

## Bachelor of Arts [BA] in Communications and Media Technologies

### BA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	36 UNITS
MAJOR	15 UNITS
+ MAJOR ELECTIVES	15 UNITS
+ ELECTIVES	9 UNITS
+ LIBERAL ARTS	45 UNITS
TOTAL	120 UNITS

## BA COMMUNICATIONS AND MEDIA TECHNOLOGIES DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, and LA 107 Writing for the Multilingual Artist or 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 1 Written Communication: Composition course
  - 1 Written Communication: Context & Style course
  - 1 Written Communication: Critical Thinking course
  - 1 Historical Awareness course
  - 1 Quantitative Literacy course
  - 1 Cultural Ideas & Influences course
  - 1 Employment Communications and Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

## BA COMMUNICATIONS AND MEDIA TECHNOLOGIES CORE COURSES

COM 102	Visual Storytelling: Editing Fundamentals for Short-Form Video Content
COM 103	You Media: Short Form Production 1
COM 104	Multimedia Communications: On-Camera Performance
COM 105	Writing for Multimedia
COM 115	Digital Tools for New Media
COM 150	Introduction to Radio/ Podcasting
COM 200	Multiplatform Content Creation
COM 210	Multiplatform Content Live

COM 230	Motion Graphics for Digital Media 1
COM 303	Express Yourself: Original Online Production
COM 400	In-Depth Project: The Game Show
or COM 410	In-Depth Project: Redefining Informational Media Production
or COM 420	In-Depth Project: Studio Entertainment Series
COM 495	Your Media Portfolio: The Resume and Beyond

## MAJOR ELECTIVES OR MINOR

Students may opt to minor in any field of art and design with the intent of enriching their practice in their major area of study. Minors are achieved by completing a purposeful selection of classes within another art and design discipline, typically including a broad experience of the history, aesthetics, and basic skills of that discipline. See advisor for a list of minor course options.

## GENERAL EDUCATION REQUIREMENTS

### WRITTEN COMMUNICATION: COMPOSITION

#### CHOOSE ONE:

LA 107	Writing for the Multilingual Artist
LA 108	Composition for the Artist

### WRITTEN COMMUNICATION: CONTEXT & STYLE

#### CHOOSE ONE:

LA 110	English Composition: Narrative Storytelling
LA 133	Short Form Writing

### WRITTEN COMMUNICATION: CRITICAL THINKING

#### CHOOSE ONE:

LA 202	English Composition: Creative Persuasion & Argument
LA 207	Persuasion & Argument for the Multilingual Writer
LA 280	Perspective Journalism

### EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291	Designing Careers
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## HISTORICAL AWARENESS

#### CHOOSE ONE:

LA 171	Western Civilization
LA 270	U.S. History
LA 274	Study Abroad: Art & Architecture of Renaissance Florence
LA 276	Seminar in Great Britain
LA 278	Seminar in France
LA 279	Seminar in Italy
LA 359	Urban Sociology

## QUANTITATIVE LITERACY

#### CHOOSE ONE:

LA 124	Physics for Artists: Light, Sound, and Motion
LA 146	Anatomy of Automobiles
LA 200	Introduction to Computer Programming
LA 233	Popular Topics in Health, Nutrition, & Physiology
LA 254	Human-Centered Design
LA 255	College Math
LA 271	College Algebra with Geometry
LA 286	Discrete Mathematics
LA 288	Vector, Matrices, & Transformations
LA 293	Precalculus
LA 296	Applied Physics

## CULTURAL IDEAS & INFLUENCES

#### CHOOSE ONE:

LA 127	Topics in World Art
LA 221	California Art in Cultural Context
LA 238	World Literature
LA 292	Programming & Culture
LA 343	Comparative Religion
LA 368	Experiencing Culture: Anthropology for Today's Artist
LA 462	Power of Myth and Symbol



Master of Arts [MA] in Communications and Media Technologies

MA UNIT REQUIREMENTS	
MAJOR	33 UNITS
+ ELECTIVES*	3 UNITS
<hr/>	
TOTAL	36 UNITS
* Per director approval	

- MA COMMUNICATIONS AND MEDIA TECHNOLOGIES DEGREE REQUIREMENTS
- Successful completion of Final Portfolio Review
  - Minimum 2.0 cumulative GPA
  - Minimum grade of C in all required 36 units

MA COMMUNICATIONS AND MEDIA TECHNOLOGIES REQUIRED MAJOR COURSES

COM 602	Visual Storytelling: Editing for Short-Form Video Content
COM 603	Visual Storytelling Production
COM 604	On-Camera Performance for Multiplatform Media
COM 610	Media Production: Working with the Client
COM 620	Multiplatform Specialty Writing
COM 625	Creating Original Content
COM 630	Motion Graphics for Digital Media
COM 635	Social Media Production & Branding
COM 645	Digital Tools for Multiplatform Interactive Design
COM 650	Multiplatform Production: Original Series
COM 690	Final Thesis: Your Media Portfolio



UNDERGRADUATE COURSES

**COM 102 Visual Storytelling: Editing Fundamentals for Short-Form Video Content**

This course focuses on editing techniques for short-form video content. Students will shoot their own original footage which they will edit using basic editing skills including importing, exporting, audio mixing, and color correction. Editing for emotional impact and heightened user engagement through dynamic, compelling storytelling will be emphasized. NOTE: A digital device with video capabilities such as a smart phone or camera is required for this course, as students will be responsible for capturing their own footage to edit.

**COM 103 You Media: Short Form Production 1**

In this course, students will apply basic audio and video storytelling to produce, direct, shoot and edit short form videos. Students will develop creative content for a variety of media platforms. Creating and analyzing story ideas, teamwork, and effective use of technology will be emphasized.

**COM 104 Multimedia Communications: On-Camera Performance**

In this course, all students will practice performance techniques, both to develop on-camera talent, and to work with on-camera performers as part of a production team. They will gain vocal and visual presentation skills, including interview techniques, in studio, on location and before a green screen.

**COM 105 Writing for Multimedia**

This course covers writing and reporting techniques for all forms of media, including the web, radio, and television. Emphasis is placed on writing compelling content for entertainment, news, informational, and instructional stories.

**COM 106 Sports & Media**

This course provides an in-depth study of the nature of sports reporting. Students gain experience in writing sports articles for both features and news, and some assignments will be based on live game coverage. Students learn reporting techniques for sports announcing, sports broadcasting, web reporting, and print.

**COM 115 Digital Tools for New Media**

This course teaches the fundamental digital tools for media professionals. Students will learn to apply layers, timelines, and keyframes to create animations and to enhance websites. Through short exercises, students will practice and refine skills to create interactive media. Students will design user interfaces, graphics, and cinemagraphs.

**COM 141 Storytelling: From Telephone to Transmedia**

Explore the impact storytelling has on various media technologies and their relationship with local and global electronic media institutions, audiences, and events. Students will research and analyze integration and adoption of transmedia (telling stories across multiple mediums) impacting the future of multimedia communication.

**COM 150 Introduction to Radio/Podcasting**

In this course, students will learn the basics of radio broadcasting combined with an overview of podcasting. Students will become familiar with the professional roles associated with radio broadcasting while having the opportunity to produce their own podcasts. Students will gain basic skills in audio editing, interviewing techniques, and radio production.

VIEW the schedule, prerequisites,  
and course fees & REGISTER at  
<https://catalog.academyart.edu>

**COM 200 Multiplatform Content Creation**

Designed to be taken concurrently with COM 210, this course emphasizes the ability to produce news reporter packages using video storytelling techniques. Student work will be included in a 30-minute telecast.

**COM 202 Multimedia Formats & Trends**

This course focuses on marketing and distribution, media placement, formats, and trends. Students will learn techniques for distributing original content using internet distribution channels. The use of cloud applications to distribute original content will be introduced.

**COM 204 From Host to Star: New Careers on Camera**

In this course, students practice advanced techniques in on-camera performance; from broadcast to streaming media platforms. The course will focus on the skills required for specialties such as esports play-by-play, sports coverage, video blogging, game shows, entertainment competitions, and talk shows. Students will learn to command an audience's attention, conduct a professional interview, display leadership, and become true artists in all electronic media. Working under time constraints, they will gain confidence and develop their own professional personalities.

**COM 206 Play By Play & Live Field Reporting**

This course focuses on a study of play-by-play sports reporting. Students will apply advanced sports reporting skills, including research, writing, and on-air voice techniques in order to conduct radio play-by-play segments based on current sports events.

**COM 208 Dynamic Aerial Imagery: Fundamentals of Drone Production**

Students will be introduced to and gain hands-on experience with exciting capabilities presented by the emerging field of drone photography. Students will conduct aerial photography and cinematography exercises by flying various drones to create dynamic aerial footage. Topics include aerjournalism, aerial photography, the fundamentals of flight, safety rules and regulations.

**COM 210 Multiplatform Content Live**

Using video stories produced in COM 200, students will be able to produce a 30-minute production that will be televised and streamed. Each week, students will rotate positions so they learn the various on-camera and off-camera responsibilities needed to get a 30-minute program on the air.

**COM 230 Motion Graphics for Digital Media 1**

This digital media course focuses on the most popular graphics tools in digital production. Students will apply design principals and aesthetics for digital media and use an array of applications to create dynamic graphics for different media including broadcast video, the internet and mobile devices.

**COM 246 VR Extreme Sports**

Learn and practice techniques for VR sports content creation: safety, pre-production planning, camera placement, spatial audio, titling and effects. Exercises throughout the course will lead to the creation of a mid-term project and a final project that can be shown at trade shows, festivals or sports experience venues.

**COM 250 Podcast Production and Promotion**

Students will conceive, develop and produce podcasts. Includes concept development, researching audiences, piloting material and selecting formats and styles. Students will write, host, record and edit an original feature-length podcast. Students will learn about publishing their shows on iTunes and promoting their shows using social media.



### COM 301 Multiplatform Production

Students will move beyond broadcast and into multiplatform formats that include producing for and working with clients. Building on skills learned in other production classes, students will develop and produce a promotional program for a local startup. Students will perform roles in pre-production, production and post-production, including finding a client, executing their creative vision and producing a video story to meet client needs.

### COM 302 Producing Live Media

In this course, students will learn about and execute regular live television broadcasts and webcasts. Stress is placed on mastering creative and technical aspects of a broadcast, in a studio and on location. Students will perform the duties of each crew member in the course of the semester.

### COM 303 Express Yourself: Original Online Production

In this course, students master the art of short form production for online platforms. Through a blog and video series, they develop and promote their own content around personal passion and expertise, all monitored with modern tools for analytics.

### COM 306 Play by Play 2

This course provides an in-depth study of complex, multi-variable play-by-play sports reporting. Students will apply advanced sports reporting skills, including research, writing, and field reporting techniques in order to conduct audio and visual play-by-play segments based on fall sporting events, such as football, World Series baseball, and NBA basketball.

### COM 330 Motion Graphics for Digital Media 2

This advanced graphics for digital media course focuses on complex techniques used in digital graphics production. Students will become competitive and efficient skilled digital media artists and use complicated industry tools to create professional quality graphics for any type of digital media.

### COM 340 Multiplatform Design for Communications

This course focuses on mobile media and interactivity. Students will design their own web apps for mobile devices, acquiring experience in augmented reality and content management systems. Students will be introduced to gesture-based interaction.

### COM 351 Media Station Management

Students will learn how to manage all aspects of a radio/podcasting media station. As media station managers, students will investigate trends and audience data to inform programming, promotion, imaging, and marketing decisions. Students will schedule program sweepers, promos, radio segments, and feature-length podcasts for the weekly operation of AAU’s radio station.

### COM 400 In-Depth Project: The Game Show

Students will contribute video reports to a regularly scheduled 30-minute program appearing in a variety of media, including broadcast, web, and mobile. Focus may include entertainment, fashion, food, politics, and similar specialty reporting. Students will master the personalities, terminology, history, and current events in that field.

### COM 410 In-Depth Project: Redefining Informational Media Production

Students will expand their skills in broadcast and online production by creating original programming that includes video creation, hosted segments, and remote and studio-based interviews using virtual sets. Students will engage in modular content creation and learn the power of social marketing. Students will learn managerial and leadership skills.

### COM 420 In-Depth Project: Studio Entertainment Series

In this course, students learn to produce a weekly live studio entertainment series. Students will assume a variety of roles and responsibilities associated with hosts, on-camera talent, producers, videographers, and editors. Entertainment, fashion, food, politics, and similar specialty genres may be addressed.

### COM 490 Portfolio Enhancement

Students will further their skill in specific areas as determined by the Department Director. Professional standards for process, technique, and execution will be emphasized. Outcomes will be topic specific. Department Director approval is required. Course fees and prerequisites may vary by topic.

### COM 495 Your Media Portfolio: The Resume and Beyond

Students will market themselves by developing an entire branding strategy, including website, social media messages, resume, and collateral. Materials will incorporate graphics, such as logos and professional name. Students will be interviewed by professional hiring managers. Emphasis is placed on how to form and operate a business.

### COM 498 Collaborative Project

Students meeting set criteria are selected by their department to work on an interdisciplinary collaborative project.

### COM 499 Multimedia Communications Special Topics

Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that Special Topics have an additional course fee and course prerequisites may vary by topic.

### COM 500 Internship in Communications and Media Technologies

Internships provide students with the opportunity to apply the knowledge and skills they have acquired from coursework in a work setting. “Internship for credit” is an option for qualified upper-division students meeting a minimum 3.0 cumulative GPA and having successfully completed 90 units. Students must complete an Internship Application form (obtained from their student services advisor) and gain department approval prior to the start of the semester and the start of the internship. Students should discuss internships and other course options with their student services advisor.

# GRADUATE COURSES

## COM 602 Visual Storytelling: Editing for Short-Form Video Content

In this course, students will learn basic video and audio editing techniques and gain an understanding of the purpose and power of editing. Students will also learn techniques for managing and distributing media, and further their knowledge of creative multimedia storytelling.

## COM 603 Visual Storytelling Production

This course allows graduate students to develop creative content using digital audio and video storytelling techniques. Students may choose from a variety of topics from entertainment, news, fashion, food, reality television, technology, sports or art and design.

## COM 604 On-Camera Performance for Multiplatform Media

This course leverages new media platforms to take the student beyond the skills of broadcast performance. With an emphasis on live streaming, it exploits social networks and mobile communications to introduce new techniques for engaging an audience. Industry experts coach students in voice and in movement to draw out personality and instill professionalism in performing and in directing performers.

## COM 608 Professional Drone Production

Students will record video and photographs with industry-standard UAVs (Unmanned Aerial Vehicles). Emphasis will be on professional production values, safety, piloting skills and regulatory requirements. Graduates of the course will be fully qualified for employment as aerial cinematographers and aerjournalists and be prepared for federal certification.

## COM 610 Media Production: Working with the Client

In this course, students will have the opportunity to perform various roles within an industry standard environment. Students will work on a real-world production, including the concept, pitch, development, pre-production, and production. Post-production and distribution will continue in Multimedia Production 2.

## COM 611 Evolution of Global Media

This course surveys the development of media technology and content, from 20th century broadcast models to today’s digital platforms. Students will analyze various textural media , compare and contrast patterns of social media sharing and behavior, then predict the future and impact of disruptive technologies.

## COM 620 Multiplatform Specialty Writing

In this course, students will learn to write short-form multimedia stories using professional script formats. Students will write for audio, video, and websites. Emphasis will be placed on gathering and synthesizing original interviews with information from personal contacts, email, social networks, and published material.

## COM 625 Creating Original Content

This course provides real-world experience as a video journalist. Students will be expected to exhibit advanced skills in writing, editing, production, post-production, and reporting, while being put under industry deadlines and expectations. This course will conclude with an evaluative review of the student’s progress and professional reel.

## COM 630 Motion Graphics for Digital Media

This course will focus on the basic tools for animating graphics for digital media. Students will learn about design principles and aesthetics and create dynamic graphics for media storytelling in broadcast, web, and mobile platforms.

VIEW the schedule, prerequisites, and course fees & REGISTER at <https://catalog.academyart.edu>

## COM 635 Social Media Production & Branding

In this course, students develop a modern marketing campaign for their own product with an emphasis on social networking. Techniques include branding videos, influencers, product placement, event marketing and analytics. Public speaking skills are honed for a final presentation before an audience.

## COM 645 Digital Tools for Multiplatform Interactive Design

Students in this course build their own web apps and epubS for mobile platforms. The apps emphasize a UX (User eXperience) with audio, video, animation and APIs for third-party databases. Advanced platforms such as Augmented Reality are introduced.

## COM 650 Multiplatform Production: Original Series

This course covers production from the perspective of a television series producer, associate producer, segment producer, and talent producer. Students will develop and construct a multi-part television series.

## COM 690 Final Thesis: Your Media Portfolio

This course will be focused on the professional reel, personal web presence, and social networks. Students will be taught professional practices, and will be prepared to enter the professional marketplace. Students will be encouraged to further develop their own creative and individual styles in their professional reels.

## COM 695 Collaborative Project

Students meeting set criteria are selected by their department to work on an interdisciplinary collaborative project as part of their studio requirement.

## COM 699 Special Topics

Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee, prerequisites, and/or may require Department Director approval.

## COM 805 Continued Group Directed Study

Graduate students continuing work on their individual Final Projects receive instruction and critiques of their work. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their Final Projects as peers.

## COM 900 Internship in Communications and Media Technologies

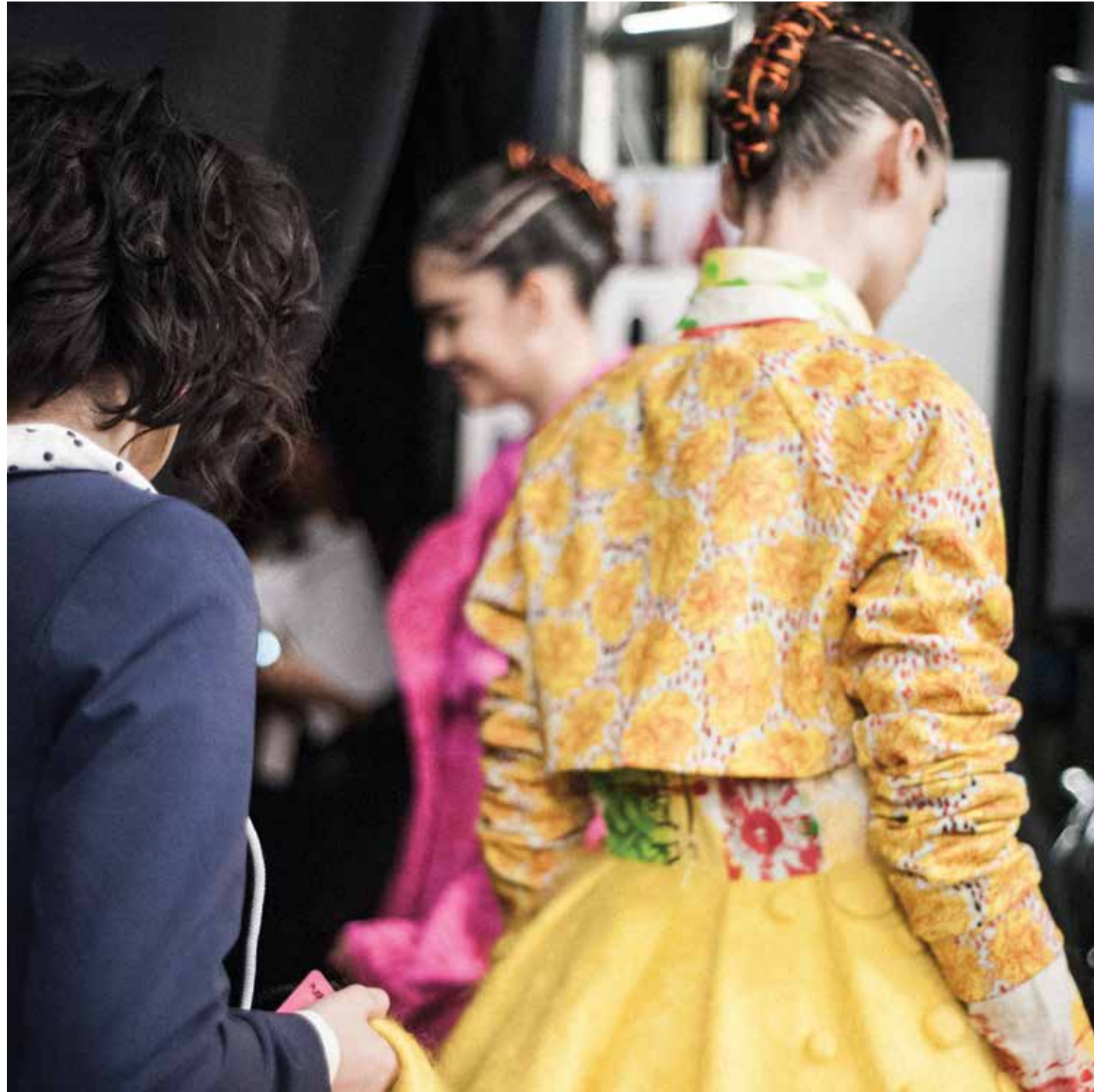
Internships provide students with the opportunity to apply the knowledge and skills they have acquired from coursework in a work setting. “Internship for credit” is an option for qualified upper-division students meeting a minimum 3.0 cumulative GPA and the following: MFA: An approved Midpoint Review and director approval; MA: Director approval; MARCH: 24 units total of completed Major coursework, and director approved portfolio review. Students must complete an Internship Application form (obtained from their student services advisor) and gain department director approval prior to the start of the semester and the start of the internship. Students should discuss internships and other course options with their student services advisor.





**FASHION**





# If it's in you, we'll bring it out of you.

Fashion moves fast. A transforming industry that resets itself every season requires an agile, adapting curriculum. Ours happens to be like no other fashion school in this country. International in scope, the program combines European technique, New York industry savvy and a streak of Californian cool.

You'll be taught the basics and then guided to find your own fashion path culminating on the bright lights of the runway. Our school holds three fashion shows a year to launch the careers of our future design stars.

Throughout your journey, you will be mentored by professionals trained at houses such as Alexander McQueen, Calvin Klein, Oscar de la Renta and Vivienne Westwood.

Fashion is a calling. When you're ready to devote yourself to it, call us.





# WHAT WE OFFER

**New York Fashion Week:** Since 2005, Academy of Art University has been the first and only school to present both fall and spring graduate collections during New York Fashion Week.

**Graduation Fashion Show and Awards Ceremony:** The Graduation Fashion Show is an industry event attracting press from major fashion publications, recruiters, executives and top designers such as Azzedine Alaïa, Yigal Azrouël, Sarah Burton, Oscar de la Renta, Alexander McQueen, Zac Posen, Ralph Rucci, and Walter Van Beirendonck.

**Real-World Projects:** Academy of Art University collaborates with industry companies on projects, competitions and sponsorship. Companies include Abercrombie & Fitch, Banana Republic, Loro Piana, Mokuba, Nordstrom and Swarovski.

**Internships:** The university works with international brands and recruitment agencies on internships and job placement.

**French Exchange Program:** Since 1998, through the Sister City Scholarship Exchange Program, the university awards scholarships to fashion students to study at two of the best fashion schools in Paris: Studio Berçot and L'Ecole de la Chambre Syndicale de la Couture Parisienne.

**State-of-the-art Facilities:** The School of Fashion has industry-standard equipment for sewing, textiles, silk screens, pattern drafting, and more. The department also provides two Stoll America Industrial Knitting production machines, 16 single bed and ten double bed knitting machines, two industrial linkers and two domestic linkers.



**Professional Faculty:** School of Fashion's instructors are professionals working in the fashion industry.

**180 Magazine:** The School of Fashion publishes 180 Magazine as an outlet for Fashion Journalism and Fashion Styling students who produce shoots, interview designers and write articles on the intersection of fashion and culture.

**SHOP657:** From product development to merchandising and design of the space to sales, the store is entirely student-driven, giving Academy of Art University students the real-world experience of curating alumni and student-produced collections.





# CAREER PATHS



## Costume Design

Costume Designer, Draper, Tailor, Costume Shop Director (LORT/Broadway), Costume Design Associate (Broadway)

Costume Designer, First Hand, Crafts Person, Milliner, Wardrobe Manager, Assistant Designer, Rentals Manager, Stitcher, Shopper

Theater Production Artist

## Textile Design

VP of Textile Design, Senior Print Director

Senior Textile or Print Designer

Textile, Print, or Textile CAD Designer, Textile Artist

Associate Textile or Print Designer

Graphic Artist, Textile Design Assistant

Subcategories:  
Women/Men: contemporary, intimate, sportswear  
Kids: infant, toddler, pre-teen, junior, young contemporary



## Fashion & Knitwear Design

VP of Design

Head of Design

Senior Designer, Design Director, Director of Sourcing

Designer

Associate Designer

Assistant Designer

Design Assistant, Sourcing Assistant

Subcategories:  
Women/Men: contemporary, intimate, sportswear  
Kids: infant, toddler, pre-teen, junior, young contemporary

## Technical Design Patternmaking

VP of Technical Design

Senior Director of Technical Design, Head Patternmaker

Technical Design Director, Master Patternmaker, Director of Technical Design, Senior Technical Designer

Technical Designer, Production Patternmaker

Associate Technical Designer, 1st Patternmaker

Assistant Technical Designer or Patternmaker

Sample/Pattern Coordinator, Digitizer, Technical Design Assistant

## Fashion Media

Creative Director, Editor in Chief

Fashion Director, Managing Editor

Senior Editor or Copywriter, In-house Publicist

Brand Consultant, Stylist, Fashion Editor

Copywriter, Agency Publicist, Online Content or Photo Editor

Newspaper Journalist, Associate or Copy Editor

Editorial Assistant, Assistant Stylist or Publicist

## Merchandising: Retailers

Executive VP Merchandising, VP Merchandising, General Merchandising Mgr.

Divisional Merchandising Mgr., Merchandise Director

Senior Buyer, Senior Merchandiser

Merchandiser Mgr., Divisional Buyer, Sales Mgr., Assistant Buyer

Merchandise Assistant, Sales Assistant, Sales Associate

## Merchandising: Large Wholesalers Group

Brands President, Brands VP, VP Sales & Marketing, VP Planning & Sourcing

Director Planning & Sourcing, Sales & Marketing, or Merchandising

Product Manager, Production Specialist

Product Developer, Trim Buyer, Account Executive

Production Assistant

## Visual Merchandising

VP Visual Merchandising

Director Visual Merchandising, Director Visuals

Senior Visual Merchandiser (all depts/products)

Visual Merchandise Display (specific product)

Assistant Visual Store Display



# DEGREE REQUIREMENTS

## Associate of Arts [AA] in Fashion

### AA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	33 UNITS
MAJOR	15 UNITS
+ LIBERAL ARTS	18 UNITS
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TOTAL	66 UNITS

### AA FASHION DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, and LA 107 Writing for the Multilingual Artist or 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 2 Art Historical Awareness courses
  - 1 Written Communication: Composition course
  - 1 Written Communication: Critical Thinking course
  - 1 Employment Communications & Practices course

*After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.*

### AA FASHION CORE COURSES

- FSH 100 Drawing for Fashion
- FSH 105 Fashion and Merchandising
- or FSH 111 Introduction to Fashion
- FSH 109 Introduction to Fashion Product Design
- or FSH 274 Applied Textiles 1
- FSH 120 Color Concepts for Fashion
- FSH 161 Digital Techniques for the Fashion Business
- or FSH 266 Computers for Fashion 1
- or FSH 276 Applied Textiles 2
- FSH 164 Fashion Sewing Techniques
- FSH 209 Advanced Sketching and Line Development
- or FSH 102 Fashion Drawing 1
- FSH 210 Fashion Manufacturing
- or FSH 112 Fashion Drawing 2
- FSH 220 Construction/Draping/Flat Pattern 1
- FSH 299 Portfolio for Technical Design

- or FSH 101 Fashion Design 1
- FSH 323 Fashion Trend Analysis
- or FSH 187 Introduction to Knitwear

## GENERAL EDUCATION REQUIREMENTS

### WRITTEN COMMUNICATION: COMPOSITION

CHOOSE ONE:

- LA 107 Writing for the Multilingual Artist
- LA 108 Composition for the Artist

### WRITTEN COMMUNICATION: CRITICAL THINKING

CHOOSE ONE:

- LA 202 English Composition: Creative Persuasion & Argument
- LA 207 Persuasion & Argument for the Multilingual Writer
- LA 280 Perspective Journalism

### EMPLOYMENT COMMUNICATIONS & PRACTICES

- LA 291 Designing Careers

### ART HISTORICAL AWARENESS

- LA 120 Art History through the 15th Century
- LA 121 Art History through the 19th Century

## Associate of Arts [AA] in Fashion Journalism

### AA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	33 UNITS
MAJOR	9 UNITS
+ LIBERAL ARTS	18 UNITS
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<b>TOTAL</b>	<b>60 UNITS</b>

### AA FASHION JOURNALISM REQUIRED CORE COURSES

FSH 100	Drawing for Fashion
FSH 108	Foundations of Fashion Journalism
FSH 111	Introduction to Fashion
FSH 118	Fashion Research & Reporting
FSH 120	Color Concepts for Fashion
FSH 145	Fashion Marketing 1
FSH 168	Digital Tools for Fashion Media
FSH 184	Styling
FSH 218	Blogging: Content Creation & Promotion
FSH 288	Fashion Features & Storytelling
WNM 249	Web Design 1

### AA FASHION JOURNALISM DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, and LA 107 Writing for the Multilingual Artist or 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 2 Art Historical Awareness courses
  - 1 Written Communication: Composition course
  - 1 Written Communication: Critical Thinking course
  - 1 Employment Communications & Practices course

*After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.*

### GENERAL EDUCATION REQUIREMENTS

#### WRITTEN COMMUNICATION: COMPOSITION

**CHOOSE ONE:**

LA 107	Writing for the Multilingual Artist
LA 108	Composition for the Artist

#### WRITTEN COMMUNICATION: CRITICAL THINKING

**CHOOSE ONE:**

LA 202	English Composition: Creative Persuasion & Argument
LA 207	Persuasion & Argument for the Multilingual Writer
LA 280	Perspective Journalism

#### EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291	Designing Careers
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#### ART HISTORICAL AWARENESS

LA 120	Art History through the 15th Century
LA 121	Art History through the 19th Century

## Associate of Arts [AA] in Fashion Marketing

### AA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	33 UNITS
MAJOR	9 UNITS
+ LIBERAL ARTS	18 UNITS
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<b>TOTAL</b>	<b>60 UNITS</b>

### AA FASHION MARKETING CORE COURSES

FSH 100	Drawing for Fashion
FSH 105	Fashion and Merchandising
FSH 120	Color Concepts for Fashion
FSH 145	Fashion Marketing 1
FSH 161	Digital Techniques for the Fashion Business
FSH 213	Fashion Marketing 2
FSH 215	Retailing and Management
FSH 323	Fashion Trend Analysis
FSH 345	Brand Marketing
FSH 350	Private Label Product Development
FSH 385	Marketing Promotion Strategy

### AA FASHION MARKETING DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, and LA 107 Writing for the Multilingual Artist or 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 2 Art Historical Awareness courses
  - 1 Written Communication: Composition course
  - 1 Written Communication: Critical Thinking course
  - 1 Employment Communications & Practices course

*After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.*

### GENERAL EDUCATION REQUIREMENTS

#### WRITTEN COMMUNICATION: COMPOSITION

**CHOOSE ONE:**

LA 107	Writing for the Multilingual Artist
LA 108	Composition for the Artist

#### WRITTEN COMMUNICATION: CRITICAL THINKING

**CHOOSE ONE:**

LA 202	English Composition: Creative Persuasion & Argument
LA 207	Persuasion & Argument for the Multilingual Writer
LA 280	Perspective Journalism

#### EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291	Designing Careers
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#### ART HISTORICAL AWARENESS

LA 120	Art History through the 15th Century
LA 121	Art History through the 19th Century



Associate of Arts [AA] in Fashion Merchandising

AA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	33 UNITS
MAJOR	9 UNITS
+ LIBERAL ARTS	18 UNITS
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TOTAL	60 UNITS

AA FASHION MERCHANDISING DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, and LA 107 Writing for the Multilingual Artist or 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 2 Art Historical Awareness courses
  - 1 Written Communication: Composition course
  - 1 Written Communication: Critical Thinking course
  - 1 Employment Communications & Practices course
  - 1 Fundamental Math

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

AA FASHION MERCHANDISING REQUIRED CORE COURSES

FSH 100	Drawing for Fashion
FSH 105	Fashion and Merchandising
FSH 120	Color Concepts for Fashion
FSH 145	Fashion Marketing 1
FSH 161	Digital Techniques for the Fashion Business
FSH 210	Fashion Manufacturing
FSH 215	Retailing and Management
FSH 250	Buying Fundamentals
FSH 252	Visual Merchandising 1
FSH 323	Fashion Trend Analysis
FSH 350	Private Label Product Development

GENERAL EDUCATION REQUIREMENTS

WRITTEN COMMUNICATION: COMPOSITION

- CHOOSE ONE:
- |        |                                     |
|--------|-------------------------------------|
| LA 107 | Writing for the Multilingual Artist |
| LA 108 | Composition for the Artist          |

WRITTEN COMMUNICATION: CRITICAL THINKING

- CHOOSE ONE:
- |        |   |
|--------|---|
| LA 202 | English Composition: Creative Persuasion & Argument |
| LA 207 | Persuasion & Argument for the Multilingual Writer   |
| LA 280 | Perspective Journalism                              |

EMPLOYMENT COMMUNICATIONS & PRACTICES

- |        |                   |
|--------|-------------------|
| LA 291 | Designing Careers |
|--------|-------------------|

ART HISORICAL AWARENESS

- |                |                                      |
|----------------|--------------------------------------|
| LA 120         | Art History through the 15th Century |
| LA 244/FSH 244 | History of Fashion                   |

FUNDAMENTAL MATH

- |        |              |
|--------|--------------|
| LA 255 | College Math |
|--------|--------------|

Associate of Arts [AA] in Fashion Product Development

AA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	33 UNITS
MAJOR	9 UNITS
+ LIBERAL ARTS	18 UNITS
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TOTAL	60 UNITS

AA FASHION PRODUCT DEVELOPMENT DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, and LA 107 Writing for the Multilingual Artist or 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 2 Art Historical Awareness courses
  - 1 Written Communication: Composition course
  - 1 Written Communication: Critical Thinking course
  - 1 Employment Communications & Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

AA FASHION PRODUCT DEVELOPMENT CORE COURSES

FSH 100	Drawing for Fashion
FSH 105	Fashion and Merchandising
FSH 109	Introduction to Fashion Product Design
FSH 120	Color Concepts for Fashion
FSH 145	Fashion Marketing 1
FSH 161	Digital Techniques for the Fashion Business
FSH 164	Fashion Sewing Techniques
FSH 209	Advanced Sketching and Line Development
FSH 210	Fashion Manufacturing
FSH 259	Pre-Production
FSH 323	Fashion Trend Analysis

GENERAL EDUCATION REQUIREMENTS

WRITTEN COMMUNICATION: COMPOSITION

- CHOOSE ONE:
- |        |                                     |
|--------|-------------------------------------|
| LA 107 | Writing for the Multilingual Artist |
| LA 108 | Composition for the Artist          |

WRITTEN COMMUNICATION: CRITICAL THINKING

- CHOOSE ONE:
- |        |   |
|--------|---|
| LA 202 | English Composition: Creative Persuasion & Argument |
| LA 207 | Persuasion & Argument for the Multilingual Writer   |
| LA 280 | Perspective Journalism                              |

EMPLOYMENT COMMUNICATIONS & PRACTICES

- |        |                   |
|--------|-------------------|
| LA 291 | Designing Careers |
|--------|-------------------|

ART HISTORICAL AWARENESS

- |        |                                      |
|--------|--------------------------------------|
| LA 120 | Art History through the 15th Century |
| LA 121 | Art History through the 19th Century |

Associate of Arts [AA] in Fashion Styling

AA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	33 UNITS
MAJOR	9 UNITS
+ LIBERAL ARTS	18 UNITS
<hr/>	
TOTAL	60 UNITS

AA FASHION STYLING DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, and LA 107 Writing for the Multilingual Artist or 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 2 Art Historical Awareness courses
  - 1 Written Communication: Composition course
  - 1 Written Communication: Critical Thinking course
  - 1 Employment Communications & Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

AA FASHION STYLING REQUIRED CORE COURSES

FSH 100	Drawing for Fashion
FSH 108	Foundations of Fashion Journalism
FSH 111	Introduction to Fashion
FSH 120	Color Concepts for Fashion
FSH 164	Fashion Sewing Techniques
FSH 168	Digital Tools for Fashion Media
FSH 184	Styling
FSH 188	Editorial Makeup & Hair Styling
FSH 280	Personal Styling
FSH 391	Fashion Product Styling
PH 103	Digital Photography for Artists
or PRO PH510	Digital Photography: Shooting

GENERAL EDUCATION REQUIREMENTS

WRITTEN COMMUNICATION: COMPOSITION

CHOOSE ONE:	
LA 107	Writing for the Multilingual Artist
LA 108	Composition for the Artist

WRITTEN COMMUNICATION: CRITICAL THINKING

CHOOSE ONE:	
LA 202	English Composition: Creative Persuasion & Argument
LA 207	Persuasion & Argument for the Multilingual Writer
LA 280	Perspective Journalism

EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291	Designing Careers
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ART HISTORICAL AWARENESS

LA 120	Art History through the 15th Century
LA 121	Art History through the 19th Century

Associate of Arts [AA] in Fashion Visual Merchandising

AA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	33 UNITS
MAJOR	9 UNITS
+ LIBERAL ARTS	18 UNITS
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TOTAL	60 UNITS

AA FASHION VISUAL MERCHANDISING DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, and LA 107 Writing for the Multilingual Artist or 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 2 Art Historical Awareness courses
  - 1 Written Communication: Composition course
  - 1 Written Communication: Critical Thinking course
  - 1 Employment Communications & Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

AA FASHION VISUAL MERCHANDISING CORE COURSES

FSH 100	Drawing for Fashion
FSH 105	Fashion and Merchandising
FSH 120	Color Concepts for Fashion
FSH 145	Fashion Marketing 1
FSH 161	Digital Techniques for the Fashion Business
FSH 184	Styling
FSH 252	Visual Merchandising 1
FSH 297	Visual Merchandising: Tools & Materials
FSH 323	Fashion Trend Analysis
FSH 377	Visual Merchandising 2
FSH 397	Visual Merchandising: Mannequins, Forms & Fixtures

GENERAL EDUCATION REQUIREMENTS

WRITTEN COMMUNICATION: COMPOSITION

CHOOSE ONE:	
LA 107	Writing for the Multilingual Artist
LA 108	Composition for the Artist

WRITTEN COMMUNICATION: CRITICAL THINKING

CHOOSE ONE:	
LA 202	English Composition: Creative Persuasion & Argument
LA 207	Persuasion & Argument for the Multilingual Writer
LA 280	Perspective Journalism

EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291	Designing Careers
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ART HISTORICAL AWARENESS

LA 120	Art History through the 15th Century
LA 121	Art History through the 19th Century



Associate of Arts [AA] in Knitwear Design

AA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	33 UNITS
MAJOR	15 UNITS
+ LIBERAL ARTS	18 UNITS
<hr/>	
TOTAL	66 UNITS

AA KNITWEAR DESIGN DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, and LA 107 Writing for the Multilingual Artist or 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 2 Art Historical Awareness courses
  - 1 Written Communication: Composition course
  - 1 Written Communication: Critical Thinking course
  - 1 Employment Communications & Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

AA KNITWEAR DESIGN CORE COURSES

FSH 100	Drawing for Fashion
FSH 101	Fashion Design 1
FSH 102	Fashion Drawing 1
FSH 111	Introduction to Fashion
FSH 112	Fashion Drawing 2
FSH 120	Color Concepts for Fashion
FSH 164	Fashion Sewing Techniques
FSH 187	Introduction to Knitwear
FSH 220	Construction/Draping/Flat Pattern 1
FSH 266	Computers for Fashion 1
FSH 274	Applied Textiles 1

GENERAL EDUCATION REQUIREMENTS

WRITTEN COMMUNICATION: COMPOSITION

CHOOSE ONE:

LA 107	Writing for the Multilingual Artist
LA 108	Composition for the Artist

WRITTEN COMMUNICATION: CRITICAL THINKING

CHOOSE ONE:

LA 202	English Composition: Creative Persuasion & Argument
LA 207	Persuasion & Argument for the Multilingual Writer
LA 280	Perspective Journalism

EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291	Designing Careers
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ART HISTORICAL AWARENESS

LA 120	Art History through the 15th Century
LA 121	Art History through the 19th Century

Associate of Arts [AA] in Textile Design

AA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	33 UNITS
MAJOR	15 UNITS
+ LIBERAL ARTS	18 UNITS
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TOTAL	66 UNITS

AA TEXTILE DESIGN CORE COURSES

FSH 100	Drawing for Fashion
FSH 101	Fashion Design 1
FSH 102	Fashion Drawing 1
FSH 111	Introduction to Fashion
FSH 112	Fashion Drawing 2
FSH 120	Color Concepts for Fashion
FSH 164	Fashion Sewing Techniques
FSH 187	Introduction to Knitwear
FSH 220	Construction/Draping/Flat Pattern 1
FSH 274	Applied Textiles 1
FSH 276	Applied Textiles 2

AA TEXTILE DESIGN DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, and LA 107 Writing for the Multilingual Artist or 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 2 Art Historical Awareness courses
  - 1 Written Communication: Composition course
  - 1 Written Communication: Critical Thinking course
  - 1 Employment Communications & Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

GENERAL EDUCATION REQUIREMENTS

WRITTEN COMMUNICATION: COMPOSITION

CHOOSE ONE:

LA 107	Writing for the Multilingual Artist
LA 108	Composition for the Artist

WRITTEN COMMUNICATION: CRITICAL THINKING

CHOOSE ONE:

LA 202	English Composition: Creative Persuasion & Argument
LA 207	Persuasion & Argument for the Multilingual Writer
LA 280	Perspective Journalism

EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291	Designing Careers
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ART HISTORICAL AWARENESS

LA 120	Art History through the 15th Century
LA 121	Art History through the 19th Century

Bachelor of Arts [BA] in Fashion Journalism

BA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	36 UNITS
MAJOR	30 UNITS
+ ELECTIVES	9 UNITS
+ LIBERAL ARTS	45 UNITS
TOTAL	120 UNITS

BA FASHION JOURNALISM DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, and LA 107 Writing for the Multilingual Artist or 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 4 Art Historical Awareness courses
  - 1 Written Communication: Composition course
  - 1 Written Communication: Context & Style course
  - 1 Written Communication: Critical Thinking course
  - 1 Historical Awareness course
  - 1 Quantitative Literacy course
  - 1 Cultural Ideas & Influences course
  - 1 Employment Communications and Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

BA FASHION JOURNALISM CORE COURSES

FSH 100	Drawing for Fashion
FSH 108	Foundations of Fashion Journalism
FSH 111	Introduction to Fashion
FSH 118	Fashion Research & Reporting
FSH 120	Color Concepts for Fashion
FSH 145	Fashion Marketing 1
FSH 168	Digital Tools for Fashion Media
FSH 184	Styling
FSH 218	Blogging: Content Creation & Promotion
FSH 288	Fashion Features & Storytelling
FSH 488	Magazine & Digital Media Publishing
WNM 249	Web Design 1

GENERAL EDUCATION REQUIREMENTS

WRITTEN COMMUNICATION: COMPOSITION

CHOOSE ONE:

LA 107	Writing for the Multilingual Artist
LA 108	Composition for the Artist

WRITTEN COMMUNICATION: CONTEXT & STYLE

CHOOSE ONE:

LA 110	English Composition: Narrative Storytelling
LA 133	Short Form Writing

WRITTEN COMMUNICATION: CRITICAL THINKING

CHOOSE ONE:

LA 202	English Composition: Creative Persuasion & Argument
LA 207	Persuasion & Argument for the Multilingual Writer
LA 280	Perspective Journalism

HISTORICAL AWARENESS

CHOOSE ONE:

LA 171	Western Civilization
LA 270	U.S. History
LA 274	Study Abroad: Art & Architecture of Renaissance Florence
LA 276	Seminar in Great Britain
LA 278	Seminar in France
LA 279	Seminar in Italy
LA 359	Urban Sociology

QUANTITATIVE LITERACY

CHOOSE ONE:

LA 124	Physics for Artists: Light, Sound, and Motion
LA 146	Anatomy of Automobiles
LA 200	Introduction to Computer Programming
LA 233	Popular Topics in Health, Nutrition, & Physiology
LA 254	Human-Centered Design
LA 255	College Math
LA 271	College Algebra with Geometry
LA 286	Discrete Mathematics
LA 288	Vector, Matrices, & Transformations
LA 293	Precalculus
LA 296	Applied Physics

CULTURAL IDEAS & INFLUENCES

CHOOSE ONE:

LA 127	Topics in World Art
LA 221	California Art in Cultural Context
LA 238	World Literature
LA 292	Programming & Culture
LA 343	Comparative Religion
LA 368	Experiencing Culture: Anthropology for Today's Artist
LA 462	Power of Myth and Symbol

EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291	Designing Careers
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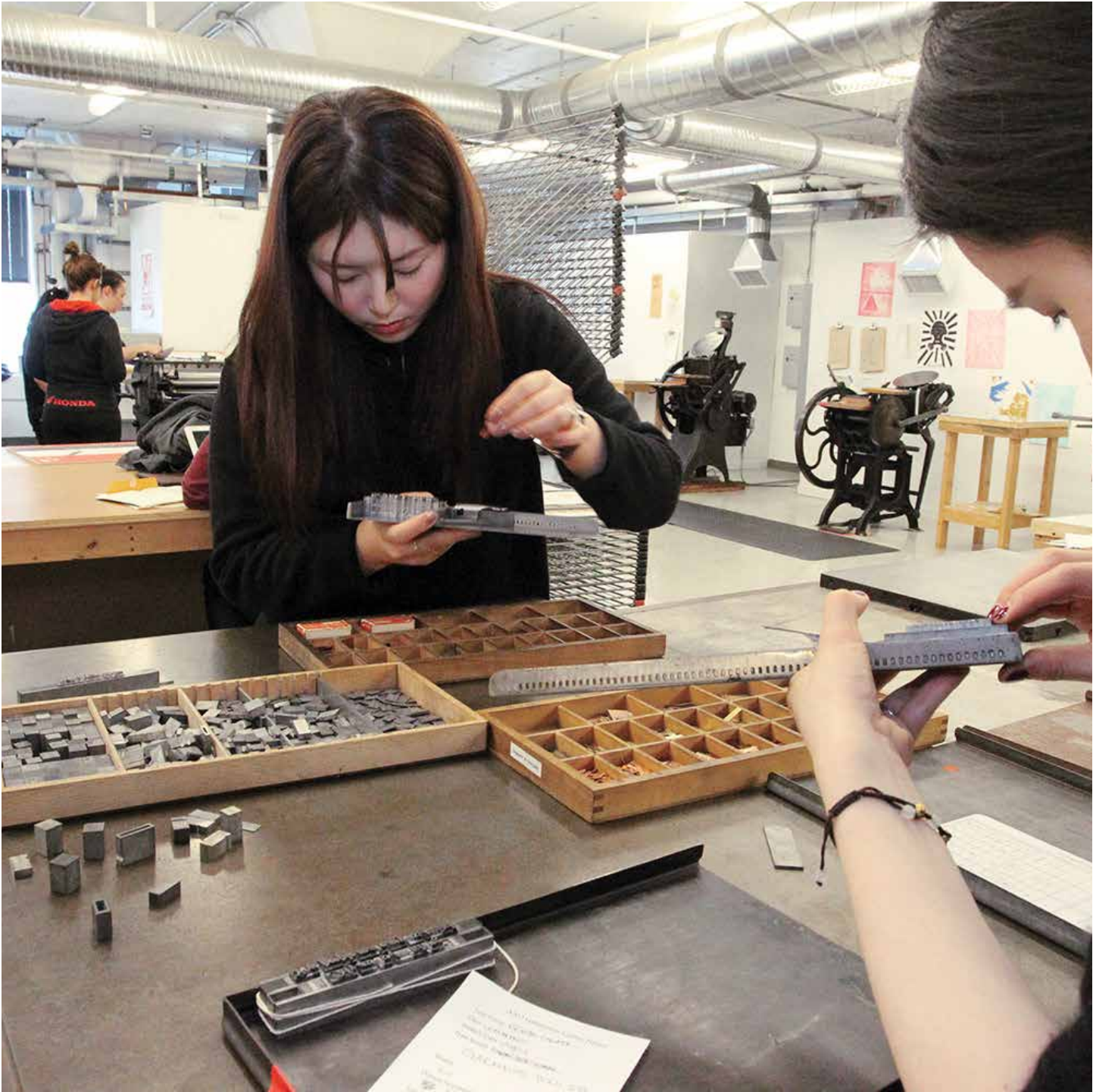
ART HISTORICAL AWARENESS

- LA 120 Art History through the 15th Century
- LA 121 Art History through the 19th Century

CHOOSE TWO:

- LA/LAN 117 Survey of Landscape Architecture
- LA/IND 118 History of Industrial Design
- LA 127 Topics in World Art
- LA 128 The Body As Art: History of Tattoo & Body Decoration
- LA 129 History of Automotive Design
- LA/GAM 131 History of Gaming
- LA 132/ANM 102 History of Animation
- LA 134/ANM 104 History & Technology of Visual Effects & Computer Animation
- LA/VIS 137 History of Visual Development
- LA/PH 147 History of Photography
- LA/LAN 177 Pre-Industrial Urban Open Spaces
- LA 182 Genres in Film
- LA/ILL 195 History of Comics: American Comics
- LA/ILL 197 History of Comics: International and Alternative Comics
- LA/ARH 219 History of Architecture: Ancient to Gothic
- LA 220 American Art History
- LA 221 California Art in Cultural Context
- LA 222 20th Century Art
- LA 224 Women, Art & Society
- LA 226 /IAD 230 Survey of Traditional Interior Architecture
- LA 229/IAD 231 Survey of Contemporary Interior Architecture
- LA 236/IAD 232 Survey of Bay Area Architecture
- LA 242/GR 242 History of Graphic Design
- LA 243/ILL 310 History of American Illustration
- LA/FSH 244 History of Fashion
- LA/JEM 245 History of Jewelry and Metal Arts from Around the World
- LA/FSH 246 History of Textiles
- LA 247 History & Techniques of Printmaking

- LA 249 An Artistic and Intellectual History of the Renaissance
- LA 274 Study Abroad: Art & Architecture of Renaissance Florence
- LA 276 Seminar in Great Britain
- LA/LAN 277 Post Industrial Urban Open Spaces
- LA 278 Seminar in France
- LA 279 Seminar in Italy
- LA 281/MPT 255 Film History 1: Pre-1940
- LA 282/MPT 256 Film History 2: 1940-1974
- LA 283 Examining Film Noir
- LA 284 Evolution of the Horror Film
- LA 319 History of Architecture: Modernity
- LA 327 Art of the Classical World
- LA 333 Art of the Middle Ages
- LA 361 The Artist in the Modern World
- LA 382 Film History 3: Contemporary Cinema
- LA 383 World Cinema
- LA 384 Underrated Cinema
- LA 385 Close-up on Hitchcock
- LA 386 Exploring Science Fiction Cinema
- LA 387 Women Directors in Cinema
- LA 388 Survey of Asian Cinema
- LA 408 Analog Before Digital: Punk/No Wave Film & Music
- LA 420 Art of the Italian Renaissance
- LA 421 Northern Renaissance Art
- LA 422 Italian Baroque Art
- LA 423 The Golden Age of Dutch Art
- LA 432 Art of Spain: From El Greco to Picasso
- LA 433 18th & 19th Century European Art
- LA 434 History of Asian Art
- LA 464 Survey of Dada & Surrealism





Bachelor of Fine Arts [BFA] in Costume Design

BFA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	36 UNITS
MAJOR	42 UNITS
+ ELECTIVES	9 UNITS
+ LIBERAL ARTS	45 UNITS
TOTAL	132 UNITS

BFA COSTUME DESIGN DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, and LA 107 Writing for the Multilingual Artist or 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 4 Art Historical Awareness courses
  - 1 Written Communication: Composition course
  - 1 Written Communication: Context & Style course
  - 1 Written Communication: Critical Thinking course
  - 1 Historical Awareness course
  - 1 Quantitative Literacy course
  - 1 Cultural Ideas & Influences course
  - 1 Employment Communications and Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

BFA COSTUME DESIGN CORE COURSES

FSH 100	Drawing for Fashion
FSH 102	Fashion Drawing 1
FSH 112	Fashion Drawing 2
FSH 120	Color Concepts for Fashion
FSH 140	Introduction to Costume Design
FSH 161	Digital Techniques for the Fashion Business
FSH 164	Fashion Sewing Techniques
FSH 181	Costume Design for Film
FSH 182	Costume Design for the Stage
FSH 220	Construction/Draping/Flat Pattern 1
FSH 274	Applied Textiles 1
FSH 440	Portfolio for Costume Design

GENERAL EDUCATION REQUIREMENTS

WRITTEN COMMUNICATION: COMPOSITION

CHOOSE ONE:

LA 107	Writing for the Multilingual Artist
LA 108	Composition for the Artist

WRITTEN COMMUNICATION: CONTEXT & STYLE

CHOOSE ONE:

LA 110	English Composition: Narrative Storytelling
LA 133	Short Form Writing

WRITTEN COMMUNICATION: CRITICAL THINKING

CHOOSE ONE:

LA 202	English Composition: Creative Persuasion & Argument
LA 207	Persuasion & Argument for the Multilingual Writer
LA 280	Perspective Journalism

HISTORICAL AWARENESS

CHOOSE ONE:

LA 171	Western Civilization
LA 270	U.S. History
LA 274	Study Abroad: Art & Architecture of Renaissance Florence
LA 276	Seminar in Great Britain
LA 278	Seminar in France
LA 279	Seminar in Italy
LA 359	Urban Sociology

QUANTITATIVE LITERACY

CHOOSE ONE:

LA 124	Physics for Artists: Light, Sound, and Motion
LA 146	Anatomy of Automobiles
LA 200	Introduction to Computer Programming
LA 233	Popular Topics in Health, Nutrition, & Physiology
LA 254	Human-Centered Design
LA 255	College Math
LA 271	College Algebra with Geometry
LA 286	Discrete Mathematics
LA 288	Vector, Matrices, & Transformations
LA 293	Precalculus
LA 296	Applied Physics

CULTURAL IDEAS & INFLUENCES

CHOOSE ONE:

LA 127	Topics in World Art
LA 221	California Art in Cultural Context
LA 238	World Literature
LA 292	Programming & Culture
LA 343	Comparative Religion
LA 368	Experiencing Culture: Anthropology for Today's Artist
LA 462	Power of Myth and Symbol

EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291	Designing Careers
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ART HISTORICAL AWARENESS

- LA 120 Art History through the 15th Century
- LA 121 Art History through the 19th Century

CHOOSE TWO:

- LA/LAN 117 Survey of Landscape Architecture
- LA/IND 118 History of Industrial Design
- LA 127 Topics in World Art
- LA 128 The Body As Art: History of Tattoo & Body Decoration

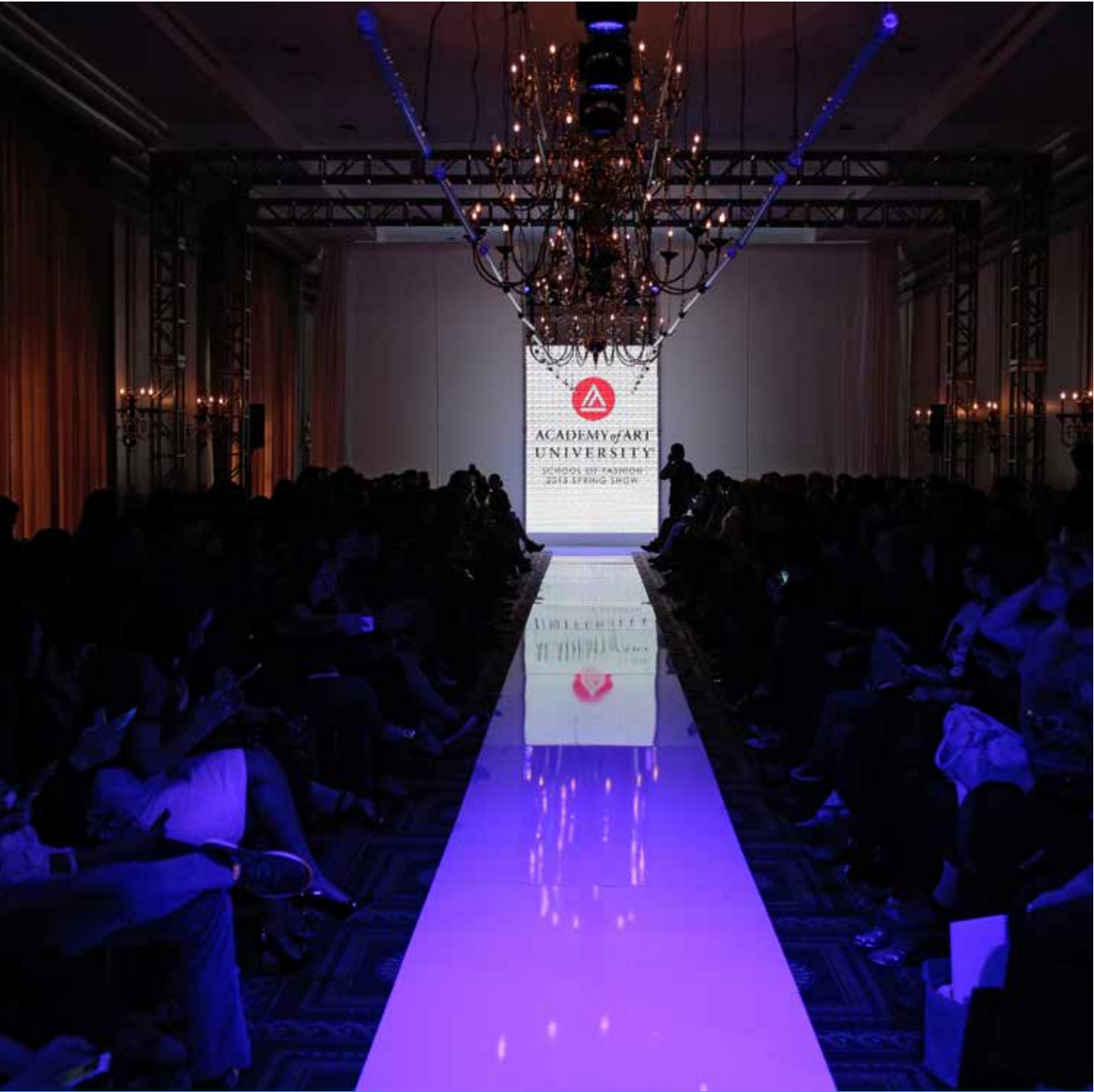
- LA 129 History of Automotive Design
- LA/GAM 131 History of Gaming
- LA 132/ANM 102 History of Animation
- LA 134/ANM 104 History & Technology of Visual Effects & Computer Animation

- LA/VIS 137 History of Visual Development
- LA/PH 147 History of Photography
- LA/LAN 177 Pre-Industrial Urban Open Spaces
- LA 182 Genres in Film
- LA/ILL 195 History of Comics: American Comics
- LA/ILL 197 History of Comics: International and Alternative Comics

- LA/ARH 219 History of Architecture: Ancient to Gothic
- LA 220 American Art History
- LA 221 California Art in Cultural Context
- LA 222 20th Century Art
- LA 224 Women, Art & Society
- LA 226 /IAD 230 Survey of Traditional Interior Architecture
- LA 229/IAD 231 Survey of Contemporary Interior Architecture
- LA 236/IAD 232 Survey of Bay Area Architecture
- LA 242/GR 242 History of Graphic Design
- LA 243/ILL 310 History of American Illustration
- LA/FSH 244 History of Fashion
- LA/JEM 245 History of Jewelry and Metal Arts from Around the World

- LA/FSH 246 History of Textiles
- LA 247 History & Techniques of Printmaking

- LA 249 An Artistic and Intellectual History of the Renaissance
- LA 274 Study Abroad: Art & Architecture of Renaissance Florence
- LA 276 Seminar in Great Britain
- LA/LAN 277 Post Industrial Urban Open Spaces
- LA 278 Seminar in France
- LA 279 Seminar in Italy
- LA 281/MPT 255 Film History 1: Pre-1940
- LA 282/MPT 256 Film History 2: 1940-1974
- LA 283 Examining Film Noir
- LA 284 Evolution of the Horror Film
- LA 319 History of Architecture: Modernity
- LA 327 Art of the Classical World
- LA 333 Art of the Middle Ages
- LA 361 The Artist in the Modern World
- LA 382 Film History 3: Contemporary Cinema
- LA 383 World Cinema
- LA 384 Underrated Cinema
- LA 385 Close-up on Hitchcock
- LA 386 Exploring Science Fiction Cinema
- LA 387 Women Directors in Cinema
- LA 388 Survey of Asian Cinema
- LA 408 Analog Before Digital: Punk/No Wave Film & Music
- LA 420 Art of the Italian Renaissance
- LA 421 Northern Renaissance Art
- LA 422 Italian Baroque Art
- LA 423 The Golden Age of Dutch Art
- LA 432 Art of Spain: From El Greco to Picasso
- LA 433 18th & 19th Century European Art
- LA 434 History of Asian Art
- LA 464 Survey of Dada & Surrealism



Bachelor of Fine Arts [BFA] in Fashion

BFA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	36 UNITS
MAJOR	42 UNITS
+ ELECTIVES	9 UNITS
+ LIBERAL ARTS	45 UNITS
TOTAL	132 UNITS

BFA FASHION DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, and LA 107 Writing for the Multilingual Artist or 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 4 Art Historical Awareness courses
  - 1 Written Communication: Composition course
  - 1 Written Communication: Context & Style course
  - 1 Written Communication: Critical Thinking course
  - 1 Historical Awareness course
  - 1 Quantitative Literacy course
  - 1 Cultural Ideas & Influences course
  - 1 Employment Communications and Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

or FSH 456 Fashion Portfolio & Computer Aided Design  
or FSH 473 Textile Portfolio

GENERAL EDUCATION REQUIREMENTS

WRITTEN COMMUNICATION: COMPOSITION

- CHOOSE ONE:
- LA 107 Writing for the Multilingual Artist  
LA 108 Composition for the Artist

WRITTEN COMMUNICATION: CONTEXT & STYLE

- CHOOSE ONE:
- LA 110 English Composition: Narrative Storytelling  
LA 133 Short Form Writing

WRITTEN COMMUNICATION: CRITICAL THINKING

- CHOOSE ONE:
- LA 202 English Composition: Creative Persuasion & Argument  
LA 207 Persuasion & Argument for the Multilingual Writer  
LA 280 Perspective Journalism

HISTORICAL AWARENESS

- CHOOSE ONE:
- LA 171 Western Civilization  
LA 270 U.S. History  
LA 274 Study Abroad: Art & Architecture of Renaissance Florence  
LA 276 Seminar in Great Britain  
LA 278 Seminar in France  
LA 279 Seminar in Italy  
LA 359 Urban Sociology

QUANTITATIVE LITERACY

- CHOOSE ONE:
- LA 124 Physics for Artists: Light, Sound, and Motion  
LA 146 Anatomy of Automobiles  
LA 200 Introduction to Computer Programming  
LA 233 Popular Topics in Health, Nutrition, & Physiology  
LA 254 Human-Centered Design  
LA 255 College Math  
LA 271 College Algebra with Geometry  
LA 286 Discrete Mathematics  
LA 288 Vector, Matrices, & Transformations  
LA 293 Precalculus  
LA 296 Applied Physics

CULTURAL IDEAS & INFLUENCES

- CHOOSE ONE:
- LA 127 Topics in World Art  
LA 221 California Art in Cultural Context  
LA 238 World Literature  
LA 292 Programming & Culture  
LA 343 Comparative Religion  
LA 368 Experiencing Culture: Anthropology for Today's Artist  
LA 462 Power of Myth and Symbol

EMPLOYMENT COMMUNICATIONS & PRACTICES

- LA 291 Designing Careers

BFA FASHION CORE COURSES

- FSH 100 Drawing for Fashion  
FSH 101 Fashion Design 1  
or FSH 250 Buying Fundamentals  
or FSH 377 Visual Merchandising 2  
or FSH 424 Construction/Draping/Flat Pattern 5: 3D Design  
FSH 102 Fashion Drawing 1  
or FSH 215 Retailing and Management  
or FSH 297 Visual Merchandising: Tools & Materials  
FSH 111 Introduction to Fashion  
or FSH 105 Fashion and Merchandising  
FSH 112 Fashion Drawing 2  
or FSH 210 Fashion Manufacturing  
or FSH 397 Visual Merchandising: Mannequins, Forms, & Fixtures  
or FSH 307 Visual Merchandising: Creative Concepts  
FSH 120 Color Concepts for Fashion

- FSH 164 Fashion Sewing Techniques  
or FSH 252 Visual Merchandising 1  
FSH 187 Introduction to Knitwear  
or FSH 323 Fashion Trend Analysis  
FSH 220 Construction/Draping/Flat Pattern 1  
or FSH 184 Styling  
or FSH 350 Private Label Product Development  
FSH 266 Computers for Fashion 1  
or FSH 161 Digital Techniques for the Fashion Business  
or FSH 276 Applied Textiles 2  
FSH 274 Applied Textiles 1  
or FSH 125 Textile Design  
or FSH 145 Fashion Marketing 1  
FSH 337 Construction/Draping/Flat Pattern 5  
or FSH 390 Professional Practices and Portfolio for Fashion Business  
or FSH 418 Menswear Construction 5



ART HISTORICAL AWARENESS

- LA 120 Art History through the 15th Century
- LA 121 Art History through the 19th Century

CHOOSE TWO:

- LA/LAN 117 Survey of Landscape Architecture
- LA/IND 118 History of Industrial Design
- LA 127 Topics in World Art
- LA 128 The Body As Art: History of Tattoo & Body Decoration
- LA 129 History of Automotive Design
- LA/GAM 131 History of Gaming
- LA 132/ANM 102 History of Animation
- LA 134/ANM 104 History & Technology of Visual Effects & Computer Animation
- LA/VIS 137 History of Visual Development
- LA/PH 147 History of Photography
- LA/LAN 177 Pre-Industrial Urban Open Spaces
- LA 182 Genres in Film
- LA/ILL 195 History of Comics: American Comics
- LA/ILL 197 History of Comics: International and Alternative Comics
- LA/ARH 219 History of Architecture: Ancient to Gothic
- LA 220 American Art History
- LA 221 California Art in Cultural Context
- LA 222 20th Century Art
- LA 224 Women, Art & Society
- LA 226 /IAD 230 Survey of Traditional Interior Architecture
- LA 229/IAD 231 Survey of Contemporary Interior Architecture
- LA 236/IAD 232 Survey of Bay Area Architecture
- LA 242/GR 242 History of Graphic Design
- LA 243/ILL 310 History of American Illustration
- LA/FSH 244 History of Fashion
- LA/JEM 245 History of Jewelry and Metal Arts from Around the World
- LA/FSH 246 History of Textiles
- LA 247 History & Techniques of Printmaking

- LA 249 An Artistic and Intellectual History of the Renaissance
- LA 274 Study Abroad: Art & Architecture of Renaissance Florence
- LA 276 Seminar in Great Britain
- LA/LAN 277 Post Industrial Urban Open Spaces
- LA 278 Seminar in France
- LA 279 Seminar in Italy
- LA 281/MPT 255 Film History 1: Pre-1940
- LA 282/MPT 256 Film History 2: 1940-1974
- LA 283 Examining Film Noir
- LA 284 Evolution of the Horror Film
- LA 319 History of Architecture: Modernity
- LA 327 Art of the Classical World
- LA 333 Art of the Middle Ages
- LA 361 The Artist in the Modern World
- LA 382 Film History 3: Contemporary Cinema
- LA 383 World Cinema
- LA 384 Underrated Cinema
- LA 385 Close-up on Hitchcock
- LA 386 Exploring Science Fiction Cinema
- LA 387 Women Directors in Cinema
- LA 388 Survey of Asian Cinema
- LA 408 Analog Before Digital: Punk/No Wave Film & Music
- LA 420 Art of the Italian Renaissance
- LA 421 Northern Renaissance Art
- LA 422 Italian Baroque Art
- LA 423 The Golden Age of Dutch Art
- LA 432 Art of Spain: From El Greco to Picasso
- LA 433 18th & 19th Century European Art
- LA 434 History of Asian Art
- LA 464 Survey of Dada & Surrealism



Bachelor of Fine Arts [BFA] in Fashion Marketing

BFA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	36 UNITS
MAJOR	30 UNITS
+ ELECTIVES	9 UNITS
+ LIBERAL ARTS	45 UNITS
TOTAL	120 UNITS

BFA FASHION MARKETING DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, and LA 107 Writing for the Multilingual Artist or 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 4 Art Historical Awareness courses
  - 1 Written Communication: Composition course
  - 1 Written Communication: Context & Style course
  - 1 Written Communication: Critical Thinking course
  - 1 Historical Awareness course
  - 1 Quantitative Literacy course
  - 1 Cultural Ideas & Influences course
  - 1 Employment Communications and Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

BFA FASHION MARKETING CORE COURSES

FSH 100	Drawing for Fashion
FSH 105	Fashion and Merchandising
FSH 120	Color Concepts for Fashion
FSH 145	Fashion Marketing 1
FSH 161	Digital Techniques for the Fashion Business
FSH 213	Fashion Marketing 2
FSH 215	Retailing and Management
FSH 323	Fashion Trend Analysis
FSH 345	Brand Marketing
FSH 350	Private Label Product Development
FSH 385	Marketing Promotion Strategy
FSH 390	Professional Practices and Portfolio for Fashion Business

GENERAL EDUCATION REQUIREMENTS

WRITTEN COMMUNICATION: COMPOSITION

CHOOSE ONE:

LA 107	Writing for the Multilingual Artist
LA 108	Composition for the Artist

WRITTEN COMMUNICATION: CONTEXT & STYLE

CHOOSE ONE:

LA 110	English Composition: Narrative Storytelling
LA 133	Short Form Writing

WRITTEN COMMUNICATION: CRITICAL THINKING

CHOOSE ONE:

LA 202	English Composition: Creative Persuasion & Argument
LA 207	Persuasion & Argument for the Multilingual Writer
LA 280	Perspective Journalism

HISTORICAL AWARENESS

CHOOSE ONE:

LA 171	Western Civilization
LA 270	U.S. History
LA 274	Study Abroad: Art & Architecture of Renaissance Florence
LA 276	Seminar in Great Britain
LA 278	Seminar in France
LA 279	Seminar in Italy
LA 359	Urban Sociology

QUANTITATIVE LITERACY

CHOOSE ONE:

LA 124	Physics for Artists: Light, Sound, and Motion
LA 146	Anatomy of Automobiles
LA 200	Introduction to Computer Programming
LA 233	Popular Topics in Health, Nutrition, & Physiology
LA 254	Human-Centered Design
LA 255	College Math
LA 271	College Algebra with Geometry
LA 286	Discrete Mathematics
LA 288	Vector, Matrices, & Transformations
LA 293	Precalculus
LA 296	Applied Physics

CULTURAL IDEAS & INFLUENCES

CHOOSE ONE:

LA 127	Topics in World Art
LA 221	California Art in Cultural Context
LA 238	World Literature
LA 292	Programming & Culture
LA 343	Comparative Religion
LA 368	Experiencing Culture: Anthropology for Today's Artist
LA 462	Power of Myth and Symbol

EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291	Designing Careers
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ART HISTORICAL AWARENESS

- LA 120 Art History through the 15th Century
- LA 121 Art History through the 19th Century

CHOOSE TWO:

- LA/LAN 117 Survey of Landscape Architecture
- LA/IND 118 History of Industrial Design
- LA 127 Topics in World Art
- LA 128 The Body As Art: History of Tattoo & Body Decoration
- LA 129 History of Automotive Design
- LA/GAM 131 History of Gaming
- LA 132/ANM 102 History of Animation
- LA 134/ANM 104 History & Technology of Visual Effects & Computer Animation
- LA/VIS 137 History of Visual Development
- LA/PH 147 History of Photography
- LA/LAN 177 Pre-Industrial Urban Open Spaces
- LA 182 Genres in Film
- LA/ILL 195 History of Comics: American Comics
- LA/ILL 197 History of Comics: International and Alternative Comics
- LA/ARH 219 History of Architecture: Ancient to Gothic
- LA 220 American Art History
- LA 221 California Art in Cultural Context
- LA 222 20th Century Art
- LA 224 Women, Art & Society
- LA 226 /IAD 230 Survey of Traditional Interior Architecture
- LA 229/IAD 231 Survey of Contemporary Interior Architecture
- LA 236/IAD 232 Survey of Bay Area Architecture
- LA 242/GR 242 History of Graphic Design
- LA 243/ILL 310 History of American Illustration
- LA/FSH 244 History of Fashion
- LA/JEM 245 History of Jewelry and Metal Arts from Around the World
- LA/FSH 246 History of Textiles
- LA 247 History & Techniques of Printmaking

- LA 249 An Artistic and Intellectual History of the Renaissance
- LA 274 Study Abroad: Art & Architecture of Renaissance Florence
- LA 276 Seminar in Great Britain
- LA/LAN 277 Post Industrial Urban Open Spaces
- LA 278 Seminar in France
- LA 279 Seminar in Italy
- LA 281/MPT 255 Film History 1: Pre-1940
- LA 282/MPT 256 Film History 2: 1940-1974
- LA 283 Examining Film Noir
- LA 284 Evolution of the Horror Film
- LA 319 History of Architecture: Modernity
- LA 327 Art of the Classical World
- LA 333 Art of the Middle Ages
- LA 361 The Artist in the Modern World
- LA 382 Film History 3: Contemporary Cinema
- LA 383 World Cinema
- LA 384 Underrated Cinema
- LA 385 Close-up on Hitchcock
- LA 386 Exploring Science Fiction Cinema
- LA 387 Women Directors in Cinema
- LA 388 Survey of Asian Cinema
- LA 408 Analog Before Digital: Punk/No Wave Film & Music
- LA 420 Art of the Italian Renaissance
- LA 421 Northern Renaissance Art
- LA 422 Italian Baroque Art
- LA 423 The Golden Age of Dutch Art
- LA 432 Art of Spain: From El Greco to Picasso
- LA 433 18th & 19th Century European Art
- LA 434 History of Asian Art
- LA 464 Survey of Dada & Surrealism





Bachelor of Fine Arts [BFA] in Fashion Merchandising

BFA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	36 UNITS
MAJOR	30 UNITS
+ ELECTIVES	9 UNITS
+ LIBERAL ARTS	45 UNITS
<hr/>	
TOTAL	120 UNITS

BFA FASHION MERCHANDISING DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, and LA 107 Writing for the Multilingual Artist or 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 4 Art Historical Awareness courses
  - 1 Written Communication: Composition course
  - 1 Written Communication: Context & Style course
  - 1 Written Communication: Critical Thinking course
  - 1 Historical Awareness course
  - 1 Cultural Ideas & Influences
  - 1 Employment Communication & Practices
  - 1 Fundamental Math

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

BFA FASHION MERCHANDISING CORE COURSES

FSH 100	Drawing for Fashion
FSH 105	Fashion and Merchandising
FSH 120	Color Concepts for Fashion
FSH 145	Fashion Marketing 1
FSH 161	Digital Techniques for the Fashion Business
FSH 210	Fashion Manufacturing
FSH 215	Retailing and Management
FSH 250	Buying Fundamentals
FSH 252	Visual Merchandising 1
FSH 323	Fashion Trend Analysis
FSH 350	Private Label Product Development
FSH 390	Professional Practices and Portfolio for Fashion Business

GENERAL EDUCATION REQUIREMENTS

WRITTEN COMMUNICATION: COMPOSITION

CHOOSE ONE:

LA 107	Writing for the Multilingual Artist
LA 108	Composition for the Artist

WRITTEN COMMUNICATION: CONTEXT & STYLE

CHOOSE ONE:

LA 110	English Composition: Narrative Storytelling
LA 133	Short Form Writing

WRITTEN COMMUNICATION: CRITICAL THINKING

CHOOSE ONE:

LA 202	English Composition: Creative Persuasion & Argument
LA 207	Persuasion & Argument for the Multilingual Writer
LA 280	Perspective Journalism

ART HISTORICAL AWARENESS

LA 120	Art History through the 15th Century
LA 121	Art History through the 19th Century
LA 244	History of Fashion
LA 245	History of Jewelry and Metal Arts from Around the World

HISTORICAL AWARENESS

CHOOSE ONE:

LA 171	Western Civilization
LA 270	U.S. History
LA 274	Study Abroad: Art & Architecture of Renaissance Florence
LA 276	Seminar in Great Britain
LA 278	Seminar in France
LA 279	Seminar in Italy
LA 359	Urban Sociology

CULTURAL IDEAS & INFLUENCES

CHOOSE ONE:

LA 127	Topics in World Art
LA 221	California Art in Cultural Context
LA 238	World Literature
LA 292	Programming & Culture
LA 343	Comparative Religion
LA 368	Experiencing Culture: Anthropology for Today's Artist
LA 462	Power of Myth and Symbol

EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291	Designing Careers
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FUNDAMENTAL MATH

LA 255	College Math
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ART HISTORICAL AWARENESS

LA 120	Art History through the 15th Century
LA 121	Art History through the 19th Century
CHOOSE TWO:	
LA/LAN 117	Survey of Landscape Architecture
LA/IND 118	History of Industrial Design
LA 127	Topics in World Art
LA 128	The Body As Art: History of Tattoo & Body Decoration
LA 129	History of Automotive Design
LA/GAM 131	History of Gaming
LA 132/ANM 102	History of Animation
LA 134/ANM 104	History & Technology of Visual Effects & Computer Animation
LA/VIS 137	History of Visual Development
LA/PH 147	History of Photography
LA/LAN 177	Pre-Industrial Urban Open Spaces
LA 182	Genres in Film
LA/ILL 195	History of Comics: American Comics
LA/ILL 197	History of Comics: International and Alternative Comics
LA/ARH 219	History of Architecture: Ancient to Gothic
LA 220	American Art History
LA 221	California Art in Cultural Context
LA 222	20th Century Art
LA 224	Women, Art & Society
LA 226 /IAD 230	Survey of Traditional Interior Architecture
LA 229/IAD 231	Survey of Contemporary Interior Architecture
LA 236/IAD 232	Survey of Bay Area Architecture
LA 242/GR 242	History of Graphic Design
LA 243/ILL 310	History of American Illustration
LA/FSH 244	History of Fashion
LA/JEM 245	History of Jewelry and Metal Arts from Around the World
LA/FSH 246	History of Textiles
LA 247	History & Techniques of Printmaking

LA 249	An Artistic and Intellectual History of the Renaissance
LA 274	Study Abroad: Art & Architecture of Renaissance Florence
LA 276	Seminar in Great Britain
LA/LAN 277	Post Industrial Urban Open Spaces
LA 278	Seminar in France
LA 279	Seminar in Italy
LA 281/MPT 255	Film History 1: Pre-1940
LA 282/MPT 256	Film History 2: 1940-1974
LA 283	Examining Film Noir
LA 284	Evolution of the Horror Film
LA 319	History of Architecture: Modernity
LA 327	Art of the Classical World
LA 333	Art of the Middle Ages
LA 361	The Artist in the Modern World
LA 382	Film History 3: Contemporary Cinema
LA 383	World Cinema
LA 384	Underrated Cinema
LA 385	Close-up on Hitchcock
LA 386	Exploring Science Fiction Cinema
LA 387	Women Directors in Cinema
LA 388	Survey of Asian Cinema
LA 408	Analog Before Digital: Punk/No Wave Film & Music
LA 420	Art of the Italian Renaissance
LA 421	Northern Renaissance Art
LA 422	Italian Baroque Art
LA 423	The Golden Age of Dutch Art
LA 432	Art of Spain: From El Greco to Picasso
LA 433	18th & 19th Century European Art
LA 434	History of Asian Art
LA 464	Survey of Dada & Surrealism



Bachelor of Fine Arts [BFA] in Fashion Product Development

BFA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	36 UNITS
MAJOR	30 UNITS
+ ELECTIVES	9 UNITS
+ LIBERAL ARTS	45 UNITS
TOTAL	120 UNITS

BFA FASHION PRODUCT DEVELOPMENT DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, and LA 107 Writing for the Multilingual Artist or 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 4 Art Historical Awareness courses
  - 1 Written Communication: Composition course
  - 1 Written Communication: Context & Style course
  - 1 Written Communication: Critical Thinking course
  - 1 Historical Awareness course
  - 1 Quantitative Literacy course
  - 1 Cultural Ideas & Influences course
  - 1 Employment Communications and Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

BFA FASHION PRODUCT DEVELOPMENT CORE COURSES

FSH 100	Drawing for Fashion
FSH 109	Introduction to Fashion Product Design
FSH 120	Color Concepts for Fashion
FSH 145	Fashion Marketing 1
FSH 161	Digital Techniques for the Fashion Business
FSH 164	Fashion Sewing Techniques
FSH 209	Advanced Sketching and Line Development
FSH 210	Fashion Manufacturing
FSH 229	Computerized Product Design
FSH 259	Pre-Production
FSH 323	Fashion Trend Analysis
FSH 390	Professional Practices and Portfolio for Fashion Business

GENERAL EDUCATION REQUIREMENTS

WRITTEN COMMUNICATION: COMPOSITION

CHOOSE ONE:

LA 107	Writing for the Multilingual Artist
LA 108	Composition for the Artist

WRITTEN COMMUNICATION: CONTEXT & STYLE

CHOOSE ONE:

LA 110	English Composition: Narrative Storytelling
LA 133	Short Form Writing

WRITTEN COMMUNICATION: CRITICAL THINKING

CHOOSE ONE:

LA 202	English Composition: Creative Persuasion & Argument
LA 207	Persuasion & Argument for the Multilingual Writer
LA 280	Perspective Journalism

HISTORICAL AWARENESS

CHOOSE ONE:

LA 171	Western Civilization
LA 270	U.S. History
LA 274	Study Abroad: Art & Architecture of Renaissance Florence
LA 276	Seminar in Great Britain
LA 278	Seminar in France
LA 279	Seminar in Italy
LA 359	Urban Sociology

QUANTITATIVE LITERACY

CHOOSE ONE:

LA 124	Physics for Artists: Light, Sound, and Motion
LA 146	Anatomy of Automobiles
LA 200	Introduction to Computer Programming
LA 233	Popular Topics in Health, Nutrition, & Physiology
LA 254	Human-Centered Design
LA 255	College Math
LA 271	College Algebra with Geometry
LA 286	Discrete Mathematics
LA 288	Vector, Matrices, & Transformations
LA 293	Precalculus
LA 296	Applied Physics

CULTURAL IDEAS & INFLUENCES

CHOOSE ONE:

LA 127	Topics in World Art
LA 221	California Art in Cultural Context
LA 238	World Literature
LA 292	Programming & Culture
LA 343	Comparative Religion
LA 368	Experiencing Culture: Anthropology for Today's Artist
LA 462	Power of Myth and Symbol

EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291	Designing Careers
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ART HISTORICAL AWARENESS

LA 120	Art History through the 15th Century
LA 121	Art History through the 19th Century
CHOOSE TWO:	
LA/LAN 117	Survey of Landscape Architecture
LA/IND 118	History of Industrial Design
LA 127	Topics in World Art
LA 128	The Body As Art: History of Tattoo & Body Decoration
LA 129	History of Automotive Design
LA/GAM 131	History of Gaming
LA 132/ANM 102	History of Animation
LA 134/ANM 104	History & Technology of Visual Effects & Computer Animation
LA/VIS 137	History of Visual Development
LA/PH 147	History of Photography
LA/LAN 177	Pre-Industrial Urban Open Spaces
LA 182	Genres in Film
LA/ILL 195	History of Comics: American Comics
LA/ILL 197	History of Comics: International and Alternative Comics
LA/ARH 219	History of Architecture: Ancient to Gothic
LA 220	American Art History
LA 221	California Art in Cultural Context
LA 222	20th Century Art
LA 224	Women, Art & Society
LA 226 /IAD 230	Survey of Traditional Interior Architecture
LA 229/IAD 231	Survey of Contemporary Interior Architecture
LA 236/IAD 232	Survey of Bay Area Architecture
LA 242/GR 242	History of Graphic Design
LA 243/ILL 310	History of American Illustration
LA/FSH 244	History of Fashion
LA/JEM 245	History of Jewelry and Metal Arts from Around the World
LA/FSH 246	History of Textiles
LA 247	History & Techniques of Printmaking

LA 249	An Artistic and Intellectual History of the Renaissance
LA 274	Study Abroad: Art & Architecture of Renaissance Florence
LA 276	Seminar in Great Britain
LA/LAN 277	Post Industrial Urban Open Spaces
LA 278	Seminar in France
LA 279	Seminar in Italy
LA 281/MPT 255	Film History 1: Pre-1940
LA 282/MPT 256	Film History 2: 1940-1974
LA 283	Examining Film Noir
LA 284	Evolution of the Horror Film
LA 319	History of Architecture: Modernity
LA 327	Art of the Classical World
LA 333	Art of the Middle Ages
LA 361	The Artist in the Modern World
LA 382	Film History 3: Contemporary Cinema
LA 383	World Cinema
LA 384	Underrated Cinema
LA 385	Close-up on Hitchcock
LA 386	Exploring Science Fiction Cinema
LA 387	Women Directors in Cinema
LA 388	Survey of Asian Cinema
LA 408	Analog Before Digital: Punk/No Wave Film & Music
LA 420	Art of the Italian Renaissance
LA 421	Northern Renaissance Art
LA 422	Italian Baroque Art
LA 423	The Golden Age of Dutch Art
LA 432	Art of Spain: From El Greco to Picasso
LA 433	18th & 19th Century European Art
LA 434	History of Asian Art
LA 464	Survey of Dada & Surrealism



Bachelor of Fine Arts [BFA] in Fashion Styling

BFA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	36 UNITS
MAJOR	30 UNITS
+ ELECTIVES	9 UNITS
+ LIBERAL ARTS	45 UNITS
TOTAL	120 UNITS

BFA FASHION STYLING DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, and LA 107 Writing for the Multilingual Artist or 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 4 Art Historical Awareness courses
  - 1 Written Communication: Composition course
  - 1 Written Communication: Context & Style course
  - 1 Written Communication: Critical Thinking course
  - 1 Historical Awareness course
  - 1 Quantitative Literacy course
  - 1 Cultural Ideas & Influences course
  - 1 Employment Communications and Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

BFA FASHION STYLING CORE COURSES

FSH 100	Drawing for Fashion
FSH 108	Foundations of Fashion Journalism
FSH 111	Introduction to Fashion
FSH 120	Color Concepts for Fashion
FSH 164	Fashion Sewing Techniques
FSH 168	Digital Tools for Fashion Media
FSH 184	Styling
FSH 188	Editorial Makeup & Hair Styling
FSH 280	Personal Styling
FSH 391	Fashion Product Styling
FSH 478	Editorial Styling
PH 103	Digital Photography for Artists
or PRO PH510	Digital Photography: Shooting

GENERAL EDUCATION REQUIREMENTS

WRITTEN COMMUNICATION: COMPOSITION

- CHOOSE ONE:
- |        |                                     |
|--------|-------------------------------------|
| LA 107 | Writing for the Multilingual Artist |
| LA 108 | Composition for the Artist          |

WRITTEN COMMUNICATION: CONTEXT & STYLE

- CHOOSE ONE:
- |        |   |
|--------|---|
| LA 110 | English Composition: Narrative Storytelling |
| LA 133 | Short Form Writing                          |

WRITTEN COMMUNICATION: CRITICAL THINKING

- CHOOSE ONE:
- |        |   |
|--------|---|
| LA 202 | English Composition: Creative Persuasion & Argument |
| LA 207 | Persuasion & Argument for the Multilingual Writer   |
| LA 280 | Perspective Journalism                              |

HISTORICAL AWARENESS

- CHOOSE ONE:
- |        |  |
|--------|--|
| LA 171 | Western Civilization                                     |
| LA 270 | U.S. History   |
| LA 274 | Study Abroad: Art & Architecture of Renaissance Florence |
| LA 276 | Seminar in Great Britain                                 |
| LA 278 | Seminar in France  |
| LA 279 | Seminar in Italy   |
| LA 359 | Urban Sociology  |

QUANTITATIVE LITERACY

- CHOOSE ONE:
- |        |   |
|--------|---|
| LA 124 | Physics for Artists: Light, Sound, and Motion     |
| LA 146 | Anatomy of Automobiles                            |
| LA 200 | Introduction to Computer Programming              |
| LA 233 | Popular Topics in Health, Nutrition, & Physiology |
| LA 254 | Human-Centered Design                             |
| LA 255 | College Math                                      |
| LA 271 | College Algebra with Geometry                     |
| LA 286 | Discrete Mathematics                              |
| LA 288 | Vector, Matrices, & Transformations               |
| LA 293 | Precalculus                                       |
| LA 296 | Applied Physics                                   |

CULTURAL IDEAS & INFLUENCES

- CHOOSE ONE:
- |        |   |
|--------|---|
| LA 127 | Topics in World Art                                   |
| LA 221 | California Art in Cultural Context                    |
| LA 238 | World Literature                                      |
| LA 292 | Programming & Culture                                 |
| LA 343 | Comparative Religion                                  |
| LA 368 | Experiencing Culture: Anthropology for Today's Artist |
| LA 462 | Power of Myth and Symbol                              |

EMPLOYMENT COMMUNICATIONS & PRACTICES

- |        |                   |
|--------|-------------------|
| LA 291 | Designing Careers |
|--------|-------------------|



ART HISTORICAL AWARENESS

LA 120	Art History through the 15th Century
LA 121	Art History through the 19th Century
CHOOSE TWO:	
LA/LAN 117	Survey of Landscape Architecture
LA/IND 118	History of Industrial Design
LA 127	Topics in World Art
LA 128	The Body As Art: History of Tattoo & Body Decoration
LA 129	History of Automotive Design
LA/GAM 131	History of Gaming
LA 132/ANM 102	History of Animation
LA 134/ANM 104	History & Technology of Visual Effects & Computer Animation
LA/VIS 137	History of Visual Development
LA/PH 147	History of Photography
LA/LAN 177	Pre-Industrial Urban Open Spaces
LA 182	Genres in Film
LA/ILL 195	History of Comics: American Comics
LA/ILL 197	History of Comics: International and Alternative Comics
LA/ARH 219	History of Architecture: Ancient to Gothic
LA 220	American Art History
LA 221	California Art in Cultural Context
LA 222	20th Century Art
LA 224	Women, Art & Society
LA 226 /IAD 230	Survey of Traditional Interior Architecture
LA 229/IAD 231	Survey of Contemporary Interior Architecture
LA 236/IAD 232	Survey of Bay Area Architecture
LA 242/GR 242	History of Graphic Design
LA 243/ILL 310	History of American Illustration
LA/FSH 244	History of Fashion
LA/JEM 245	History of Jewelry and Metal Arts from Around the World
LA/FSH 246	History of Textiles
LA 247	History & Techniques of Printmaking

LA 249	An Artistic and Intellectual History of the Renaissance
LA 274	Study Abroad: Art & Architecture of Renaissance Florence
LA 276	Seminar in Great Britain
LA/LAN 277	Post Industrial Urban Open Spaces
LA 278	Seminar in France
LA 279	Seminar in Italy
LA 281/MPT 255	Film History 1: Pre-1940
LA 282/MPT 256	Film History 2: 1940-1974
LA 283	Examining Film Noir
LA 284	Evolution of the Horror Film
LA 319	History of Architecture: Modernity
LA 327	Art of the Classical World
LA 333	Art of the Middle Ages
LA 361	The Artist in the Modern World
LA 382	Film History 3: Contemporary Cinema
LA 383	World Cinema
LA 384	Underrated Cinema
LA 385	Close-up on Hitchcock
LA 386	Exploring Science Fiction Cinema
LA 387	Women Directors in Cinema
LA 388	Survey of Asian Cinema
LA 408	Analog Before Digital: Punk/No Wave Film & Music
LA 420	Art of the Italian Renaissance
LA 421	Northern Renaissance Art
LA 422	Italian Baroque Art
LA 423	The Golden Age of Dutch Art
LA 432	Art of Spain: From El Greco to Picasso
LA 433	18th & 19th Century European Art
LA 434	History of Asian Art
LA 464	Survey of Dada & Surrealism





Bachelor of Fine Arts [BFA] in Fashion Visual Merchandising

BFA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	36 UNITS
MAJOR	30 UNITS
+ ELECTIVES	9 UNITS
+ LIBERAL ARTS	45 UNITS
TOTAL	120 UNITS

BFA FASHION VISUAL MERCHANDISING DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, and LA 107 Writing for the Multilingual Artist or 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 4 Art Historical Awareness courses
  - 1 Written Communication: Composition course
  - 1 Written Communication: Context & Style course
  - 1 Written Communication: Critical Thinking course
  - 1 Historical Awareness course
  - 1 Quantitative Literacy course
  - 1 Cultural Ideas & Influences course
  - 1 Employment Communications and Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

BFA FASHION VISUAL MERCHANDISING CORE COURSES

FSH 100	Drawing for Fashion
FSH 105	Fashion and Merchandising
FSH 120	Color Concepts for Fashion
FSH 145	Fashion Marketing 1
FSH 161	Digital Techniques for the Fashion Business
FSH 184	Styling
FSH 252	Visual Merchandising 1
FSH 297	Visual Merchandising: Tools & Materials
FSH 307	Visual Merchandising: Creative Concepts
or FSH 397	Visual Merchandising: Mannequins, Forms, & Fixtures
FSH 323	Fashion Trend Analysis
FSH 377	Visual Merchandising 2
FSH 390	Professional Practices and Portfolio for Fashion Business

GENERAL EDUCATION REQUIREMENTS

WRITTEN COMMUNICATION: COMPOSITION

CHOOSE ONE:

LA 107	Writing for the Multilingual Artist
LA 108	Composition for the Artist

WRITTEN COMMUNICATION: CONTEXT & STYLE

CHOOSE ONE:

LA 110	English Composition: Narrative Storytelling
LA 133	Short Form Writing

WRITTEN COMMUNICATION: CRITICAL THINKING

CHOOSE ONE:

LA 202	English Composition: Creative Persuasion & Argument
LA 280	Perspective Journalism

HISTORICAL AWARENESS

CHOOSE ONE:

LA 171	Western Civilization
LA 270	U.S. History
LA 274	Study Abroad: Art & Architecture of Renaissance Florence
LA 276	Seminar in Great Britain
LA 278	Seminar in France
LA 279	Seminar in Italy
LA 359	Urban Sociology

QUANTITATIVE LITERACY

CHOOSE ONE:

LA 124	Physics for Artists: Light, Sound, and Motion
LA 146	Anatomy of Automobiles
LA 200	Introduction to Computer Programming
LA 233	Popular Topics in Health, Nutrition, & Physiology
LA 254	Human-Centered Design
LA 255	College Math
LA 271	College Algebra with Geometry
LA 286	Discrete Mathematics
LA 288	Vector, Matrices, & Transformations
LA 293	Precalculus
LA 296	Applied Physics

CULTURAL IDEAS & INFLUENCES

CHOOSE ONE:

LA 127	Topics in World Art
LA 221	California Art in Cultural Context
LA 238	World Literature
LA 292	Programming & Culture
LA 343	Comparative Religion
LA 368	Experiencing Culture: Anthropology for Today's Artist
LA 462	Power of Myth and Symbol

EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291	Designing Careers
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ART HISTORICAL AWARENESS

LA 120	Art History through the 15th Century
LA 121	Art History through the 19th Century
CHOOSE TWO:	
LA/LAN 117	Survey of Landscape Architecture
LA/IND 118	History of Industrial Design
LA 127	Topics in World Art
LA 128	The Body As Art: History of Tattoo & Body Decoration
LA 129	History of Automotive Design
LA/GAM 131	History of Gaming
LA 132/ANM 102	History of Animation
LA 134/ANM 104	History & Technology of Visual Effects & Computer Animation
LA/VIS 137	History of Visual Development
LA/PH 147	History of Photography
LA/LAN 177	Pre-Industrial Urban Open Spaces
LA 182	Genres in Film
LA/ILL 195	History of Comics: American Comics
LA/ILL 197	History of Comics: International and Alternative Comics
LA/ARH 219	History of Architecture: Ancient to Gothic
LA 220	American Art History
LA 221	California Art in Cultural Context
LA 222	20th Century Art
LA 224	Women, Art & Society
LA 226 /IAD 230	Survey of Traditional Interior Architecture
LA 229/IAD 231	Survey of Contemporary Interior Architecture
LA 236/IAD 232	Survey of Bay Area Architecture
LA 242/GR 242	History of Graphic Design
LA 243/ILL 310	History of American Illustration
LA/FSH 244	History of Fashion
LA/JEM 245	History of Jewelry and Metal Arts from Around the World
LA/FSH 246	History of Textiles
LA 247	History & Techniques of Printmaking

LA 249	An Artistic and Intellectual History of the Renaissance
LA 274	Study Abroad: Art & Architecture of Renaissance Florence
LA 276	Seminar in Great Britain
LA/LAN 277	Post Industrial Urban Open Spaces
LA 278	Seminar in France
LA 279	Seminar in Italy
LA 281/MPT 255	Film History 1: Pre-1940
LA 282/MPT 256	Film History 2: 1940-1974
LA 283	Examining Film Noir
LA 284	Evolution of the Horror Film
LA 319	History of Architecture: Modernity
LA 327	Art of the Classical World
LA 333	Art of the Middle Ages
LA 361	The Artist in the Modern World
LA 382	Film History 3: Contemporary Cinema
LA 383	World Cinema
LA 384	Underrated Cinema
LA 385	Close-up on Hitchcock
LA 386	Exploring Science Fiction Cinema
LA 387	Women Directors in Cinema
LA 388	Survey of Asian Cinema
LA 408	Analog Before Digital: Punk/No Wave Film & Music
LA 420	Art of the Italian Renaissance
LA 421	Northern Renaissance Art
LA 422	Italian Baroque Art
LA 423	The Golden Age of Dutch Art
LA 432	Art of Spain: From El Greco to Picasso
LA 433	18th & 19th Century European Art
LA 434	History of Asian Art
LA 464	Survey of Dada & Surrealism



Bachelor of Fine Arts [BFA] in Footwear & Accessory Design

BFA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	36 UNITS
MAJOR	30 UNITS
+ ELECTIVES	9 UNITS
+ LIBERAL ARTS	45 UNITS
TOTAL	120 UNITS

BFA FOOTWEAR & ACCESSORY DESIGN DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, and LA 107 Writing for the Multilingual Artist or 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 4 Art Historical Awareness courses
  - 1 Written Communication: Composition course
  - 1 Written Communication: Context & Style course
  - 1 Written Communication: Critical Thinking course
  - 1 Historical Awareness course
  - 1 Quantitative Literacy course
  - 1 Cultural Ideas & Influences course
  - 1 Employment Communications and Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

BFA FOOTWEAR & ACCESSORY DESIGN CORE COURSES

FSH 100	Drawing for Fashion
FSH 103	Drawing for Footwear & Accessories Design
FSH 104	Bag Construction 1
FSH 111	Introduction to Fashion
FSH 120	Fashion Color and Design
FSH 161	Digital Techniques for the Fashion Business
FSH 165	Sewing Techniques for Footwear & Accessories
FSH 306	Accessory Design: Senior 1
FSH 406	Accessory Design: Senior 2
FSH 456	Fashion Portfolio & Computer Aided Design
IND 111	Perspective for Industrial Design
IND 151	Design Drawing 1

GENERAL EDUCATION REQUIREMENTS

WRITTEN COMMUNICATION: COMPOSITION

CHOOSE ONE:

LA 107	Writing for the Multilingual Artist
LA 108	Composition for the Artist

WRITTEN COMMUNICATION: CONTEXT & STYLE

CHOOSE ONE:

LA 110	English Composition: Narrative Storytelling
LA 133	Short Form Writing

WRITTEN COMMUNICATION: CRITICAL THINKING

CHOOSE ONE:

LA 202	English Composition: Creative Persuasion & Argument
LA 207	Persuasion & Argument for the Multilingual Writer
LA 280	Perspective Journalism

HISTORICAL AWARENESS

CHOOSE ONE:

LA 171	Western Civilization
LA 270	U.S. History
LA 274	Study Abroad: Art & Architecture of Renaissance Florence
LA 276	Seminar in Great Britain
LA 278	Seminar in France
LA 279	Seminar in Italy
LA 359	Urban Sociology

QUANTITATIVE LITERACY

CHOOSE ONE:

LA 124	Physics for Artists: Light, Sound, and Motion
LA 146	Anatomy of Automobiles
LA 200	Introduction to Computer Programming
LA 233	Popular Topics in Health, Nutrition, & Physiology
LA 254	Human-Centered Design
LA 255	College Math
LA 271	College Algebra with Geometry
LA 286	Discrete Mathematics
LA 288	Vector, Matrices, & Transformations
LA 293	Precalculus
LA 296	Applied Physics

CULTURAL IDEAS & INFLUENCES

CHOOSE ONE:

LA 127	Topics in World Art
LA 221	California Art in Cultural Context
LA 238	World Literature
LA 292	Programming & Culture
LA 343	Comparative Religion
LA 368	Experiencing Culture: Anthropology for Today's Artist
LA 462	Power of Myth and Symbol

EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291	Designing Careers
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ART HISTORICAL AWARENESS

LA 120	Art History through the 15th Century
LA 121	Art History through the 19th Century
CHOOSE TWO:	
LA/LAN 117	Survey of Landscape Architecture
LA/IND 118	History of Industrial Design
LA 127	Topics in World Art
LA 128	The Body As Art: History of Tattoo & Body Decoration
LA 129	History of Automotive Design
LA/GAM 131	History of Gaming
LA 132/ANM 102	History of Animation
LA 134/ANM 104	History & Technology of Visual Effects & Computer Animation
LA/VIS 137	History of Visual Development
LA/PH 147	History of Photography
LA/LAN 177	Pre-Industrial Urban Open Spaces
LA 182	Genres in Film
LA/ILL 195	History of Comics: American Comics
LA/ILL 197	History of Comics: International and Alternative Comics
LA/ARH 219	History of Architecture: Ancient to Gothic
LA 220	American Art History
LA 221	California Art in Cultural Context
LA 222	20th Century Art
LA 224	Women, Art & Society
LA 226 /IAD 230	Survey of Traditional Interior Architecture
LA 229/IAD 231	Survey of Contemporary Interior Architecture
LA 236/IAD 232	Survey of Bay Area Architecture
LA 242/GR 242	History of Graphic Design
LA 243/ILL 310	History of American Illustration
LA/FSH 244	History of Fashion
LA/JEM 245	History of Jewelry and Metal Arts from Around the World
LA/FSH 246	History of Textiles
LA 247	History & Techniques of Printmaking

LA 249	An Artistic and Intellectual History of the Renaissance
LA 274	Study Abroad: Art & Architecture of Renaissance Florence
LA 276	Seminar in Great Britain
LA/LAN 277	Post Industrial Urban Open Spaces
LA 278	Seminar in France
LA 279	Seminar in Italy
LA 281/MPT 255	Film History 1: Pre-1940
LA 282/MPT 256	Film History 2: 1940-1974
LA 283	Examining Film Noir
LA 284	Evolution of the Horror Film
LA 319	History of Architecture: Modernity
LA 327	Art of the Classical World
LA 333	Art of the Middle Ages
LA 361	The Artist in the Modern World
LA 382	Film History 3: Contemporary Cinema
LA 383	World Cinema
LA 384	Underrated Cinema
LA 385	Close-up on Hitchcock
LA 386	Exploring Science Fiction Cinema
LA 387	Women Directors in Cinema
LA 388	Survey of Asian Cinema
LA 408	Analog Before Digital: Punk/No Wave Film & Music
LA 420	Art of the Italian Renaissance
LA 421	Northern Renaissance Art
LA 422	Italian Baroque Art
LA 423	The Golden Age of Dutch Art
LA 432	Art of Spain: From El Greco to Picasso
LA 433	18th & 19th Century European Art
LA 434	History of Asian Art
LA 464	Survey of Dada & Surrealism



Bachelor of Fine Arts [BFA] in Knitwear Design

BFA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	36 UNITS
MAJOR	42 UNITS
+ ELECTIVES	9 UNITS
+ LIBERAL ARTS	45 UNITS
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TOTAL	132 UNITS

BFA KNITWEAR DESIGN DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, and LA 107 Writing for the Multilingual Artist or 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 4 Art Historical Awareness courses
  - 1 Written Communication: Composition course
  - 1 Written Communication: Context & Style course
  - 1 Written Communication: Critical Thinking course
  - 1 Historical Awareness course
  - 1 Quantitative Literacy course
  - 1 Cultural Ideas & Influences course
  - 1 Employment Communications and Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

BFA KNITWEAR DESIGN CORE COURSES

FSH 100	Drawing for Fashion
FSH 101	Fashion Design 1
FSH 102	Fashion Drawing 1
FSH 111	Introduction to Fashion
FSH 112	Fashion Drawing 2
FSH 120	Color Concepts for Fashion
FSH 164	Fashion Sewing Techniques
FSH 187	Introduction to Knitwear
FSH 220	Construction/Draping/Flat Pattern 1
FSH 266	Computers for Fashion 1
FSH 274	Applied Textiles 1
FSH 456	Fashion Portfolio & Computer Aided Design

GENERAL EDUCATION REQUIREMENTS

WRITTEN COMMUNICATION: COMPOSITION

CHOOSE ONE:

LA 107	Writing for the Multilingual Artist
LA 108	Composition for the Artist

WRITTEN COMMUNICATION: CONTEXT & STYLE

CHOOSE ONE:

LA 110	English Composition: Narrative Storytelling
LA 133	Short Form Writing

WRITTEN COMMUNICATION: CRITICAL THINKING

CHOOSE ONE:

LA 202	English Composition: Creative Persuasion & Argument
LA 207	Persuasion & Argument for the Multilingual Writer
LA 280	Perspective Journalism

HISTORICAL AWARENESS

CHOOSE ONE:

LA 171	Western Civilization
LA 270	U.S. History
LA 274	Study Abroad: Art & Architecture of Renaissance Florence
LA 276	Seminar in Great Britain
LA 278	Seminar in France
LA 279	Seminar in Italy
LA 359	Urban Sociology

QUANTITATIVE LITERACY

CHOOSE ONE:

LA 124	Physics for Artists: Light, Sound, and Motion
LA 146	Anatomy of Automobiles
LA 200	Introduction to Computer Programming
LA 233	Popular Topics in Health, Nutrition, & Physiology
LA 254	Human-Centered Design
LA 255	College Math
LA 271	College Algebra with Geometry
LA 286	Discrete Mathematics
LA 288	Vector, Matrices, & Transformations
LA 293	Precalculus
LA 296	Applied Physics

CULTURAL IDEAS & INFLUENCES

CHOOSE ONE:

LA 127	Topics in World Art
LA 221	California Art in Cultural Context
LA 238	World Literature
LA 292	Programming & Culture
LA 343	Comparative Religion
LA 368	Experiencing Culture: Anthropology for Today's Artist
LA 462	Power of Myth and Symbol

EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291	Designing Careers
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ART HISTORICAL AWARENESS

- LA 120 Art History through the 15th Century
- LA 121 Art History through the 19th Century

CHOOSE TWO:

- LA/LAN 117 Survey of Landscape Architecture
- LA/IND 118 History of Industrial Design
- LA 127 Topics in World Art
- LA 128 The Body As Art: History of Tattoo & Body Decoration
- LA 129 History of Automotive Design
- LA/GAM 131 History of Gaming
- LA 132/ANM 102 History of Animation
- LA 134/ANM 104 History & Technology of Visual Effects & Computer Animation
- LA/VIS 137 History of Visual Development
- LA/PH 147 History of Photography
- LA/LAN 177 Pre-Industrial Urban Open Spaces
- LA 182 Genres in Film
- LA/ILL 195 History of Comics: American Comics
- LA/ILL 197 History of Comics: International and Alternative Comics
- LA/ARH 219 History of Architecture: Ancient to Gothic
- LA 220 American Art History
- LA 221 California Art in Cultural Context
- LA 222 20th Century Art
- LA 224 Women, Art & Society
- LA 226 /IAD 230 Survey of Traditional Interior Architecture
- LA 229/IAD 231 Survey of Contemporary Interior Architecture
- LA 236/IAD 232 Survey of Bay Area Architecture
- LA 242/GR 242 History of Graphic Design
- LA 243/ILL 310 History of American Illustration
- LA/FSH 244 History of Fashion
- LA/JEM 245 History of Jewelry and Metal Arts from Around the World
- LA/FSH 246 History of Textiles
- LA 247 History & Techniques of Printmaking

- LA 249 An Artistic and Intellectual History of the Renaissance
- LA 274 Study Abroad: Art & Architecture of Renaissance Florence
- LA 276 Seminar in Great Britain
- LA/LAN 277 Post Industrial Urban Open Spaces
- LA 278 Seminar in France
- LA 279 Seminar in Italy
- LA 281/MPT 255 Film History 1: Pre-1940
- LA 282/MPT 256 Film History 2: 1940-1974
- LA 283 Examining Film Noir
- LA 284 Evolution of the Horror Film
- LA 319 History of Architecture: Modernity
- LA 327 Art of the Classical World
- LA 333 Art of the Middle Ages
- LA 361 The Artist in the Modern World
- LA 382 Film History 3: Contemporary Cinema
- LA 383 World Cinema
- LA 384 Underrated Cinema
- LA 385 Close-up on Hitchcock
- LA 386 Exploring Science Fiction Cinema
- LA 387 Women Directors in Cinema
- LA 388 Survey of Asian Cinema
- LA 408 Analog Before Digital: Punk/No Wave Film & Music
- LA 420 Art of the Italian Renaissance
- LA 421 Northern Renaissance Art
- LA 422 Italian Baroque Art
- LA 423 The Golden Age of Dutch Art
- LA 432 Art of Spain: From El Greco to Picasso
- LA 433 18th & 19th Century European Art
- LA 434 History of Asian Art
- LA 464 Survey of Dada & Surrealism





Bachelor of Fine Arts [BFA] in Textile Design

BFA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	36 UNITS
MAJOR	42 UNITS
+ ELECTIVES	9 UNITS
+ LIBERAL ARTS	45 UNITS
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TOTAL	132 UNITS

BFA TEXTILE DESIGN DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, and LA 107 Writing for the Multilingual Artist or 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 4 Art Historical Awareness courses
  - 1 Written Communication: Composition course
  - 1 Written Communication: Context & Style course
  - 1 Written Communication: Critical Thinking course
  - 1 Historical Awareness course
  - 1 Quantitative Literacy course
  - 1 Cultural Ideas & Influences course
  - 1 Employment Communications and Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

BFA TEXTILE DESIGN CORE COURSES

FSH 100	Drawing for Fashion
FSH 101	Fashion Design 1
FSH 102	Fashion Drawing 1
FSH 111	Introduction to Fashion
FSH 112	Fashion Drawing 2
FSH 120	Color Concepts for Fashion
FSH 164	Fashion Sewing Techniques
FSH 187	Introduction to Knitwear
FSH 220	Construction/Draping/Flat Pattern 1
FSH 274	Applied Textiles 1
FSH 276	Applied Textiles 2
FSH 473	Textile Portfolio

GENERAL EDUCATION REQUIREMENTS

WRITTEN COMMUNICATION: COMPOSITION

CHOOSE ONE:

LA 107	Writing for the Multilingual Artist
LA 108	Composition for the Artist

WRITTEN COMMUNICATION: CONTEXT & STYLE

CHOOSE ONE:

LA 110	English Composition: Narrative Storytelling
LA 133	Short Form Writing

WRITTEN COMMUNICATION: CRITICAL THINKING

CHOOSE ONE:

LA 202	English Composition: Creative Persuasion & Argument
LA 207	Persuasion & Argument for the Multilingual Writer
LA 280	Perspective Journalism

HISTORICAL AWARENESS

CHOOSE ONE:

LA 171	Western Civilization
LA 270	U.S. History
LA 274	Study Abroad: Art & Architecture of Renaissance Florence
LA 276	Seminar in Great Britain
LA 278	Seminar in France
LA 279	Seminar in Italy
LA 359	Urban Sociology

QUANTITATIVE LITERACY

CHOOSE ONE:

LA 124	Physics for Artists: Light, Sound, and Motion
LA 146	Anatomy of Automobiles
LA 200	Introduction to Computer Programming
LA 233	Popular Topics in Health, Nutrition, & Physiology
LA 254	Human-Centered Design
LA 255	College Math
LA 271	College Algebra with Geometry
LA 286	Discrete Mathematics
LA 288	Vector, Matrices, & Transformations
LA 293	Precalculus
LA 296	Applied Physics

CULTURAL IDEAS & INFLUENCES

CHOOSE ONE:

LA 127	Topics in World Art
LA 221	California Art in Cultural Context
LA 238	World Literature
LA 292	Programming & Culture
LA 343	Comparative Religion
LA 368	Experiencing Culture: Anthropology for Today's Artist
LA 462	Power of Myth and Symbol

EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291	Designing Careers
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ART HISTORICAL AWARENESS

- LA 120 Art History through the 15th Century
- LA 121 Art History through the 19th Century

CHOOSE TWO:

- LA/LAN 117 Survey of Landscape Architecture
- LA/IND 118 History of Industrial Design
- LA 127 Topics in World Art
- LA 128 The Body As Art: History of Tattoo & Body Decoration
- LA 129 History of Automotive Design
- LA/GAM 131 History of Gaming
- LA 132/ANM 102 History of Animation
- LA 134/ANM 104 History & Technology of Visual Effects & Computer Animation
- LA/VIS 137 History of Visual Development
- LA/PH 147 History of Photography
- LA/LAN 177 Pre-Industrial Urban Open Spaces
- LA 182 Genres in Film
- LA/ILL 195 History of Comics: American Comics
- LA/ILL 197 History of Comics: International and Alternative Comics
- LA/ARH 219 History of Architecture: Ancient to Gothic
- LA 220 American Art History
- LA 221 California Art in Cultural Context
- LA 222 20th Century Art
- LA 224 Women, Art & Society
- LA 226 /IAD 230 Survey of Traditional Interior Architecture
- LA 229/IAD 231 Survey of Contemporary Interior Architecture
- LA 236/IAD 232 Survey of Bay Area Architecture
- LA 242/GR 242 History of Graphic Design
- LA 243/ILL 310 History of American Illustration
- LA/FSH 244 History of Fashion
- LA/JEM 245 History of Jewelry and Metal Arts from Around the World
- LA/FSH 246 History of Textiles
- LA 247 History & Techniques of Printmaking

- LA 249 An Artistic and Intellectual History of the Renaissance
- LA 274 Study Abroad: Art & Architecture of Renaissance Florence
- LA 276 Seminar in Great Britain
- LA/LAN 277 Post Industrial Urban Open Spaces
- LA 278 Seminar in France
- LA 279 Seminar in Italy
- LA 281/MPT 255 Film History 1: Pre-1940
- LA 282/MPT 256 Film History 2: 1940-1974
- LA 283 Examining Film Noir
- LA 284 Evolution of the Horror Film
- LA 319 History of Architecture: Modernity
- LA 327 Art of the Classical World
- LA 333 Art of the Middle Ages
- LA 361 The Artist in the Modern World
- LA 382 Film History 3: Contemporary Cinema
- LA 383 World Cinema
- LA 384 Underrated Cinema
- LA 385 Close-up on Hitchcock
- LA 386 Exploring Science Fiction Cinema
- LA 387 Women Directors in Cinema
- LA 388 Survey of Asian Cinema
- LA 408 Analog Before Digital: Punk/No Wave Film & Music
- LA 420 Art of the Italian Renaissance
- LA 421 Northern Renaissance Art
- LA 422 Italian Baroque Art
- LA 423 The Golden Age of Dutch Art
- LA 432 Art of Spain: From El Greco to Picasso
- LA 433 18th & 19th Century European Art
- LA 434 History of Asian Art
- LA 464 Survey of Dada & Surrealism



## Certificate in Fashion

### CERTIFICATE REQUIREMENTS

MAJOR CORE (FOLLOW BFA CORE)	36 UNITS
MAJOR	42 UNITS
+ BY ADVISEMENT	24 UNITS
+ ELECTIVES	12 UNITS
+ ART HISTORY	6 UNITS

TOTAL	120 UNITS
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- Minimum 2.0 GPA
- Minimum grade of C- in all core courses and major courses

## Certificate in Social Media Management

### CERTIFICATE REQUIREMENTS

MAJOR	18 UNITS
TOTAL	18 UNITS

- Minimum 2.0 GPA
- Minimum grade of C- in all core courses and major courses

### CERT SOCIAL MEDIA MANAGEMENT MAJOR COURSES

PRO 314	Social Media Content Development
PRO 315	Social Media Strategies
PRO 316	Social Media Data Analytics
PRO 317	Social Media Management
PRO 320	Social Media Law & Ethics
PRO 325	Social Media Professional Practices



Master of Arts [MA] in Costume Design

MA UNIT REQUIREMENTS

MAJOR	33 UNITS
+ GRADUATE LIBERAL ARTS	3 UNITS
TOTAL	36 UNITS

MA COSTUME DESIGN DEGREE REQUIREMENTS

- Successful completion of Final Portfolio Review
- Minimum grade of C in all required 36 units
- Minimum 2.0 cumulative GPA and the following Academic Study requirement:  
1 Art Historical Awareness & Aesthetic Sensitivity course

MA COSTUME DESIGN REQUIRED MAJOR COURSES

FSH 601	3D Design 1
FSH 640	Fashion Drawing
FSH 643	Digital Techniques for Fashion
FSH 651	Fashion Construction
or JEM 610	Jewelry & Metal Arts: Design & Fabrication
FSH 661	Costume Design 1
FSH 662	Costume Design 2
FSH 663	Costume Design 3
FSH 664	Costume Design 4
FSH 671	Renaissance Costume Construction
FSH 676	Costume Crafts
FSH 700	Professional Practices & Portfolio for Fashion

MA COSTUME DESIGN GRADUATE LIBERAL ARTS REQUIREMENTS

ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

GLA 613	History of 20th Century Fashion Arts
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Master of Arts [MA] in Fashion

MA UNIT REQUIREMENTS

MAJOR	33 UNITS
+ GRADUATE LIBERAL ARTS	3 UNITS
TOTAL	36 UNITS

MA FASHION REQUIRED MAJOR COURSES

FSH 600A	Fashion Design
FSH 601A	3D Design 1
FSH 602	Fashion Design 2
FSH 603	3D Design 2
FSH 610	Applied Textiles 1
FSH 620	Knitwear Design & Construction 1
or JEM 610	Jewelry & Metal Arts: Design & Fabrication
FSH 640	Fashion Drawing
FSH 643	Digital Techniques for Fashion
FSH 650	Introduction to Fashion Design
FSH 651	Fashion Construction
FSH 700	Professional Practices & Portfolio for Fashion

MA FASHION DEGREE REQUIREMENTS

- Successful completion of Final Portfolio Review
- Minimum grade of C in all required 36 units
- Minimum 2.0 cumulative GPA and the following Academic Study requirement:  
1 Art Historical Awareness & Aesthetic Sensitivity course

FASHION DESIGN EMPHASIS

FSH 600	Fashion Design 1
FSH 601	3D Design 1
FSH 602	Fashion Design 2
FSH 603	3D Design 2
FSH 604	Fashion Design 3
FSH 605	3D Design 3
FSH 606	Fashion Design 4
or FSH 610	Applied Textiles 1
FSH 607 3D	Design 4
or FSH 620	Knitwear Design & Construction 1
FSH 609	Digital Design for Fashion
FSH 640	Fashion Drawing
	or any course in major
FSH 700	Professional Practices & Portfolio for Fashion

MA FASHION GRADUATE LIBERAL ARTS REQUIREMENTS

ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

GLA 613	History of 20th Century Fashion Arts
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Master of Arts [MA] in Fashion Journalism

MA UNIT REQUIREMENTS

MAJOR	27 UNITS
+ DIRECTED STUDY	6 UNITS
+ ELECTIVES*	6 UNITS
+ GRADUATE LIBERAL ARTS	3 UNITS
TOTAL	42 UNITS

\*Per director approval

MA FASHION JOURNALISM REQUIRED MAJOR COURSES

COM 602	Visual Storytelling: Editing for Short-Form Video Content
FSH 617	Fundamentals of Fashion Journalism
FSH 619	Developments & Current Debates in Fashion Journalism
FSH 626	Digital & Print Magazine Publishing
FSH 627	Fashion Research & Reporting
FSH 628	Mobile & Social Media Journalism
FSH 629	Fashion Styling
FSH 630	Fashion Marketing Strategy
FSH 700	Professional Practices & Portfolio for Fashion

MA FASHION JOURNALISM DEGREE REQUIREMENTS

- Successful completion of Final Portfolio Review
- Minimum grade of C in all required 42 units
- Minimum 2.0 cumulative GPA and the following Academic Study requirement:  
1 Art Historical Awareness & Aesthetic Sensitivity course

MA FASHION GRADUATE LIBERAL ARTS REQUIREMENTS

ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

GLA 613	History of 20th Century Fashion Arts
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Master of Arts [MA] in Fashion Merchandising

MA UNIT REQUIREMENTS

MAJOR	33 UNITS
+ GRADUATE LIBERAL ARTS	3 UNITS
TOTAL	36 UNITS

MA FASHION MERCHANDISING REQUIRED MAJOR COURSES

FSH 616	Dynamics of Fashion
FSH 630	Fashion Marketing Strategy
FSH 631	Merchandising Principles
FSH 633	Retail Management and Operations
FSH 634	Textiles & Other Raw Materials
FSH 635	Creating Competitive Strategy
or FSH 649	Entrepreneurship in Fashion: Strategic Brand Management
FSH 637	Product Planning and Sourcing
FSH 643	Digital Techniques for Fashion
FSH 657	Online Retailing & e-Commerce
FSH 675	Visual Merchandising: Image & Brand
FSH 700	Professional Practices & Portfolio for Fashion

MA FASHION MERCHANDISING DEGREE REQUIREMENTS

- Successful completion of Final Portfolio Review
- Minimum grade of C in all required 36 units
- Minimum 2.0 cumulative GPA and the following Academic Study requirement:  
1 Art Historical Awareness & Aesthetic Sensitivity course

MA FASHION MERCHANDISING GRADUATE LIBERAL ARTS REQUIREMENTS

ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

GLA 613	History of 20th Century Fashion Arts
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Master of Arts [MA] in Fashion Marketing

MFA UNIT REQUIREMENTS

MAJOR	33 UNITS
+ GRADUATE LIBERAL ARTS	3 UNITS
TOTAL	36 UNITS

MA FASHION MARKETING DEGREE REQUIREMENTS

- Successful completion of Final Portfolio Review
- Minimum grade of C in all required 36 units
- Minimum 2.0 cumulative GPA and the following Academic Study requirement:  
1 Art Historical Awareness & Aesthetic Sensitivity course

Master of Fine Arts [MFA] in Costume Design

MFA UNIT REQUIREMENTS

MAJOR	30 UNITS
+ DIRECTED STUDY	18 UNITS
+ ELECTIVES*	6 UNITS
+ GRADUATE LIBERAL ARTS	9 UNITS
TOTAL	63 UNITS

\*Per director approval

MFA COSTUME DESIGN DEGREE REQUIREMENTS

- Successful completion of Final Thesis Project
- Minimum grade of C in all required 63 units
- Minimum 2.0 cumulative GPA and the following Academic Study requirements:  
1 Art Historical Awareness & Aesthetic Sensitivity course  
1 Cross Cultural Understanding course

MA FASHION MARKETING REQUIRED MAJOR COURSES

FSH 630	Fashion Marketing Strategy
FSH 635	Creating Competitive Strategy
or WNM 606	Principles of UX
FSH 643	Digital Techniques for Fashion
FSH 652	Global Consumer Trends in Fashion
FSH 654	Integrated Fashion Marketing Communications Strategy
FSH 655	Digital Marketing and Social Media
FSH 657	Online Retailing & e-Commerce
FSH 658	Global Marketing & Emerging Markets
FSH 677	Applied Financial and Business Analysis for Fashion
FSH 700	Professional Practices & Portfolio for Fashion
FSH 701	MA Final Project: Capstone Project

MA FASHION MARKETING GRADUATE LIBERAL ARTS REQUIREMENTS

ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

GLA 613	History of 20th Century Fashion Arts
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MFA COSTUME DESIGN REQUIRED MAJOR COURSES

FSH 601	3D Design 1
FSH 629	Fashion Styling
FSH 640	Fashion Drawing
FSH 661	Costume Design 1
FSH 662	Costume Design 2
FSH 663	Costume Design 3
FSH 664	Costume Design 4
FSH 671	Renaissance Costume Construction
FSH 676	Costume Crafts
FSH 700	Professional Practices & Portfolio for Fashion

MFA COSTUME DESIGN GRADUATE LIBERAL ARTS REQUIREMENTS

ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

GLA 613	History of 20th Century Fashion Arts
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CROSS CULTURAL UNDERSTANDING

GLA 619	Culture & Identity in Modern American Theater
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MAJOR DESIGNATED GRADUATE LIBERAL ARTS

GLA 714	Acting
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Master of Fine Arts [MFA] in Fashion

MFA UNIT REQUIREMENTS

MAJOR	30 UNITS
+ DIRECTED STUDY	18 UNITS
+ ELECTIVES*	6 UNITS
+ GRADUATE LIBERAL ARTS	9 UNITS
TOTAL	63 UNITS

\*Per director approval

MFA FASHION REQUIRED MAJOR COURSES

FSH 600A	Fashion Design
FSH 601A	3D Design 1
FSH 602	Fashion Design 2
FSH 603	3D Design 2
FSH 604	Fashion Design 3
FSH 605	3D Design 3
FSH 606	Fashion Design 4
FSH 607	3D Design 4
FSH 609	Digital Design for Fashion
FSH 700	Professional Practices & Portfolio for Fashion

MFA FASHION DEGREE REQUIREMENTS

- Successful completion of Final Thesis Project
- Minimum grade of C in all required 63 units
- Minimum 2.0 cumulative GPA and the following Academic Study requirements:

1

Art Historical Awareness & Aesthetic Sensitivity course

1

Cross Cultural Understanding course

FASHION DESIGN EMPHASIS

FSH 600	Fashion Design 1
FSH 601	3D Design 1
FSH 602	Fashion Design 2
FSH 603	3D Design 2
FSH 604	Fashion Design 3
FSH 605	3D Design 3
FSH 606	Fashion Design 4
FSH 607	3D Design 4
FSH 609	Digital Design for Fashion
FSH 700	Professional Practices & Portfolio for Fashion

FASHION MERCHANDISING EMPHASIS

FSH 630	Fashion Marketing Strategy
FSH 631	Merchandising Principles
FSH 632	Trend Analysis & Product Development
or FSH 638	Product Line Development - A Collaborative Process
FSH 634	Textiles & Other Raw Materials
FSH 635	Creating Competitive Strategy
FSH 637	Product Planning and Sourcing
FSH 643	Digital Techniques for Fashion
FSH 649	Entrepreneurship in Fashion: Strategic Brand Management
or FSH 633	Retail Management and Operations
FSH 675	Visual Merchandising: Image & Brand
FSH 700	Professional Practices & Portfolio for Fashion

MFA FASHION GRADUATE LIBERAL ARTS REQUIREMENTS

ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

GLA 613	History of 20th Century Fashion Arts
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CROSS CULTURAL UNDERSTANDING

CHOOSE ONE:

GLA 603	Anthropology: Experiencing Culture
GLA 606	Crossing Borders: Art & Culture in a Global Society
GLA 611	Cultural Narratives
GLA 617	Mythology for the Modern World
GLA 619	Culture & Identity in Modern American Theater
GLA 627	The Global Design Studio; Past, Present, & Future
GLA 903	Graduate Seminar in Europe
GLA 905	Graduate Seminar in Florence: Renaissance Art & Architecture

Master of Fine Arts [MFA] in Fashion Marketing and Brand Management

MFA UNIT REQUIREMENTS

MAJOR	30 UNITS
+ DIRECTED STUDY	18 UNITS
+ ELECTIVES*	6 UNITS
+ GRADUATE LIBERAL ARTS	9 UNITS
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TOTAL	63 UNITS

\*Per director approval

MFA FASHION MARKETING AND BRAND MANAGEMENT DEGREE REQUIREMENTS

- Successful completion of Final Thesis Project
- Minimum grade of C in all required 63 units
- Minimum 2.0 cumulative GPA and the following Academic Study requirements:

- 1
- Art Historical Awareness & Aesthetic Sensitivity course
- 1
- Cross Cultural Understanding course

Master of Fine Arts [MFA] in Fashion Merchandising and Management

MFA UNIT REQUIREMENTS

MAJOR	30 UNITS
+ DIRECTED STUDY	18 UNITS
+ ELECTIVES*	6 UNITS
+ GRADUATE LIBERAL ARTS	9 UNITS
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TOTAL	63 UNITS

\*Per director approval

MFA FASHION MERCHANDISING AND MANAGEMENT DEGREE REQUIREMENTS

- Successful completion of Final Thesis Project
- Minimum grade of C in all required 63 units
- Minimum 2.0 cumulative GPA and the following Academic Study requirements:

- 1
- Art Historical Awareness & Aesthetic Sensitivity course
- 1
- Cross Cultural Understanding course

MFA FASHION MARKETING AND BRAND MANAGEMENT REQUIRED MAJOR COURSES

- FSH 630
- Fashion Marketing Strategy
- FSH 635
- Creating Competitive Strategy
- FSH 643
- Digital Techniques for Fashion
- FSH 649
- Entrepreneurship in Fashion: Strategic Brand Management
- FSH 652
- Global Consumer Trends in Fashion
- FSH 653
- Product Management & Supply Chain
- FSH 654
- Integrated Fashion Marketing Communications Strategy
- or ADV 623
- Brand Strategy
- FSH 655
- Digital Marketing and Social Media
- FSH 658
- Global Marketing & Emerging Markets
- FSH 700
- Professional Practices & Portfolio for Fashion

MFA FASHION MARKETING AND BRAND MANAGEMENT GRADUATE LIBERAL ARTS REQUIREMENTS

ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

- GLA 613
- History of 20th Century Fashion Arts

CROSS CULTURAL UNDERSTANDING

CHOOSE ONE:

- GLA 603
- Anthropology: Experiencing Culture
- GLA 606
- Crossing Borders: Art & Culture in a Global Society
- GLA 611
- Cultural Narratives
- GLA 617
- Mythology for the Modern World
- GLA 619
- Culture & Identity in Modern American Theater
- GLA 627
- The Global Design Studio; Past, Present, & Future
- GLA 903
- Graduate Seminar in Europe
- GLA 905
- Graduate Seminar in Florence: Renaissance Art & Architecture

MFA FASHION MERCHANDISING AND MANAGEMENT REQUIRED MAJOR COURSES

- FSH 630
- Fashion Marketing Strategy
- FSH 631
- Merchandising Principles
- FSH 632
- Trend Analysis & Product Development
- FSH 633
- Retail Management and Operations
- FSH 634
- Textiles & Other Raw Materials
- FSH 637
- Product Planning and Sourcing
- FSH 643
- Digital Techniques for Fashion
- FSH 649
- Entrepreneurship in Fashion: Strategic Brand Management
- or FSH 635
- Creating Competitive Strategy
- FSH 675
- Visual Merchandising: Image & Brand
- FSH 700
- Professional Practices & Portfolio for Fashion

MFA FASHION MERCHANDISING AND MANAGEMENT GRADUATE LIBERAL ARTS REQUIREMENTS

ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

- GLA 613
- History of 20th Century Fashion Arts

CROSS CULTURAL UNDERSTANDING

CHOOSE ONE:

- GLA 603
- Anthropology: Experiencing Culture
- GLA 606
- Crossing Borders: Art & Culture in a Global Society
- GLA 611
- Cultural Narratives
- GLA 617
- Mythology for the Modern World
- GLA 619
- Culture & Identity in Modern American Theater
- GLA 627
- The Global Design Studio; Past, Present, & Future
- GLA 903
- Graduate Seminar in Europe
- GLA 905
- Graduate Seminar in Florence: Renaissance Art & Architecture

Master of Fine Arts [MFA] in Fashion Product Development

MFA UNIT REQUIREMENTS

MAJOR	30 UNITS
+ DIRECTED STUDY	18 UNITS
+ ELECTIVES*	6 UNITS
+ GRADUATE LIBERAL ARTS	9 UNITS
TOTAL	63 UNITS

\*Per director approval

MFA FASHION PRODUCT DEVELOPMENT DEGREE REQUIREMENTS

- Successful completion of Final Thesis Project
- Minimum grade of C in all required 63 units
- Minimum 2.0 cumulative GPA and the following Academic Study requirements:
  - 1 Art Historical Awareness & Aesthetic Sensitivity course
  - 1 Cross Cultural Understanding course

Master of Fine Arts [MFA] in Footwear & Accessory Design

MFA UNIT REQUIREMENTS

MAJOR	27 UNITS
+ DIRECTED STUDY	18 UNITS
+ ELECTIVES*	6 UNITS
+ GRADUATE LIBERAL ARTS	9 UNITS
TOTAL	60 UNITS

\*Per director approval

MFA KNITWEAR DESIGN DEGREE REQUIREMENTS

- Successful completion of Final Thesis Project
- Minimum grade of C in all required 60 units
- Minimum 2.0 cumulative GPA and the following Academic Study requirements:
  - 1 Art Historical Awareness & Aesthetic Sensitivity course
  - 1 Cross Cultural Understanding course

MFA FASHION PRODUCT DEVELOPMENT REQUIRED MAJOR COURSES

FSH 616	Dynamics of Fashion
FSH 632	Trend Analysis & Product Development
FSH 634	Textiles & Other Raw Materials
FSH 638	Product Line Development - A Collaborative Process
FSH 643	Digital Techniques for Fashion
FSH 650	Introduction to Fashion Design
FSH 651	Fashion Construction
FSH 683	Computerized Product Development
FSH 685	Product Manufacturing & Sourcing
FSH 700	Professional Practices & Portfolio for Fashion

MFA FASHION PRODUCT DEVELOPMENT GRADUATE LIBERAL ARTS REQUIREMENTS

ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

GLA 613	History of 20th Century Fashion Arts
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CROSS CULTURAL UNDERSTANDING

CHOOSE ONE:

GLA 603	Anthropology: Experiencing Culture
GLA 606	Crossing Borders: Art & Culture in a Global Society
GLA 611	Cultural Narratives
GLA 617	Mythology for the Modern World
GLA 619	Culture & Identity in Modern American Theater
GLA 627	The Global Design Studio; Past, Present, & Future
GLA 903	Graduate Seminar in Europe
GLA 905	Graduate Seminar in Florence: Renaissance Art & Architecture

MFA FOOTWEAR & ACCESSORY DESIGN REQUIRED MAJOR COURSES

FSH 616	Dynamics of Fashion
FSH 632	Trend Analysis & Product Development
FSH 636	Introduction to Footwear & Accessory Construction
FSH 639	Introduction to Footwear and Accessory Design
FSH 643	Digital Techniques for Fashion
FSH 646	Advanced Bag Construction
FSH 686	Advanced Footwear Construction
FSH 700	Professional Practices & Portfolio for Fashion
FSH 736	Concept Development for Accessory Design

MFA FOOTWEAR & ACCESSORY DESIGN GRADUATE LIBERAL ARTS REQUIREMENTS

ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

GLA 613	History of 20th Century Fashion Arts
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CROSS CULTURAL UNDERSTANDING

CHOOSE ONE:

GLA 603	Anthropology: Experiencing Culture
GLA 606	Crossing Borders: Art & Culture in a Global Society
GLA 611	Cultural Narratives
GLA 617	Mythology for the Modern World
GLA 619	Culture & Identity in Modern American Theater
GLA 627	The Global Design Studio; Past, Present, & Future
GLA 903	Graduate Seminar in Europe
GLA 905	Graduate Seminar in Florence: Renaissance Art & Architecture



Master of Fine Arts [MFA] in  
Knitwear Design

MFA UNIT REQUIREMENTS

MAJOR	30 UNITS
+ DIRECTED STUDY	18 UNITS
+ ELECTIVES*	6 UNITS
+ GRADUATE LIBERAL ARTS	9 UNITS
TOTAL	63 UNITS

\*Per director approval

MFA KNITWEAR DESIGN DEGREE  
REQUIREMENTS

- Successful completion of Final Thesis Project
- Minimum grade of C in all required 63 units
- Minimum 2.0 cumulative GPA and the following Academic Study requirements:
  - 1 Art Historical Awareness & Aesthetic Sensitivity course
  - 1 Cross Cultural Understanding course

Master of Fine Arts [MFA] in  
Textile Design

MFA UNIT REQUIREMENTS

MAJOR	30 UNITS
+ DIRECTED STUDY	18 UNITS
+ ELECTIVES*	6 UNITS
+ GRADUATE LIBERAL ARTS	9 UNITS
TOTAL	63 UNITS

\*Per director approval

MFA TEXTILE DESIGN DEGREE  
REQUIREMENTS

- Successful completion of Final Thesis Project
- Minimum grade of C in all required 63 units
- Minimum 2.0 cumulative GPA and the following Academic Study requirements:
  - 1 Art Historical Awareness & Aesthetic Sensitivity course
  - 1 Cross Cultural Understanding course

MFA KNITWEAR DESIGN REQUIRED MAJOR  
COURSES

FSH 600	Fashion Design 1
FSH 602	Fashion Design 2
FSH 604	Fashion Design 3
FSH 606	Fashion Design 4
FSH 609	Digital Design for Fashion
FSH 620	Knitwear Design & Construction 1
FSH 621	Knitwear Design & Construction 2
FSH 622	Knitwear Design & Construction 3
FSH 623	Knitwear Design & Construction 4
FSH 700	Professional Practices & Portfolio for Fashion

MFA KNITWEAR DESIGN GRADUATE LIBERAL  
ARTS REQUIREMENTS

ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

GLA 613	History of 20th Century Fashion Arts
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CROSS CULTURAL UNDERSTANDING

CHOOSE ONE:

GLA 603	Anthropology: Experiencing Culture
GLA 606	Crossing Borders: Art & Culture in a Global Society
GLA 611	Cultural Narratives
GLA 617	Mythology for the Modern World
GLA 619	Culture & Identity in Modern American Theater
GLA 627	The Global Design Studio; Past, Present, & Future
GLA 903	Graduate Seminar in Europe
GLA 905	Graduate Seminar in Florence: Renaissance Art & Architecture

MFA TEXTILE DESIGN REQUIRED MAJOR  
COURSES

FSH 600	Fashion Design 1
FSH 602	Fashion Design 2
FSH 604	Fashion Design 3
FSH 606	Fashion Design 4
FSH 609	Digital Design for Fashion
FSH 610	Applied Textiles 1
FSH 611	Applied Textiles 2
FSH 612	Applied Textiles 3
FSH 613	Applied Textiles 4
FSH 700	Professional Practices & Portfolio for Fashion

MFA TEXTILE DESIGN GRADUATE LIBERAL ARTS  
REQUIREMENTS

ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

GLA 613	History of 20th Century Fashion Arts
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CROSS CULTURAL UNDERSTANDING

CHOOSE ONE:

GLA 603	Anthropology: Experiencing Culture
GLA 606	Crossing Borders: Art & Culture in a Global Society
GLA 611	Cultural Narratives
GLA 617	Mythology for the Modern World
GLA 619	Culture & Identity in Modern American Theater
GLA 627	The Global Design Studio; Past, Present, & Future
GLA 903	Graduate Seminar in Europe
GLA 905	Graduate Seminar in Florence: Renaissance Art & Architecture

# UNDERGRADUATE COURSES

## FSH 100 Drawing for Fashion

This course introduces students to fundamental drawing principles including use of materials, preparation and techniques. Students will draw a variety of subjects including objects, interiors, exteriors and the nude figure using contour line. Shape and silhouette, negative and positive space, and perspective will be covered. Proportional accuracy will be emphasized. The homework for the onsite version of this course requires mandatory attendance at a three-hour drawing workshop.

## FSH 101 Fashion Design 1

This course provides a foundation in the process of fashion design from development to editing and balancing a collection. Students work through carefully selected projects aimed at developing visual research skills, identifying design elements and interpreting and developing ideas.

## FSH 101M Fashion Design 1 for Menswear

This course provides a foundation in the process of menswear design from development to editing and balancing a collection. Students work through carefully selected projects aimed at developing visual research skills, identifying design elements and interpreting and developing ideas.

## FSH 102 Fashion Drawing 1

This course further develops students' understanding of the nude figure and introduces the fundamentals in drawing clothed figures. Students will draw a variety of subjects and explore different materials, including pastel, color pencil, ink, and watercolor. Foreshortening, shape, rhythm structure, and proportional accuracy of the figure will also be emphasized. The homework for the onsite version of this course requires mandatory attendance at a three-hour drawing workshop.

## FSH 103 Drawing for Footwear & Accessories Design

Students will learn to draw and render footwear and accessory designs, learning the unique techniques necessary to produce the various views and rapid ideation required for a solid design process and for use in the accessory design industry.

## FSH 104 Bag Construction 1

Students will learn the complete process of making bags, from design concept, pattern drafting, construction techniques, material manipulation, prototype making to final product. Five different constructions will be covered in class, and students will present a design portfolio containing a multi-piece collection at the end of the semester.

## FSH 105 Fashion and Merchandising

This course provides a fashion industry overview, introducing students to the concepts of fashion retail and wholesale merchandising, the materials of fashion, the producers of fashion, and the markets for fashion.

## FSH 108 Foundations of Fashion Journalism

The life of a fashion journalist is as creative and colorful as the fashions they are writing about. In this course you will take on that role as you explore runway reporting, interview techniques, spotting stories, social media, and promotion in the ever-moving, ever-changing fashion landscape.

## FSH 109 Introduction to Fashion Product Design

This course introduces students to product development. Students will research existing brands to develop ideas for new products, conduct trend research, create storyboards, sketch flats, and propose new products. Topics will include consumer markets, fabrication, roles and responsibilities within the supply chain, product development, and fashion product categories.

## FSH 111 Introduction to Fashion

This course introduces students to various aspects of research and travel related to the fashion industry. Topics will include transportation, scheduling, budgeting, professional practices, tools, fabrics, presentation, critique and sketchbook development for fashion, textile and knitwear. Students will gain exposure to the fashion development cycle through a hands-on group project.

## FSH 112 Fashion Drawing 2

This course further develops students' understanding of the clothed figure and composition. Students will learn about composition and design of clothed figure using a variety of conventional and unconventional materials. The use of light box, composition principles, and design will also be emphasized. The homework for the onsite version of this course requires mandatory attendance at a three-hour drawing workshop.

## FSH 114 Fashion Figure & Rendering Techniques

This course teaches the development and use of a fashion figure to aid fashion design communication. Students will explore various drawing medium to enhance visual presentation. Strong emphasis will be placed on the visual language of fashion.

## FSH 114M Fashion Figure and Rendering Techniques for Menswear

This course will specifically explore the rendering of fabric, drape, texture, color, mood and attitude for menswear, and will further refine drawing skills. The development of the croquis (quick sketch) and fashion proportion will be emphasized and students will be held to industry standards.

## FSH 118 Fashion Research & Reporting

This course is a hands-on journalism studio that provides students with essential reporting and writing skills for effective fashion journalism. Students will learn and practice research strategies, fact-checking, drafting, and copy editing techniques for a range of story types. Students will work assignments to cultivate their journalistic voice.

## FSH 119 Fabric and Fiber Technology

Students are introduced to the basic properties of textiles, and how they relate to performance and end use. The course includes hands-on analysis of fabric swatches.

## FSH 120 Color Concepts for Fashion

This course focuses on color theory and its application in the fashion industry. Color schemes, proportion, and the physical and psychological effects of color are analyzed through observing collections, fabrics, and our everyday world.

## FSH 124 Knitwear Design

Students acquire a basic understanding of what knitwear is and how a knitwear designer works in the fashion industry. Fundamental hand knitting techniques are taught. Students will create swatches of these techniques and sketch garment designs. Students will also research current knitwear trends.

## FSH 125 Textile Design

An introduction to various methods of textile design and techniques used in the industry and at home. Students will learn how to construct designs and execute textile techniques.

## FSH 135 Graphic Design in Fashion

This course helps students understand graphics and graphic design and how they are used in fashion, clothing and accessories. Students gain more control over their garments and flexibility in their designs and prepare themselves for more varied career options. Students will be introduced to different mediums such as photography and digital imaging.

## FSH 140 Introduction to Costume Design

In this course, students will learn basic organizational systems, terminology, and the tools needed by the costume designer. Students will also learn how to research and design for a specific set of characters. Students will practice various tips and techniques for altering and manipulating garments for the stage.

**VIEW the schedule, prerequisites,  
and course fees & REGISTER at  
<https://catalog.academyart.edu>**

**FSH 145 Fashion Marketing 1**

This course presents marketing theory and practice as they relate to the field of fashion. Topics will include current practices in ascertaining consumer wants, conceiving of, producing, promoting, and moving new fashion goods and services to consumers. Students will identify fashion marketing strategies and apply basic fashion marketing research techniques to industry specific assignments and projects.

**FSH 161 Digital Techniques for the Fashion Business**

This course introduces students to industry standard software used to visually communicate information. Assignments will be geared toward fashion line layout, concept boards, and detailed specification for reproduction. Working fluidly between programs will be emphasized.

**FSH 164 Fashion Sewing Techniques**

In this course, students will gain a basic understanding of cutting and sewing techniques to prepare them for the apparel industry. Students will learn hand-finishng and machine-sewing techniques, together with their applications, and use multiple seam treatments to sew a basic garment and accessory in woven fabric.

**FSH 165 Sewing Techniques for Footwear & Accessories**

Students will learn fundamental techniques necessary to produce footwear and accessories. Using industry-standard equipment, students will learn to identify and use various types of leather, materials and hardware and to pattern draft and sew leather goods. Students will produce construction and finishing samples and make various bag constructions.

**FSH 168 Digital Tools for Fashion Media**

In this course, students will learn how words and visuals work together to tell a fashion story. Discussions and assignments will be geared toward understanding the basic elements of good design and how to create successful designs for fashion spreads and look-books.

**FSH 181 Costume Design for Film**

In this course, students will learn how to break down a script and create character identity through costume by creating mood boards, color stories and illustrations. Students will also learn how to create a 'look book' for actors and gain essential skills in costume design.

**FSH 182 Costume Design for the Stage**

This course introduces students to the costume design process including research, script analysis, costume period and style, design problem solving, and rendering. Students will gain a greater understanding of costume design for theatre and produce projects for their portfolios.

**FSH 184 Styling**

Styling is creating fashion imagery that delivers the message of the designer or brand. This course provides the foundation of a styling portfolio as students gain hands-on experience developing concepts and assembling compelling outfits for photo shoots. Fashion culture, working with a model, photographer, and a make-up artist will be covered.

**FSH 187 Introduction to Knitwear**

Students will develop the processes of creating knit fabrics, learn knitwear terminology, and experiment with knitwear fabric designs. Students will compose different knit materials by a variety of techniques, including basic hand knit, crochet, and single-bed knitting machine techniques. Surface design methods, such as felting, embroidery, and basic macramé, will also be practiced.

**FSH 188 Editorial Makeup & Hair Styling**

In this course, students will learn the basics of makeup artistry and hair styling for editorial photo shoots. Through hands-on projects, students will be able to achieve several make-up and hair styling techniques, and bring it all together at the end of the semester by conceptualizing a beauty shoot.

**FSH 190 Tambour Beading 1**

This course introduces students to the history of beading as it applies to fashion design. Students will develop hands-on techniques in tambour beading. Students will complete samples and projects using various types of beads and sequins as well as techniques to finish and mount beaded motifs to garments.

**FSH 192 Tambour Beading 2**

Students will build upon the foundation of basic tambour beading with a new stitch that functions as both a satin surface stitch and one to secure beads. An additional stitch will aid in the applique of fabrics while finishing techniques will allow for creating three dimensional elements and add depth and texture to a motif.

**FSH 194 Surface Embroidery 1**

This foundation course builds on the historical perspective of the art of embroidery while teaching the basic tools and techniques used in contemporary fashion. Students are introduced to traditional hand embroidery stitches using cotton, rayon, chenille, and wool threads and applying them to a variety of fashion fabrics.

**FSH 196 Surface Embroidery 2**

In this course, students will advance their skills with surface embroidery techniques including dimensional ribbon and chenille work, Japanese flat and twisted silk stitching, raised gold metal embroidery, working with rose montes, chatons, and other sew on rhinestones.

**FSH 201 The Reclaimed Object**

This course covers marbledizing, gold & silver leafing, and the design, production, and application of stenciling. Students will focus on re-surface treatment on re-claimed objects such as doors, tables, chairs, boxes, frames, beads, or any other wooden surface. Student will create one-off re-painted, re-purposed, re-designed objects with an emphasis on creativity.

**FSH 203 Footwear Construction 1**

Students will learn to identify and design different footwear constructions through the development of 2D design and 3D construction. They will apply a design process incorporating concept research, sketching, range building and specification sheets. Students will learn the complete process of shoe making, producing three different footwear constructions in class.

**FSH 204 Bag Construction 2**

Students will build on the skills learned in FSH 104, making more complex constructions through pattern development and material manipulation. Five different constructions will be covered in class and students will present a design portfolio containing a multi-piece collection at the end of the semester.

**FSH 209 Advanced Sketching and Line Development**

This course focuses on flat sketching for line development, line sheets, and specification sheets. Students will develop the skills required to create industry standard flats for apparel and accessories.

**FSH 210 Fashion Manufacturing**

Students explore the world of apparel manufacturing, including production, sourcing, control, planning, costing, resource allocation and feasibility. Projects include tracking a product all the way from design concept through delivery of the product to the retailer.

**FSH 213 Fashion Marketing 2**

This course presents the application of the fashion marketing process by utilizing real life case studies and projects that focus on what fashion consumer preferences are. The course will outline all of the components of an integrated marketing plan that bring fashion brands to life.



**FSH 215 Retailing and Management**

This course introduces students to the fundamental elements of business management. Topics include organization, control, planning, decision-making, leadership, training, communication and ethics. Students learn to apply these concepts to real business situations through actual case studies.

**FSH 218 Blogging: Content Creation & Promotion**

Blogs form part of the contemporary media and marketing landscape alongside social media tools such as Facebook and Twitter. This course aims to define the term, analyze various elements of successful blogging, and offer practical experience in conceptualizing, producing, and marketing your own blog online as art professionals.

**FSH 220 Construction/Draping/Flat Pattern 1**

This course is an overview of the design workroom. Basic principles of flat pattern drafting and draping on a form will be introduced. Students are given an introduction into how garments are pattern cut and made up to commercial standards in the fashion industry today.

**FSH 220M Construction/ Draping/ Flat Pattern for Menswear**

This is a beginning construction and patternmaking course focusing on menswear. It will enhance students' industry knowledge of patternmaking and construction techniques. Students will learn how to cut and construct mens' basic block patterns and create additional silhouettes from them using muslin fabric and professional sewing techniques.

**FSH 221 Fashion Design 2**

Students will continue to develop design skills. Strict emphasis is placed on their ability to represent creative design ideas as specification drawings (flats) as well as fully colored illustrations. Close attention is paid to the rendering of fabric and color and the analysis of current design trends.

**FSH 224 Knitwear Design 1: Foundational Skills**

Students will continue to develop their knitting skills using single-bed knitting machines, hand knit, and crochet while learning about knitwear's place in the fashion industry. Students will be assigned a knitwear design project to learn material selection, color, stitch and garment construction, along with the foundations and processes of creating knitwear collections.

**FSH 229 Computerized Product Design**

Students will develop computerized designs, and flat patterns using industry standard software. Students will use and incorporate the various functions in the software to create, modify, store, and communicate design working with images and color.

**FSH 230 Construction/Draping/Flat Pattern 2**

In this intermediate course, students will advance their pattern cutting techniques and further develop their construction skills. Students will construct a range of garments including dresses, pants, and shirts. Industry standards of pattern making and construction techniques appropriate for industrial sewing equipment will be emphasized.

**FSH 240 The Classical Tutu: Introduction**

In this course, students will receive an overview of the classical and romantic tutu for ballet. Students will learn the history of the tutu and will construct a classical tutu from start to finish, including waistbands, knickers, ruffles, wiring, basque, top skirt, and bodice.

**FSH 241 Costume Production for Film**

This course will design and produce a feature film in cooperation with the Motion Pictures (Film) and Fashion departments. Students will design costumes in collaboration with a director and bring them to life on film. Students will costume each character, fit the actors, and be on set during filming.

**FSH 242 Costume Production 1**

In this course, students will produce original costume designs for a script or theatre production. Students will develop designs on paper, realize these designs in 3D, and provide appropriate documentation. Students will also learn about the production process, exploring collaborations between costume designers and actors, directors, and other designers.

**FSH 244 History of Fashion**

This course traces the Western clothing tradition from antiquity to the 20th century as a source of fashion and design. Students begin with an exploration of the Western ideals of beauty and continue with a specific study of the major areas of fashion revivals: classic, exotic, country and romantic.

**FSH 246 History of Textiles**

This survey course investigates textiles from prehistory to the present, examining traditional textiles of Asia, Africa, and the Americas as well as western textile design and production, with an emphasis on late 19th and early 20th century design movements. Textile use in interiors, clothing, cars, and industry will be explored.

**FSH 250 Buying Fundamentals**

Students learn the fundamentals of the retail buying process in various types of merchandising organizations. The course exposes students to sales planning, open to buy, and components of profitability. Basic math skills are required.

**FSH 252 Visual Merchandising 1**

This course presents students with a survey of the many elements of visual merchandising and display currently used in retail organizations. Students are introduced to the many visual tools available, including fixtures, mannequins, signage, lighting and props.

**FSH 257 Accessory Design: Jewelry**

In this course, students will focus on accessories to adorn the body by looking at accessories and objects over time. Students will be provided with an awareness of the form and structure of accessories and will be taught how to collate ideas and inspiration.

**FSH 258 Accessory Design: Handbags & Small Leather Goods**

This course gives an overview of accessories throughout fashion history and introduces students to key players in the handbag and small leather goods industry. Dynamics and principles of accessory design are explored. Students learn how to develop collections of handbags and other related accessories through original visual research and working prototypes.

**FSH 259 Pre-Production**

In this course, students will focus on the process of garment prototype development and approval prior to production. Advanced line development including cost and construction details will be addressed. The web-based PLM system will be introduced to track product specifications, production package, and bill of materials.

**FSH 262 Fashion Design 3**

This course focuses on design philosophy. Students will develop their drawing style, design, and presentation skills to reflect their individual points of view. Students will gain knowledge of the fashion industry, learn the principles of price points, and become aware of domestic and international marketplaces.

**FSH 266 Computers for Fashion 1**

This course explores fashion illustration techniques using computers for stylized drawings, flat sketches, croquis, mini bodies, specification drawings, presentations and storyboards.

**FSH 267 Menswear Fashion Design 2**

Students work through carefully selected projects aimed at developing research, ideas, and creative design Menswear market. Students will build a 2 dimensional Menswear collection on paper, while learning communication skills and building confidence in their work.

**FSH 268 Menswear Construction 2**

In this course, students will develop basic menswear blocks into various designed garments that will serve as a foundation for all future menswear classes. Principles of drafting and construction will be taught so that garments produced will meet industry standards.

**FSH 269 Product Line Development**

This course engages students in the product line development collaborative process. Students will participate in a semester long case study that provides hands-on experience with all the components that are a necessary part of developing a fashion collection.

**FSH 274 Applied Textiles 1**

This course is an overview of the textiles industry for both home furnishing and fashion. Students learn silkscreen and heat transfer printing. Students also learn about opportunities for a successful career in the textile industry.

**FSH 276 Applied Textiles 2**

In this course, students will further develop their understanding of fabric and printing techniques. They will be taught various advanced surface treatments on cloth, including burn-out and discharge printing.

**FSH 280 Personal Styling**

In this intermediary course, students will focus on the discipline of personal styling. Hands-on projects will help students to analyze and practice real life situations, and gain the creative and organizational skills involved in styling for personal clients and celebrities.

**FSH 282 Knitwear Design 2: Intermediate Knitwear Skills & Basic Construction Techniques**

Students will develop intermediate single-bed machine, hand knit and crochet techniques and will learn double-bed knitting machine techniques. Students will use visual research skills to interpret and develop ideas in knitwear textile and design projects. Students will learn how to interpret basic construction processes by constructing a T-shaped sweater.

**FSH 284 Photo Shoot Production for Stylists**

In this advanced course, students will learn the logistics and business aspects of being a freelance stylist. Topics will include producing photo shoots, managing a job, and self-promotion. Guest speakers, in-class simulation, and group projects will give insight into the various protocols on the job.

**FSH 286 3D Design for Knitwear 1**

Students will learn basic principles of transforming two-dimensional designs into three-dimensional garments, using a design from their previous design project. They will take a drafted flat pattern, drape it on a form, make new patterns and finish it into a knit garment. Students also will experiment with knit fabric manipulation using two-dimensional panels to create three dimensional garment designs.

**FSH 287 Knitwear Design 3: Design Philosophy & Advanced Techniques**

Students will develop their design philosophies as they learn skills to represent creative design ideas. They will also learn to interpret specific market brands and price points. Students will create knitwear design drawings (flats) and fully colored illustrations, and will learn advanced techniques on single-bed machine, hand knit, crochet, and Dubied machine.

**FSH 288 Fashion Features & Storytelling**

In this class, students will develop their expository writing skills, adapt straight news leads, and incorporate novelistic techniques to write feature-length articles. Students will be assigned their own beats and asked to pitch ideas in simulated editorial meetings.

**FSH 289 Corsetry & Underpinnings**

Students will study and apply corsetry for use as both outer garment and underpinning. Students will cut and construct various styles and shapes of corsets, which will be used as a base for experimentation with various draped design ideas. Chosen draped and molded designs will be taken to completion, producing finished pieces.

**FSH 294 Textile Printing For Product**

This course teaches hands on, creative and intelligent approach to textile printing. Students will have the opportunity to develop ideas from inspiration source to a final printed product of their desire, primarily employing the technique of screen-printing as well as hand painting, drawing and stencil printing.

**FSH 295 Sustainable and Ethical Design**

This course will explore environmental issues in fashion design. Students will be encouraged to find creative solutions and alternatives. Emphasis will be placed on designs that meet all the regular industry standards while simultaneously addressing ecological and social sustainability issues.

**FSH 297 Visual Merchandising: Tools & Materials**

This course introduces students to the various tools and materials commonly used for the construction and creation of displays for visual merchandising. Students will learn the correct and safe use of a variety of shop tools, and practice best methods by which to create visual merchandising assignments and class projects.

**FSH 299 Portfolio for Technical Design**

This course focuses on developing marketable portfolios to demonstrate technical drawing skills, proficiency in fashion design related digital skills, and a professional presentation of a product line. Students will conduct research for jobs in technical design, create self-promotional materials, and use industry standard software and web-based PLM.

**FSH 300 Product Development: Shoe Collection**

While designing a collection of footwear, students will build an understanding of the last, designing and sketching shoes, measuring and fitting and shoe materials and components. Students will research various aspects of the shoe industry, including handmade footwear, product development and testing, specification and technical sheets, and trade shows.

**FSH 301 Denim Design**

In this course, students will explore denim design and development with a focus on fashion, fabric, and fit. Topics covered include denim history, market and trend research, washes and finishes, patterns, sample manufacturing, production processes, brand identity, merchandising, and marketing. Students conclude the course by designing a denim collection.

**FSH 303 Footwear Construction 2**

Building on the skills learned in FSH 203, students learn to make more complex constructions through pattern development and material manipulation. Four different constructions will be covered in class and students will present a design portfolio containing a multi-piece collection at the end of the semester.

**FSH 304 Accessory Design for Utility & Sports**

Students focus on the design of accessories and footwear for sports and utility. The class overs the unique properties and function of products within this expanding market and the materials and hardware used.

**FSH 305 Fashion Public Relations**

In this course, students will learn the principles and practices applied to fashion public relations. Students will understand PR as a key fashion marketing tool. Students will explore the history of the public relations industry, the influences of its visionary leaders, and the changes driven by technology that impact fashion PR today.

**FSH 306 Accessories Pre-Collection**

Students prepare and research for their final collection researching and developing unique fabrications and techniques. In addition, students work on industry set projects.

**FSH 307 Visual Merchandising: Creative Concepts**

This course examines creative strategies for the development of dynamic window displays. Students will explore literature, music, current events, pop culture, art, fashion, and film history for inspiration. Designing for effective visual narratives will be emphasized.

**FSH 308 Fashion Film Production**

This course surveys the growing global phenomenon of fashion film. This new medium brings together pioneers of fashion, film, photography, digital and social media, and other creative industries. Students will conceptualize, style, develop, produce and promote their own experimental fashion films.

**FSH 309 Fabrication, Sourcing & Production**

Students will advance their skills of line development utilizing web-based PLM software. This course will focus on refinement of technical packets and line sheets, the processes and procedures of fashion product sourcing, cost estimating techniques, methods for evaluating product constructions, and advanced knowledge of fashion manufacturing.

**FSH 311 Millinery**

Millinery is a highly specialized discipline that permits students to be wildly creative or strictly traditional. Emphasis is placed on construction techniques in a variety of materials for hat design and construction.

**FSH 313 Style Icons & Fashion Objects**

This course focuses on iconography of style, fashion avatars and media interpretation and reinvention of icons. Historical eras, youth movements, style capitals and the roots of iconic fashion imagery in editorial work will be discussed in depth. Students will examine legendary images and trace their influences on popular culture.

**FSH 316 International Retailing/Global Marketing**

Students learn the importance of the global economy through a study of retailers who operate internationally. This course provides a conceptual framework for students to understand how different legal, social, and economic environments affect the distribution of consumer products worldwide.

**FSH 317 Menswear Fashion Design 3**

In this class strict emphasis is placed on the ability to represent creative design concepts as specification drawings (flats) as well as fully colored figures. Close attention is paid to rendering of fabrics and color while students analyze current menswear design trends.

**FSH 318 Menswear Construction 3**

This is an intermediate construction and flat pattern making course. The course is designed to enhance the students' knowledge of industry procedures for pattern making and construction.

**FSH 323 Fashion Trend Analysis**

This course provides an overview of the fundamentals of fashion trend forecasting and analysis. This course teaches students to understand the evolutionary nature of product, interpret the cultural context affecting the product, and to collect, analyze, and synthesize data in order to predict and understand the meaning of fashion trends.

**FSH 330 Construction/Draping/Flat Pattern 3**

In this course, students work on more advanced pattern cutting and construction techniques. Students learn to cut and construct tailored garments using techniques used in the industry today. Students also work on draping projects and learn how to handle fashion fabrics correctly.

**FSH 331 Construction/Draping/Flat Pattern 4**

This course is designed to allow students to develop and build upon the pattern making and construction skills learned in previous courses. Students will evaluate and translate key elements from an existing designer runway look and from their own two-dimensional designs to create customized patterns and construct, fit and correct garments to industry standards. New construction and finishing techniques will also be introduced.

**FSH 334 Virtual Garment Development**

In this course students will become familiar with fashion-industry software CLO3D. Students will learn the tools and functions of the software and recognize how it is used in the industry, so they can adapt it to their own work. Projects and assignments will be geared toward using this unique program to develop individual looks and garments in a virtual space with the potential of creating them in real life.

**FSH 335 Computerized Patternmaking**

Using Gerber Accumark software, students will learn how to use advanced technology to digitally enter patterns into the computer, alter, and make patterns for a variety of silhouettes. Students will also grade patterns for a large range of sizes.

**FSH 337 Construction/Draping/Flat Pattern 5**

This course is designed to allow students to develop their design work into a pre-collection. Students are taught the principles of manual grading and working with a life fit model, and learn about work production patterns for industry. Students also review new construction and finishing techniques.

**FSH 340 Fashion Design 4**

Students are encouraged to analyze and develop individual design strengths and philosophy. Technical skills are polished to help enhance presentation and showcase the designers' point of view.

**FSH 342 Costume Production 2**

In this course, students will design and construct costumes for the live performance project. Students will engage in a dynamic range of construction and craft projects, creating finished costumes that will satisfy the needs of movement-based and design-driven performance pieces.

**FSH 344 Fabric and Form**

This class will study how adjacent geometric, 2-dimensional planes create 3-dimensional forms in fabric. Students will also study experimental fabric manipulation and the relationship of these 3-dimensional forms to the body. Students will create 3-dimensional forms with fabric and apply them to the dress form for the purpose of creating garment design.

**FSH 345 Brand Marketing**

This course examines brand equity and all aspects of brand building, management, and marketing. Students will research emerging and existing brands and apply to develop a brand. Emphasis will be placed on developing a marketing plan for a brand that reflects the brand identity, the target consumer, and the product/service.

**FSH 347 Inventory Management & Planning**

This course will expand the concepts introduced in FSH 250 by analyzing inventory management and profitability and competitive advantage. Students will become familiar with inventory turnover, purchasing, and planning.

**FSH 348 Interactive Marketing**

In this course, students will learn the basics of digital marketing for fashion and its integration with traditional marketing. Course components include online promotion, user-generated content, corporate blogging and mobile marketing. Students will develop a marketing plan and analyze the results through various outlets of social networking.



**FSH 350 Private Label Product Development**

This course takes students through the concepts and techniques of product development. Projects include research to identify an appropriate product, development of that product, sourcing, costing, and sampling.

**FSH 352 Visual Merchandising: Space Planning and Directives**

This course focuses on best industry practices for both retail and wholesale floor spaces. Students will develop strategies and present their concepts in both written and visual formats. Emphasis will be placed on creative space utilization, and appropriate representation for multiple project categories, a full season's cycle, and adjacent products.

**FSH 357 Retail Store Management**

This course is an in-depth study of various retail store operations. Topics include location and target market, merchandise placement and assortment, customer service, selling techniques, staff planning, employee motivation, visual display, profit analysis, logistics and many more necessary areas.

**FSH 363 Special Event and Promotion**

In this course, students will learn the requirements and practices of developing and producing an accountable and effective special event and fashion show for a product launch or product presentation that supports a fashion marketing initiative. Students will plan, pitch, develop, and execute all aspects of special event and promotion.

**FSH 364 Children's Wear Design**

In this course, students will learn about designing children's wear and coordinating accessories. They will design with consideration for the unique characteristics of different ages and genders. Students will gain awareness of different children's apparel and accessory categories and complete design projects within different ages and genders.

**FSH 368 Accessories Merchandising**

Students are introduced to the many fascinating categories within accessories, including leather goods, jewelry, scarves, millinery, eyewear and many more. Students explore the important role of accessories in various retail environments. Major brands and designers are studied, as well as private label products.

**FSH 369 Merchandising: Beauty Products**

This course introduces students to the best practices in merchandising beauty products, providing students with insight into the different categories of the industry, including color cosmetics, fragrance, and skin care. Topics include the examination of major brands nationally and internationally, industry history, and the development of and selection of product assortments.

**FSH 374 Applied Textiles 3**

In this course, students will continue to broaden and expand their knowledge of printing techniques including screen printing with heat transfer paints. They design fabric samples and finished collections of fabric designs.

**FSH 375 Fashion Merchandising Strategies**

This course explores successful wholesale and retail strategies for fashion assortment building and product selection based on group projects, case studies, and field research. Emphasis is on developing a strategic point of view and taste level appropriate for the target market.

**FSH 376 Applied Textiles 4**

In this course, students will further their skills designing textile prints for both fashion and furnishings. Students will also continue to produce collections of fabric designs.

**FSH 377 Visual Merchandising 2**

This course applies the visual merchandising concepts hands-on projects. Topics include visual merchandising theory, standards for execution, store design and company image.

**FSH 378 Menswear Fashion Design 4**

Students further develop their skills as menswear fashion designers and are encouraged to develop a comprehensive awareness in the domestic and international marketplace. Emphasis is placed on illustration techniques and professional presentation.

**FSH 379 Menswear Construction 4**

The course is designed to teach students ready to wear tailoring techniques used in the menswear industry today. Students are shown how to construct tailored garments and the variations used in construction techniques. Students will learn the difference between ready to wear and bespoke techniques.

**FSH 381 3D Design for Knitwear 2**

Students will design garments on three-dimensional forms by draping. Students will create customized patterns for their own 2D designs and construct them. Students will learn traditional trimming and develop variations of trimming designs. Principle techniques will include constructions of neck, armholes, and sleeves. Hand knit and crochet construction techniques will be practiced.

**FSH 382 Knitwear Design 4: Design Development of Individual Creative Style**

Students will analyze and develop individual design strengths and philosophies. Their technical skills and comprehensive presentation skills will be refined. Students will be required to push the boundaries of creative knitwear design. Students will learn how to setup and program basic stitch construction on the Stoll industrial machine.

**FSH 384 Menswear Styling**

This course explores the discipline of styling for menswear. Students will learn through activities and photo shoots the techniques of creating successful tailored and casual looks for men.

**FSH 385 Marketing Promotion Strategy**

This course offers an in-depth study of specific promotional strategies for a fashion environment. Students learn to develop an integrated marketing plan. Core components include advertising, direct mail, publicity, public relations, personal selling, special events, and social networking.

**FSH 386 3D Design for Knitwear 3**

Students will focus on designing and producing complex garments. Students will develop their design work into a pre-collection. They will apply complex cutting methods and advanced hand sewing/finishing techniques. Students will learn the skills to fit contemporary design garments and correct garments to industry standards.

**FSH 387 Knitwear Design 5: Pre-Collection**

Students will improve their design strengths and philosophies to prepare for careers in the fashion industry. Students will begin to identify individual styles for specific markets and on-trends analysis. Students will continue learning Stoll industrial machine operation, knit programming, and swatch knitting. Students will begin to develop their senior collection.

**FSH 390 Professional Practices and Portfolio for Fashion Business**

This course provides students with realistic information about careers in the retailing and apparel merchandising industry. Students will explore their career options, develop resumes, prepare for job interviews, complete internships, and focus on the transition from student to professional.

**FSH 391 Fashion Product Styling**

In this course, students will get an introduction to styling a range of fashion products for a variety of mediums including magazine, catalog, newspaper, and web. Students will produce, art direct, and style photo shoots. Emphasis will be placed on product styling techniques and concepts.

**FSH 397 Visual Merchandising: Mannequins, Forms, & Fixtures**

Students will learn the procedures by which mannequins are styled for product presentations through hands-on experience in proper use and maintenance of mannequins, forms, and alternatives. Students will practice skill-building in styling methods: forming for men's and women's tailored clothing; coordination of separates, item apparel; fashion accessories and home furnishings.

**FSH 398 Computers for Textiles**

This course explores techniques for utilizing computers as a design tool. Students create textile designs, colorways, and repeats using Photoshop and Illustrator.

**FSH 400 Construction/Draping/Flat Pattern 6: Senior Collection**

Students research, design and construct a collection of designer clothing from sportswear to eveningwear. Designer workroom techniques will be emphasized.

**FSH 404 Construction/Draping/Flat Pattern 4: 3D Design**

In this course, students will learn how to create block patterns from their own draped forms. They will deconstruct and create the pattern for a jacket, in order to analyze all elements of interior and exterior construction. A Master Work will be analyzed and reproduced faithfully from a primary source.

**FSH 406 Accessories Final Collection**

Students research, design and construct a multi-piece footwear and accessory collection and portfolio.

**FSH 409 Advanced Line Development**

Students will strategize on product development for a specific brand/company by developing a full year collection. This course focuses on demonstrating advanced digital and hand skills, presenting complete product package coherent to the brand image using industry standard software and web-based PLM. Professional presentation is emphasized.

**FSH 410 E-Commerce**

This course provides students with the fundamentals of selling fashion products online. New strategies in e-commerce technology, emerging web-based business models, marketing innovations, and the latest techniques for an enhanced customer interface will be explained.

**FSH 411 Wearable Technology**

This class provides an exploration of wearable devices as a fusion of contemporary fashion and advanced technology. Students will investigate existing products through case studies covering production, marketing and distribution and gain an insider's view on collaborations with tech companies by designing a new wearable device for their portfolios.

**FSH 417 Menswear Fashion Design 5**

Students continue to develop their awareness of specific menswear markets within the international fashion industry and to target their individual style to specific market segments. Emphasis is placed on Menswear trend analysis during the New York, London, Milan and Paris collections.

**FSH 418 Menswear Construction 5**

Students work on creating their own designs in muslin and finished garments. The emphasis is on active sportswear. The course reinforces all areas covered in 1, 2, and 3, strengthening the students' understanding of cutting and construction.

**FSH 424 Construction/Draping/Flat Pattern 5: 3D Design**

In this course, students will study three contrasting areas of garment cut and construction; complex tailored forms, fluid forms in woven and knit fabrics and structured gowns. Complex analysis and reproduction of form will be made through the use of flats, sketches, flat pattern, drape and sewn samples.

**FSH 427 Visual Merchandising: Graphics for Presentation**

This course provides in-depth study into the variety of graphic communication tools available and utilized within the visual merchandising industry. Students will learn various techniques for specifying and building signage programs for retail, wholesale, trade-show, in-store display, sales promotions, as well as considerations for dynamic graphic communication used in window display.

**FSH 430 Fashion Design 5**

In this course, students increase their ability to target their individual style to a specific market segment. Emphasis is placed on continuity of style within design, presentation and trend analysis. Students work on developing their strengths in design to ensure establishment of a defined and strong personal design philosophy. Students work on the development of their Senior Collection.

**FSH 434 Construction/Draping/Flat Pattern 6: 3D Design**

This technical design course focuses on reproducing complex garments. Students will analyze garments created by designers, make paper patterns, and create toiles, and detailed fabric samples. Creating accurate paper pattern utilizing complex cutting methods and applying advanced hand sewing techniques will be emphasized.

**FSH 436 Pattern Making & 3D Design for Fashion Portfolio**

In this course, students will develop their technical and 3D design fashion portfolios in both traditional and digital formats. Previous technical projects will be selected for refinement and portfolio inclusion. Students will create web portfolios, technical design specific resumes, and self-promotional materials. Professional level and industry standards will be emphasized.

**FSH 438 Fashion Criticism & Runway Reporting**

In this course, students will examine the global fashion industry circuit of runway shows, trade expos, and other events through the lens and language of fashion criticism. Topics will include the influences of personalities, brands, institutions, and media that make fashion an economic and cultural phenomenon around the world.

**FSH 440 Portfolio for Costume Design**

In this course, students will edit and select the best costume pieces for their portfolios. Techniques for photographing work, portfolio layout, and presenting ideas to potential employers will be covered. Students will present their work each week for an in-depth critique and also write their own cover letters and resumes.

**FSH 441 Costume Construction**

In this course, students will learn the fundamentals of creating theatrical costumes through the creation of a corset, a boned bodice, and a petticoat. Additionally, students will learn how to create specific padding for foundation garments. Finally, students will learn how to adjust a period pattern for a modern body, as well as how to make a garment alterable for a range of figures.

**FSH 442 Computer Aided Design for Textiles**

Students will learn how to use this textile industry specific software to aid their design concept by using textile friendly environment media tools to create repeat patterns, sketches and marks. Students will learn to create a detailed presentation with color data, colorways, values and percent coverage in a design.

**FSH 445 Contemporary Retail Strategy**

This course focuses on innovative retail concepts for a fast changing retail environment. Students will conduct research on consumer trends, market changes, distribution channels, and use this information to create a fully developed retail plan that includes a merchandise plan, location analysis, and all aspects of retail operations.

**FSH 450 Entrepreneurship in Fashion**

This course focuses on the entrepreneurial approach of identifying market opportunities. Product differentiation and marketing new products and brands in the retail environment will be emphasized. Students will develop business plans including the process of how to develop, market, and sell their own product lines under independent labels or brands.

**FSH 456 Fashion Portfolio & Computer Aided Design**

This course is designed to prepare students to enter the fashion industry. Presentation and computer skills are polished to help enhance work to a professional level. Students will establish a web portfolio, develop collateral materials and begin searching for jobs relevant to their experience upon graduation.

**FSH 460 Merchandising: Industry Collaboration**

This course exposes students to the latest fashion industry best practices of retail and wholesale fashion brands. Students will collaborate with industry professionals on projects designed to provide them with the experience and leadership skills required for successful 21st century merchandising.

**FSH 464 Fashion Retail Management & Operations**

This course provides students with the real time opportunity to participate in and learn about all aspects of operating and managing a fashion retail business. Students will learn to operate a POS system, manage and control inventory and receipt flow, merchandise a selling floor, manage clients' needs, and develop, train, and schedule store staffing.

**FSH 465 Fashion Design 6: Senior Collection**

In this class, students produce a set of final projects that are aimed at completing their portfolio to a standard of excellence expected in the industry.

**FSH 467 Menswear Fashion Design 6**

In this class, students produce a set of final projects that are aimed at completing their portfolio to a standard of excellence expected in the industry.

**FSH 468 Menswear Construction 6**

Students will develop muslin production, undertake garment fitting and create patterns for designs in their senior collection. Students will construct no less than six menswear outfits in fashion fabric that may be included in the Graduation Fashion Show.

**FSH 472 Visual Merchandising 3**

This course provides a final hands-on project for seniors. Students will conceive and execute an environment or visual display for a commercial environment.

**FSH 473 Textile Portfolio**

This course is designed to prepare students to enter the textile industry. Students will establish goals, analyze skills and build a coherent body of 2D work on paper that will create the portfolio. Career opportunities will be explored as well as the logistics of freelance work.

**FSH 474 Applied Textiles 5**

In this course, students will further build on their technical skills and broaden their knowledge of printing and fabric manipulation. Students will continue to explore the qualities and performance of different types of fabrics. They will also continue to produce collections of textile designs.

**FSH 476 Applied Textiles 6: Senior Collection**

In this course, students will be expected to create a collection of printed fabrics for their senior portfolio. They will be given the opportunity to explore many of the printing methods they have learned.

**FSH 477 Visual Merchandising: Project Studio**

Students develop and execute a fully integrated visual merchandising concept for specific merchandise assortment presentation. Students will develop a visual program for a brand assortment, across a variety of merchandising applications: window design and installation, in-store feature presentations, wall merchandising, floor plan layout, fixture design, and graphic signage system.

**FSH 478 Editorial Styling**

In this advanced level course, students will familiarize themselves with the important editorial stylists, fashion photographers, magazines, and fashion stories of the past 50 years. Drawing on this wealth of resources, students will style and produce two photo shoots emphasizing innovative concepts.

**FSH 479 Computers for Senior Collection: Knitwear**

Students will develop a design into swatches and program the Stoll industrial knitting machine to knit garments for their senior collections. Students will produce industrial-standard quality swatches for their portfolio. Students will gain skills to program fully-fashioned and fancy stitch construction techniques on the Stoll machine.

**FSH 482 Knitwear Design 6: Senior-Collection**

Each student will design and execute a senior knitwear collection for the runway and/or a professional portfolio. Emphasis will be placed on finishing an industry ready portfolio tailored for their individual career goals.

**FSH 484 Styling Portfolio & Promotional Strategies**

The course is designed to prepare students to the styling industry. Students will work on styling portfolio layout, website, resume, branding, and promotional materials. Students will also explore social media strategies and career opportunities.

**FSH 488 Magazine & Digital Media Publishing**

In this workshop-style course, students will learn how to conceptualize, design, produce and publish their own digital magazines. This course is offered in partnership with Weebly, Inc.

**FSH 490 Portfolio Enhancement**

Students will further their skill in specific areas as determined by the Department Director. Professional standards for process, technique, and execution will be emphasized. Outcomes will be topic specific. Department Director approval is required. Course fees and prerequisites may vary by topic.

**FSH 498 Collaborative Project**

Students meeting set criteria are selected by their department to work on an interdisciplinary collaborative project.

**FSH 499 Special Topics**

Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee and course prerequisites may vary by topic.

**FSH 500 Internship in Fashion**

Internships provide students with the opportunity to apply the knowledge and skills they have acquired from coursework in a work setting. "Internship for credit" is an option for qualified upper-division students meeting a minimum 3.0 cumulative GPA and having successfully completed 90 units. Students must complete an Internship Application form (obtained from their student services advisor) and gain department approval prior to the start of the semester and the start of the internship. Students should discuss internships and other course options with their student services advisor.



# GRADUATE COURSES

## FSH 600 Fashion Design 1

This course involves students from all disciplines, and is designed to expose students to various approaches to design and illustration.

## FSH 600A Fashion Design

This course involves students from all disciplines, and is designed to expose students to various approaches to design and illustration.

## FSH 601 3D Design 1

This course engages students in three-dimensional design and garment development. Students will learn the core principles of pattern drafting and garment construction. They will also get an introduction to pattern shape manipulation. Proper use of industrial equipment, workroom practices, and garment development to commercial fashion standards will be covered.

## FSH 601A 3D Design 1

This course engages students in three-dimensional design and garment development. Students will learn the core principles of pattern drafting and garment construction. They will also get an introduction to pattern shape manipulation. Proper use of industrial equipment, workroom practices, and garment development to commercial fashion standards will be covered.

## FSH 602 Fashion Design 2

This course consists of design projects that will aid in the development of students' creativity and build their knowledge of core design principles. An awareness of market place relevance is emphasized. Technical skills are further built upon.

## FSH 603 3D Design 2

This course focuses on mastering the art of tailoring through professional instruction, advanced pattern making, construction and sewing techniques. Students will be challenged to draft and construct tailored garments to meet industry standards. The correct handling of fashion fabrics and proper utilization of industrial sewing equipment will be emphasized.

## FSH 604 Fashion Design 3

In this course, students will gain hands-on experience in collaboration and professional teamwork protocol as they design and develop a group project for a target market. Students will also develop an individual collection to showcase their unique philosophy and design strengths. Technical proficiency and professional presentation will be emphasized.

## FSH 605 3D Design 3

In this course, students will learn to create raglan-style garments and apply this knowledge to the design and construction of a customized raglan trench coat. In addition, students will work together to plan and create a group collection using looks from their design class.

## FSH 606 Fashion Design 4

This course will consist of individually set projects determined by the students. Consultation will take place between students and tutors to select which project to undertake to extend their knowledge of their chosen area of study for the final project.

## FSH 607 3D Design 4

This course will consist of projects motivated by students in consultation with their tutors. These projects will lead to preparing patterns for the Final Project.

## FSH 609 Digital Design for Fashion

This course will explore techniques for utilizing computers as a design tool, including illustration, development of flat sketches, specification drawing, presentations and storyboards.

## FSH 610 Applied Textiles 1

This course will introduce students to the various methods of fabric printing used in the textile industry. These will include silkscreen printing and heat transfer printing.

## FSH 611 Applied Textiles 2

This course will continue to teach students to experiment on cloth and to further develop their knowledge of fabric composition and performance.

## FSH 612 Applied Textiles 3

In this course, printed textile students will develop fabrics for specific projects.

## FSH 613 Applied Textiles 4

This course will consist of projects motivated by students in consultation with their tutors. One or more of these projects will be an industry driven competition. There will be a strong emphasis on what area of the market designs are for and end use.

## FSH 615 Textile Design

This graduate course will expose students to various methods of textile design and production techniques used in the industry. Students will be encouraged to create textile design collections in design projects. A brief overview of textile history will be provided.

## FSH 616 Dynamics of Fashion

This course provides students with a comprehensive overview of the fashion industry, including product development, sourcing, buying, marketing, and retailing. All fashion categories are examined with emphasis on the interrelationships between the various components of the fashion business.

## FSH 617 Fundamentals of Fashion Journalism

This course is an overview of story formats found in fashion publications and style sections. Students will build their own reading, writing, and researching skills by deconstructing fashion stories to examine their voice, structure, angles, and use of fashion terminology.

## FSH 618 Knitwear Design

In this course, students will learn beginning and intermediate hand knitting techniques. They will knit swatches of each of these techniques and design two collections of knitwear. Additionally, students will gain a basic understanding of knitwear in the fashion industry and the work of a knitwear designer.

## FSH 619 Developments & Current Debates in Fashion Journalism

This seminar explores the role of fashion journalism in culture and its responsibilities. Students will examine recent developments in media as well as investigate the fashion industry's social challenges, scandals, and controversies. Class will be held as a roundtable discussion led by student facilitators.

## FSH 620 Knitwear Design & Construction 1

This course introduces the technical, diverse, and creative aspects of knitwear design for fashion. Students will develop design skills by investigating the use of yarns, color, pattern, texture, and shape through fabric development as well as illustration. Both domestic machines and hand knitting techniques will be introduced.

## FSH 621 Knitwear Design & Construction 2

Students will design and create a finished garment based on their own original concept. Methods of working with flat pattern and 3D design will be introduced. Students will incorporate color and pattern while investigating diversity of basic silhouette. Students will also calculate fully fashioning and write patterns.

## FSH 622 Knitwear Design & Construction 3

In this course, students will gain experience with industrial knitting machines. Students will design and produce two garments with emphasis on double-bed fabrics and 3D design. Students will first design within the constraints of the fitted silhouette, and then investigate function of double-bed fabrics to explore silhouette.

**VIEW the schedule, prerequisites, and course fees & REGISTER at <https://catalog.academyart.edu>**

**FSH 623 Knitwear Design & Construction 4**

In this course, students work on self-motivated projects to further develop their own personal style, preparing work for their portfolios and perfecting skills in preparation for their final collections.

**FSH 624 Language of Fashion**

The course provides students with skill building terminology of the fashion industry. Course work includes the language of fashion merchandising and focused overview of the merchandising program. The course will emphasize core terms which are relevant to Fashion Marketing, Merchandising, Product Development, Sourcing, Textiles, and Visual Merchandising.

**FSH 626 Digital & Print Magazine Publishing**

In this workshop-style course, students will learn how pictures and words come together to tell an impactful story, with a chance to conceive, design, and edit their own magazines in print and digital platforms.

**FSH 627 Fashion Research & Reporting**

In this course, students will develop essential research and reporting skills for modern fashion multi-platform journalism. Students will gain insight into best practices for in-depth storytelling based on verified information, interviews, digital and social research techniques, as well as other tactics to support a well-researched story development.

**FSH 628 Mobile & Social Media Journalism**

From telegrams to apps, this course provides a comprehensive view of Social & Mobile Reporting through history. With an emphasis on modern day storytelling and the digital tools that empower journalists to produce interactive news stories, the course will culminate in a live reporting presentation where students share long form features produced via popular apps.

**FSH 629 Fashion Styling**

Students will learn to style a variety of shoots found in fashion magazines. Emphasis will be placed on visual storytelling and the practical components of producing a shoot from brainstorming, pulling clothes, conducting run-throughs, booking talent, and working on set.

**FSH 630 Fashion Marketing Strategy**

This course offers students an overview of marketing, focusing on the role of promotion and marketing communications. Key components of the course include market development, sales promotion, direct response, social networking, and word-of-mouth marketing.

**FSH 631 Merchandising Principles**

Students learn the functions of the merchandising departments within a retail company from the perspective of the buyer. Topics include seasonal financial planning, assortment planning, vendor negotiation and inventory management. Students will learn concepts and basic retail math calculations necessary to create a successful retail business. Note: Basic math skills are required in this course.

**FSH 632 Trend Analysis & Product Development**

Students will learn how and where to gather trend information and to apply these market trends to the concept of developing new and fashionable products for the marketplace. They will bring an original product from concept to completion including research, sourcing, costing, merchandising, and marketing.

**FSH 633 Retail Management and Operations**

Students will learn contemporary fashion business structure and global retailing topics. Students will research and analyze globalized retailing environment, consumer, competition, leadership and management issues in fashion industry today to develop a competitive retail business strategy.

**FSH 634 Textiles & Other Raw Materials**

Students study the fundamentals of textiles and other raw materials, with an emphasis on product quality appropriate for a specific target market. The course includes hands-on analysis of fabric swatches.

**FSH 635 Creating Competitive Strategy**

This course exposes students to the strategic thinking that is involved in developing a business plan. Topics include creating competitive advantage, developing business strategy, forming assumptions and components of profitability.

**FSH 636 Introduction to Footwear & Accessory Construction**

This course provides students with the fundamental skills needed to construct footwear and handbags. Students will learn the complete process of making bags and shoes, including pattern drafting, construction techniques, material manipulation, prototype making and production of final products. Three footwear and three bag constructions will be covered.

**FSH 637 Product Planning and Sourcing**

This course focuses on developing product-planning and sourcing strategies. Students will examine product categories, pricing strategies and methods of product-mix and assortment planning, as well as domestic and global sourcing and manufacturing opportunities. Students will develop product-planning and sourcing strategies that reflect a company's overall strategy and target customers.

**FSH 638 Product Line Development - A Collaborative Process**

In this course, students learn the fundamentals of line development. This course reviews the collaboration process among designers, suppliers, merchandisers, and business partners in the creation of a fashion collection. The course teaches this process from both an analytical and a creative approach.

**FSH 639 Introduction to Footwear & Accessory Design**

Students will learn to identify footwear and bag constructions and the various technical details and materials used. Combined with learning the unique drawing, rendering and design techniques used for accessory design, students will apply a disciplined design process to produce a portfolio of footwear and accessory collections.

**FSH 640 Fashion Drawing**

This course focuses on drawing the clothed figure for fashion and general illustration. Importance is placed on understanding the body. The homework for the onsite version of this course requires mandatory attendance at a three-hour drawing workshop.

**FSH 643 Digital Techniques for Fashion**

This course focuses on utilizing industry standard graphic software to develop professional presentations and communicate information effectively. Students will develop and professionally present concept boards, branding, merchandising and production documents, and marketing collateral. Working fluidly between software programs will be emphasized.

**FSH 645 Luxury Brands: Product Development & Marketing**

The luxury brand sector has always been a fascinating subject; luxury brand product development and marketing is one of the most complicated yet interesting disciplines. This course brings together the elements and interplay between the principles that are employed in the luxury brand product development and marketing mix.

**FSH 646 Advanced Bag Construction**

Students will build on the skills learned in FSH 636, making more complex constructions through pattern development and material manipulations. Five different constructions will be covered in the course, with students presenting a design portfolio containing a multi-piece collection at the end of the semester.

**FSH 648 Sustainability & Society**

This course covers critical contemporary topics in sustainability. Students will gain a working knowledge of current sustainability challenges and policies affecting fashion and design industries, as well as media and communications, while exploring educational, lifestyle and technological strategies that could be employed to make an impact and foster sustainability in society.

**FSH 649 Entrepreneurship in Fashion: Strategic Brand Management**

This course focuses on building a contemporary fashion brand that transforms creative ideas into a business to meet consumer demands. Students will develop a brand strategy based on in-depth research, industry best practices, trends, market analysis, and the entrepreneurial mindset necessary to succeed in contemporary business environments.

**FSH 650 Introduction to Fashion Design**

This course provides a foundation in the process of fashion design. Through selected projects, students will develop visual research skills and ideas and identify design elements. Students will learn basic steps of design development, editing and balancing a RTW collection. Students will develop their technical, visual and verbal presentation skills.

**FSH 651 Fashion Construction**

In this course, students will learn basic principles of garment construction and flat pattern drafting with an overview of a design workroom. Students will learn how garments are pattern cut and made up to commercial standards as used in the fashion industry today.

**FSH 652 Global Consumer Trends in Fashion**

This course introduces the dynamics of the global fashion market, emerging trends, and consumers. Students will research and apply fashion theories, diverse market characteristics and consumer behaviors, and global issues within the fashion industry to identify market opportunities for defined target markets.

**FSH 653 Product Management & Supply Chain**

This course focuses on global fashion supply chain structure from product development to distribution. Students will evaluate product lifecycle, development process, management tools, and globalization issues in the fashion industry to develop a product management strategy appropriate to company goals, target market, types of products, regulations, and distribution channels.

**FSH 654 Integrated Fashion Marketing Communications Strategy**

This course focuses on traditional and non-traditional marketing communication channels and industry best practices. Students will develop an integrated marketing communication strategy for a specific fashion business that reflects current trends and new technology in the dynamic fashion marketing environment.

**FSH 655 Digital Marketing and Social Media**

This course focuses on evolving digital and social media platforms. Students will evaluate digital and social media platforms for fashion to develop a digital marketing strategy that is integrated with traditional marketing channels. Quantitative analysis and evaluation metrics are emphasized.

**FSH 656 Fashion and Sustainability**

This course focuses on fashion's role in addressing global ecological concerns and the movement towards a more sustainable future. Emphasis will be placed on inspiring and enabling fashion professionals to actively integrate eco-strategies into the planning and implementation of business, marketing, and product development goals.

**FSH 657 Online Retailing & e-Commerce**

This course provides a solid foundation for the understanding of what it takes to sell products online. Through examination of marketing, merchandising, and customer experience strategies as they are applied to online selling, students will gain in-dept knowledge of how consumers and products connect in the world of e-commerce.

**FSH 658 Global Marketing & Emerging Markets**

Students will apply a conceptual framework of the global economy and business environment to fashion organizations through case studies and best practices of global and regional retailers. Students will develop a marketing strategy for fashion organizations focused on global and/or emerging markets.

**FSH 659 Fashion Public Relations**

This course focuses on the principles, roles, and practices of fashion public relations. Students will develop a public relation strategy in accordance with the client's needs and PR goals, and pitch a proposal for a variety of stakeholders.

**FSH 661 Costume Design 1**

In this course, students will design costumes for classical texts, exploring the roots of contemporary story structure, character, and plot development through the lens of the costume designer. A foundation in classical narrative, theatre history, and design history will be investigated through the three chosen texts.

**FSH 662 Costume Design 2**

In this course, students will design costumes for Musical theatre, dance, and experimental theatre. By exploring these three distinct styles, the students will be able to connect design to movement and voice, and see how it is possible to deconstruct performance and the wall between audience and actor. Finally, the students will expand their portfolio to show a range of design capabilities that can be translated into a number of theatrical mediums.

**FSH 663 Costume Design 3**

In this course, students will design costumes for contemporary films, focusing on comedy, horror, and drama. Students will investigate how color and silhouette affect the audiences' perception of character and archetype. Each project will also serve to illuminate the specific needs of film design with an emphasis on continuity, planning for extras, and fabric choices.

**FSH 664 Costume Design 4**

In this course, students will design costumes for three specific film genres: Fantasy, period pieces, and Science Fiction. By exploring these three genres, students will learn how to manipulate traditional research, explore unconventional costume materials, and investigate specific details for increased accuracy. Finally, students will have the opportunity to create paper projects and develop specific details from those projects into 3D samples and realized designs.

**FSH 665 Costume Design Production**

In this course students produce original costume designs from a script for a real production at AAU or local performance arts companies. Students develop designs on paper, realize these ideas in 3D, and provide appropriate documentation. Also, students will explore collaborations between the costume design team ,director, actors, and other designers.

**FSH 671 Renaissance Costume Construction**

In this course, students will learn the fundamentals of costume construction for historical clothing with a focus on Renaissance undergarments that create 16th-century silhouettes. Students will be introduced to construction terminology, research, patterning and fitting adjustments and will develop technical skills with hands-on projects including building a corset, bumroll, farthingale and petticoat.

**FSH 675 Visual Merchandising: Image & Brand**

This course explores the intricacies of visual display for a commercial environment. Topics will include advanced studies of visual image and fashion branding. Students will create and execute visual merchandising design and displays.

**FSH 676 Costume Crafts**

In this course, students will learn the fundamentals of theatrical crafts through the creation of masks, armor, and other works. The techniques learned through these projects can then be applied to a variety of unconventional projects, building a well-rounded artisanal skill set.



**FSH 683 Computerized Product Development**

This course focuses on the process of digitalized product prototype development and preparation for production. Computerized line development including cost and construction will be addressed. The Web Based PLM system will be introduced to track product specifications, production package and bill of materials for a product line.

**FSH 685 Product Manufacturing & Sourcing**

This course focuses on global manufacturing and product sourcing structure to develop fashion products. Students will develop a product line, manufacturing process, and sourcing strategy by considering company goals, target market, types of products, material sourcing, import and export regulations, cost comparison, vendor evaluation, and distribution channels.

**FSH 686 Advanced Footwear Construction**

Building on the skills learned in FSH 636, students learn to make more complex constructions through pattern development and material manipulation. Four different constructions will be covered in the course, with students presenting a design portfolio containing a multi-piece collection at the end of the semester.

**FSH 695 Collaborative Project**

Students meeting set criteria are selected by their department to work on an interdisciplinary collaborative project as part of their studio requirement.

**FSH 699 Special Topics**

Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee, prerequisites, and/or may require Department Director approval.

**FSH 700 Professional Practices & Portfolio for Fashion**

This course exposes students to the expectations of the professional environment in the fashion industry. Emphasis is placed on developing resumes, preparation for job interviews, and development of professional portfolios.

**FSH 736 Concept Development for Accessory Design**

In this course, students will develop a deeper understanding of the design process necessary for developing accessory collections at graduate level and the necessity for original and compelling design concepts. Original research and concept development are crucial to the design process and students will complete projects to expand and challenge their ability to defend their ideas and develop their skills in research, development, presentation and communication.

**FSH 800 Directed Study**

Directed study is the primary concentration of a Master's degree candidate's work toward the completion of a Final Portfolio and/or Thesis Project. With the approval of the Department Director, students may take any university coursework to develop specific conceptual and technical skills that will enable them to further develop their Final Portfolio and/or successfully bring a Final Thesis Project to completion. Please note that some Directed Study courses have a required course fee and course prerequisites may vary by topic.

**FSH 811 Thesis/Portfolio: Design**

In this self-directed course, students will evaluate goals and establish timelines to complete their thesis project and/or design portfolio. Focus will be on implementing skills obtained throughout the program and the continued development of work that reflects the student's unique design point of view and identity. This course may be repeated as necessary to complete the Final Portfolio and/or Thesis Project.

**FSH 815 Thesis/Portfolio: 3D Design**

In this self-directed course, students will evaluate goals and establish timelines to complete their thesis project and/or 3D design portfolio. Focus will be on implementing skills obtained throughout the program and the continued development of work that reflects the student's unique design point of view and identity. This course may be repeated as necessary to complete the Final Portfolio and/or Thesis Project.

**FSH 821 Thesis/Portfolio: Textiles**

In this self-directed course, students will evaluate goals and establish timelines to complete their thesis project and/or textile portfolio. Focus will be on implementing skills obtained throughout the program, broadening printing knowledge and further exploring fabric qualities and performance. This course may be repeated to complete the thesis or portfolio.

**FSH 831 Thesis Portfolio: Knitwear**

In this self-directed course, students will evaluate goals and establish timelines to complete their thesis project and/or knitwear portfolio. Focus will be on implementing skills obtained throughout the program - professional knitwear design techniques, finishes, and construction plus the continued development of work that reflects the student's unique design point of view and identity. This course may be repeated as necessary to complete the Final Portfolio and/or Thesis Project.

**FSH 836 Accessory Design Pre-Collection**

In preparation for the final collection, students research and develop unique fabrications and techniques for accessory design by producing a pre-collection. They will produce three finished products, a portfolio and a technical file. In addition, students work on an industry set project and a collaborative project with a selected graduate student in the School of Fashion.

**FSH 846 Accessory Design Final Collection**

Using the research and development made in Pre-Collection, students will develop a final eight piece footwear and accessories collection. In addition, students will build an extensive portfolio show casing the concept research and the development process of their collection.

**FSH 850 GDS: Market Research**

In this course, students will learn academic and professional research methods to develop informed research using various research methods. Students will conduct and analyze research to identify and refine industry, target market, and customer profiles for their final thesis projects. Course components include evaluating business environment, quantifying and analyzing research, academic and professional research writing and communication to present their research and develop the framework for a business plan.

**FSH 851 GDS: Product Sourcing & Assortment**

Graduate students will work on their individual Final Thesis projects with a focus on sourcing products and services. Students will find best suppliers based on their specific fashion business plan. Global location, quality, minimums, lead times, pricing, assortment variety, and assortment size will also be emphasized.

**FSH 852 GDS: Product Development**

Graduate students work on their individual final projects with focus on product development. Students will analyze target markets, research, and trends to create their product lines. Fabrication, silhouettes, color, sampling, sourcing, and costing will be emphasized.

**FSH 853 GDS: Visual Merchandising: Brand and Image**

Graduate students receive instruction and critique relating to all visual branding aspects of their individual final projects. Topics addressed include: merchandise display, layout and flow, materials, lighting, furnishing and fixture considerations, all brand collateral: logo, signage, packaging, and other detail brand atmospherics. Course includes critique of individual projects by instructor and discussion with peers, for the refinement of each student's thesis.

**FSH 855 GDS: Marketing Strategy & Plan**

In this course, students will use their market research to develop their marketing strategy, budget, and plan.

**FSH 858 GDS: Financial Planning**

This course focuses on the financial aspects of the final thesis project. All elements of a student's approved business plan will be reviewed and improved. Profitability and cash flow will be emphasized.

**FSH 859 GDS: Thesis Wrapup**

In this course, students will refine their thesis projects. Writing, editing, and preparation for the final presentation will be emphasized.

**FSH 860 Trends & Market Research**

This group directed study focuses on the specifics of fashion trend analysis and fashion market research. Students will collect, analyze, and synthesize research on the evolutionary nature of products, the cultural context affecting fashion, market trend forecasting to apply to their product line and present the research and concept professionally.

**FSH 863 Costing & Logistics**

This group directed study focuses on research and identifying vendors and suppliers to develop samples and prototypes appropriate to the student's target market, product types, and distribution channels. Students will develop a complete costing for their product line and identify logistics plans and requirements to go from manufacturing to store.

**FSH 864 Advanced Computerized Product Line Development**

Students will complete a pre-production package and technical specification sheet for their product line demonstrating advanced digital and hand design skill. Students will present a coherent package including all thesis project elements using industry standard software and web based product data management for their thesis/portfolio.

**FSH 871 Costume Design Thesis**

In this self-directed course, students will evaluate goals and establish timelines to complete their thesis project and portfolio. Focus will be on implementing skills obtained throughout the program to develop and realize costume design for a performance art production and develop existing projects into a portfolio.

**FSH 881 GDS: Journalism**

Students will use their previous print and online journalistic experience to apply to the areas that have been chosen as their directed study.

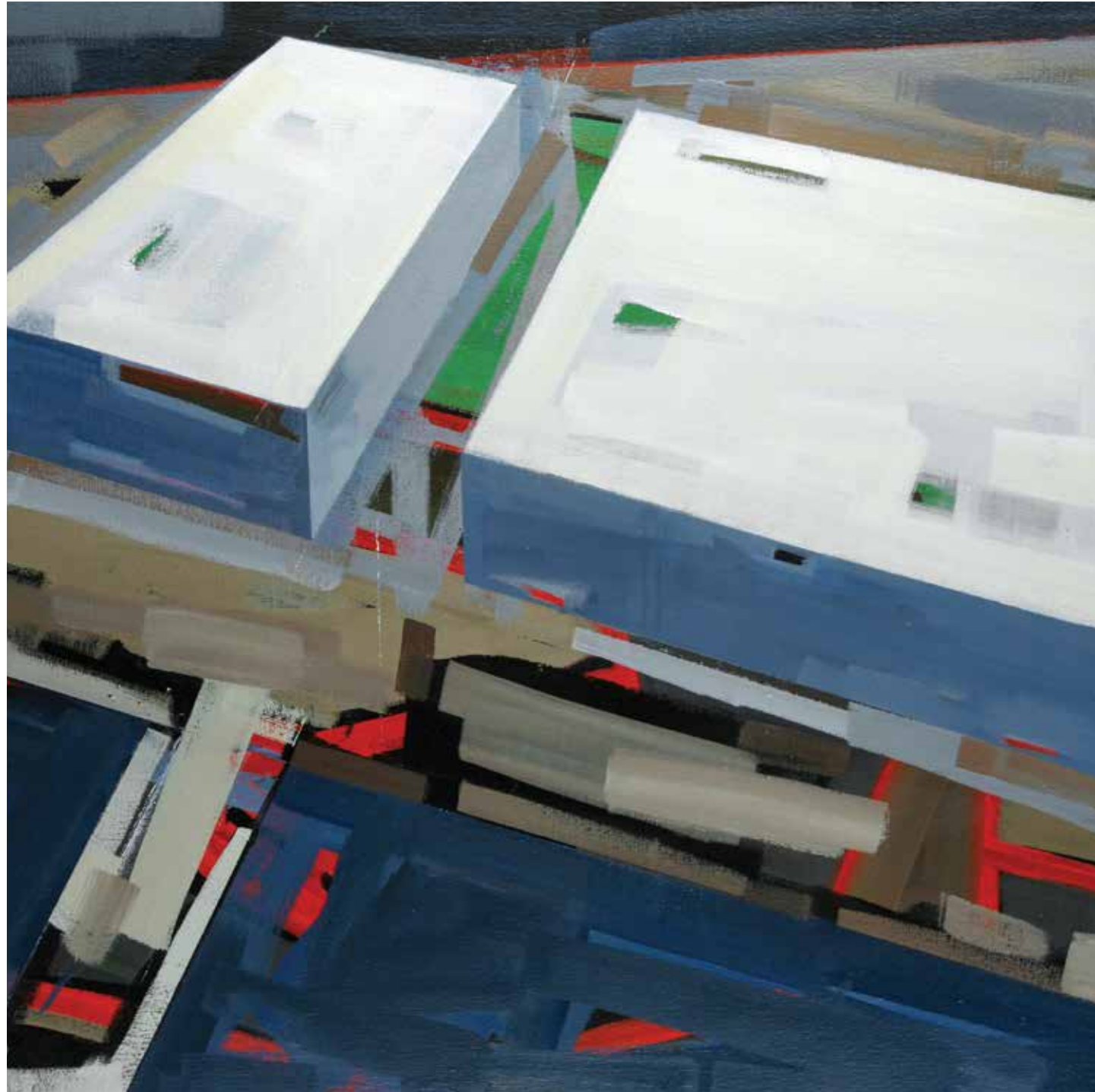
**FSH 900 Internship**

Internships provide students with the opportunity to apply the knowledge and skills they have acquired from coursework in a work setting. "Internship for credit" is an option for qualified upper-division students meeting a minimum 3.0 cumulative GPA and the following: MFA: An approved Midpoint Review and director approval; MA: Director approval; MARCH: 24 units total of completed Major coursework, and director approved portfolio review. Students must complete an Internship Application form (obtained from their student services advisor) and gain department director approval prior to the start of the semester and the start of the internship. Students should discuss internships and other course options with their student services advisor.



**FINE ART**





# From Flights of Fancy to Reality

Too often, art schools are thought of as places of dreamers. And often, they are. But not here.

At Academy of Art University, flights of fancy are grounded in classical tradition. Your formal training will include a discipline that will distinguish you for a lifetime. Then, with the skills that have made the masters the masters, you'll be encouraged to let your unique vision soar.

There's more: you'll learn not only art, but the business of art: how to find an apprenticeship, market your work, exhibit in a gallery.

Imagine that. Fine art training that teaches you how to be wonderful, and make a living at it!





# WHAT WE OFFER

## About Painting

The Painting curriculum is grounded in time-tested fundamentals and technical skills. This includes accuracy and sensitivity in drawing, design, value control, color concepts which, in turn leads to the development of ideas and personal direction.

### PAINTING FACILITIES:

- Our facilities include 25,000 square feet of classrooms, two classrooms of which are full-time anatomy studios, and one which is a full-time multimedia room with theatre seating.
- All classroom/studios are equipped with easels, tabarets, model stands, spotlights, cleaning stations and painting storage racks.
- There is a student art store within our facilities for all students to purchase any needed supplies at a discount.
- A prop room is well stocked with over 100 various fabrics and over 3,500 different props for class and student usage. A large variety of models are employed for all figurative classes.



## About Sculpture

The Academy offers both traditional and modern sculpture curriculum. We teach aesthetic and concept development as well as a variety of media-specific skills such as ceramics, bronze casting, welding and forging.

### SCULPTURE FACILITIES

The Academy's Sculpture Center is a 50,000 square foot state-of-the-art facility located in the heart of San Francisco's museum and gallery district.

- The ceramic facility contains front-loading computer programmed electric and gas kilns, a slab roller, extruder and a pug mill.
- The Academy has its own foundry, where there is a 150lb metal crucible (silicon bronze and aluminum), burnout kiln, cut-off station, burr-king sander and sand-blaster for artwork.
- In our welding area, we have state-of-the-art TIG-welders, power tools, a new sand blaster and patina stations used to finish bronze casting. Our equipment includes a jet-milling machine for cutting metal, a McEnglevan MIFCO forge machine, a plasma cutter, as well as MIG and TIG welders.
- Our Mold making studio allows students to make one, two and three-piece molds and casts with materials such as plaster and rubber.
- We offer a fully equipped, state-of-the-art wood shop.
- Resources also include pneumatic carving equipment, and vacuum casting for small metals. The department has the only complete art/sculpture neon studio in California.





### About Printmaking

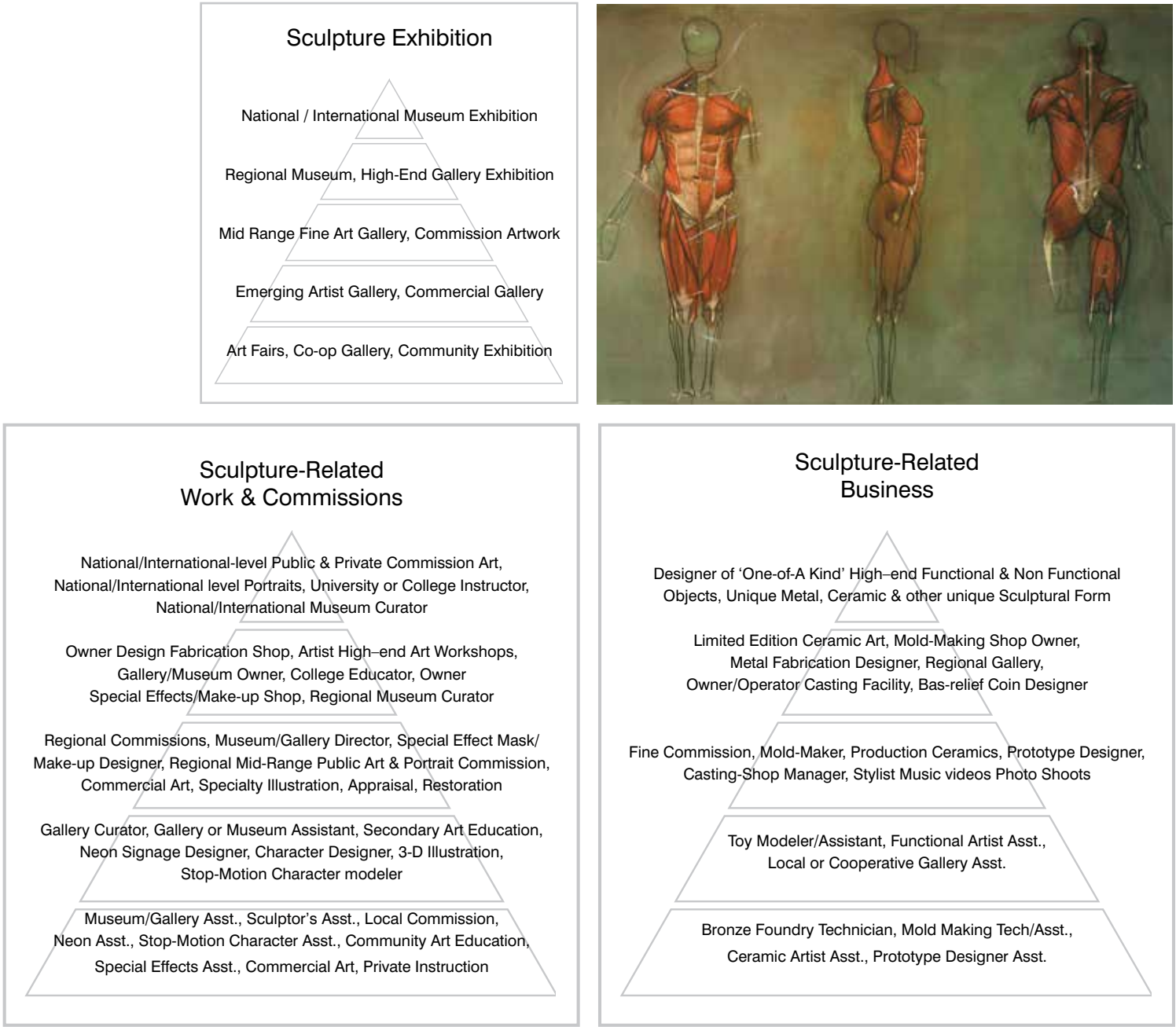
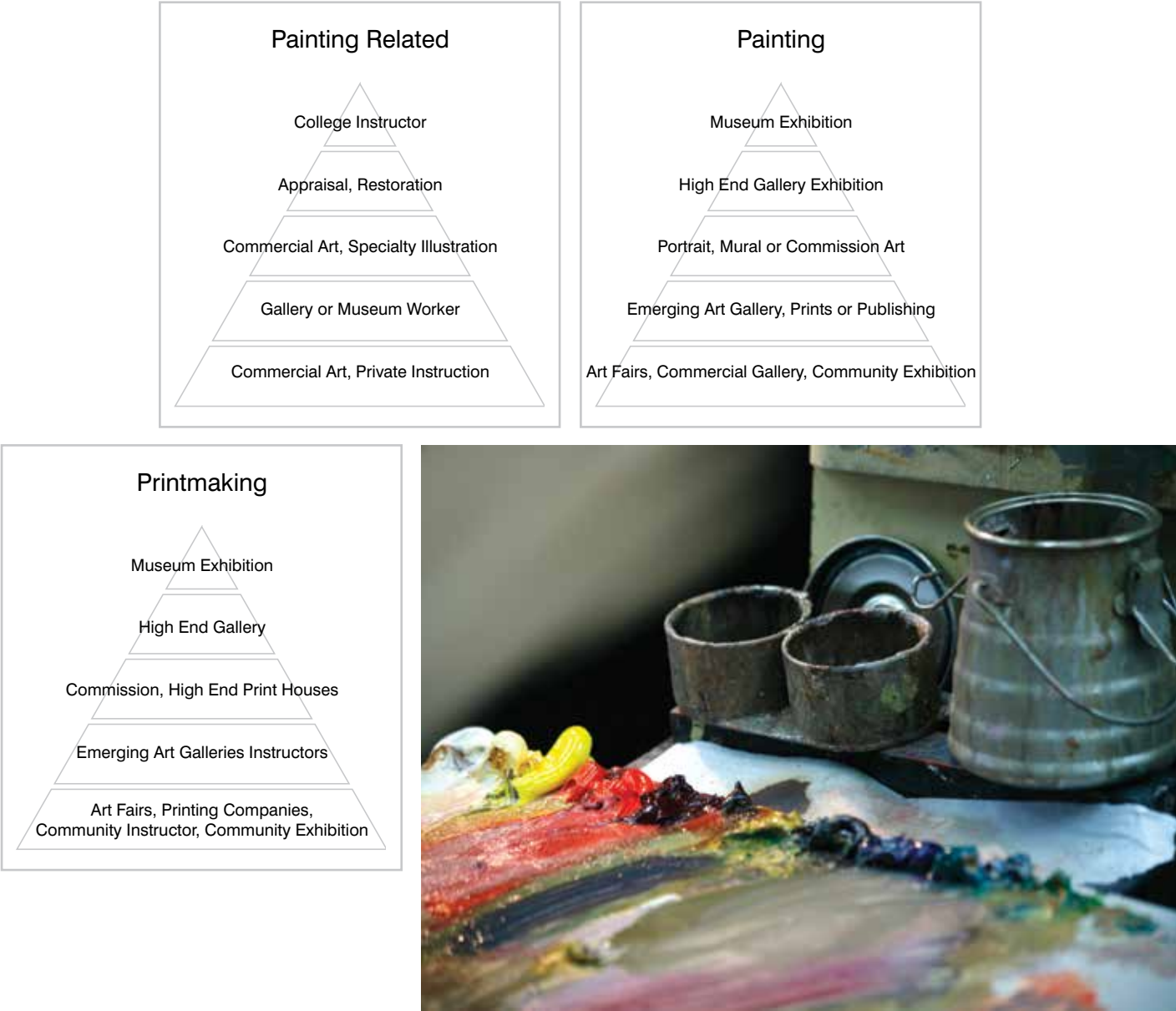
The Academy's program provides students both the ability to master the important technical skills needed in Printmaking, as well as to evolve conceptually as artists. We pride ourselves in creating an atmosphere that fosters a balance of technical proficiency as well as a strong aesthetic sensibility.

- Our main Printmaking facility includes a general work area with a computer system and digital output station and 2 separate studios for advanced and beginner students with a total of 6 presses to accommodate intaglio, relief and monotype printing.
- The Intaglio studio embraces both traditional as well as sustainable approaches with support for both zinc and copper etching.
- The Silkscreen studio concentrates on the photo emulsion process and includes an expansive darkroom.
- The Lithography studio is well equipped with 4 presses and 100 stones in a wide range of sizes. This studio encourages students to master the old-world techniques of stone-based drawing and printing.
- The Book Arts/Letterpress facility is a combined studio with a variety of equipment including drill presses and paper cutters, laminating machines and book presses. Letterpress students learn to print broadsides on Vandercook presses, business cards on a Platen press, and have use of an exposure unit for the creation of Polymer Plates from film positives.
- Graduate students have exclusive access to an 800 sq. ft. shared studio, which includes a tabletop press. This shared studio is situated directly next to the main Printmaking studio for ease of access.





# CAREER PATHS



# DEGREE REQUIREMENTS

## Associate of Arts [AA] in Fine Art

### AA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	33 UNITS
MAJOR	15 UNITS
+ LIBERAL ARTS	18 UNITS
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TOTAL	66 UNITS

### AA FINE ART DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, and LA 107 Writing for the Multilingual Artist or 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 2 Art Historical Awareness courses
  - 1 Written Communication: Composition course
  - 1 Written Communication: Critical Thinking course
  - 1 Employment Communications & Practices course

*After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.*

### AA FINE ART CORE COURSES

FA 110	Still Life Painting 1
or FASCU 130	Sculpture 1
FA 143	Silkscreen 1
or FA 144	Etching 1/Intaglio
or FASCU 233	The Art of Moldmaking & Casting
FA 145	Printmaking
or FASCU 234	Head & Figure Sculpture
FA 211	Introduction to Painting: Figure
or FASCU 270	Ecorche
FA 213	Introduction to Anatomy
or FASCU 231	Ceramic Sculpture 1
FA 224	Composition & Painting
or FASCU 330	Sculpture 3
FND 110	Analysis of Form
FND 112	Figure Drawing

FND 125	Color and Design
FND 131	Figure Modeling
or FASCU 230	Sculpture 2
ILL 133	Digital Media 1: Photography & Imaging

## GENERAL EDUCATION REQUIREMENTS

### WRITTEN COMMUNICATION: COMPOSITION

CHOOSE ONE:

LA 107	Writing for the Multilingual Artist
LA 108	Composition for the Artist

### WRITTEN COMMUNICATION: CRITICAL THINKING

CHOOSE ONE:

LA 202	English Composition: Creative Persuasion & Argument
LA 207	Persuasion & Argument for the Multilingual Writer
LA 280	Perspective Journalism

### EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291	Designing Careers
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### ART HISTORICAL AWARENESS

LA 120	Art History through the 15th Century
LA 121	Art History through the 19th Century

Bachelor of Fine Arts [BFA] in Fine Art

BFA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	36 UNITS
MAJOR	42 UNITS
+ ELECTIVES	9 UNITS
+ LIBERAL ARTS	45 UNITS
TOTAL	132 UNITS

BFA FINE ART DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, and LA 107 Writing for the Multilingual Artist or 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 4 Art Historical Awareness courses
  - 1 Written Communication: Composition course
  - 1 Written Communication: Context & Style course
  - 1 Written Communication: Critical Thinking course
  - 1 Historical Awareness course
  - 1 Quantitative Literacy course
  - 1 Cultural Ideas & Influences course
  - 1 Employment Communications and Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

BFA FINE ART CORE COURSES

FA 110	Still Life Painting 1
or FASCU 130	Sculpture 1
FA 143	Silkscreen 1
or FA 144	Etching 1/Intaglio
or FASCU 233	The Art of Moldmaking & Casting
FA 145	Printmaking
or FASCU 234	Head & Figure Sculpture
FA 211	Introduction to Painting: Figure
or FASCU 270	Ecorche
FA 213	Introduction to Anatomy
or FASCU 231	Ceramic Sculpture 1
FA 224	Composition & Painting
or FASCU 330	Sculpture 3
FA 420	Senior Portfolio Workshop/Professional Practices

FND 110	Analysis of Form
FND 112	Figure Drawing
FND 125	Color and Design
FND 131	Figure Modeling
or FASCU 230	Sculpture 2
ILL 133	Digital Media 1: Photography & Imaging

GENERAL EDUCATION REQUIREMENTS

WRITTEN COMMUNICATION: COMPOSITION

CHOOSE ONE:

LA 107	Writing for the Multilingual Artist
LA 108	Composition for the Artist

WRITTEN COMMUNICATION: CONTEXT & STYLE

CHOOSE ONE:

LA 110	English Composition: Narrative Storytelling
LA 133	Short Form Writing

WRITTEN COMMUNICATION: CRITICAL THINKING

CHOOSE ONE:

LA 202	English Composition: Creative Persuasion & Argument
LA 207	Persuasion & Argument for the Multilingual Writer
LA 280	Perspective Journalism

HISTORICAL AWARENESS

CHOOSE ONE:

LA 171	Western Civilization
LA 270	U.S. History
LA 274	Study Abroad: Art & Architecture of Renaissance Florence
LA 276	Seminar in Great Britain
LA 278	Seminar in France
LA 279	Seminar in Italy
LA 359	Urban Sociology

QUANTITATIVE LITERACY

CHOOSE ONE:

LA 124	Physics for Artists: Light, Sound, and Motion
LA 146	Anatomy of Automobiles
LA 200	Introduction to Computer Programming
LA 233	Popular Topics in Health, Nutrition, & Physiology
LA 254	Human-Centered Design
LA 255	College Math
LA 271	College Algebra with Geometry
LA 286	Discrete Mathematics
LA 288	Vector, Matrices, & Transformations
LA 293	Precalculus
LA 296	Applied Physics

CULTURAL IDEAS & INFLUENCES

CHOOSE ONE:

LA 127	Topics in World Art
LA 221	California Art in Cultural Context
LA 238	World Literature
LA 292	Programming & Culture
LA 343	Comparative Religion
LA 368	Experiencing Culture: Anthropology for Today's Artist
LA 462	Power of Myth and Symbol

EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291	Designing Careers
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ART HISTORICAL AWARENESS

LA 120	Art History through the 15th Century
LA 121	Art History through the 19th Century
CHOOSE TWO:	
LA/LAN 117	Survey of Landscape Architecture
LA/IND 118	History of Industrial Design
LA 127	Topics in World Art
LA 128	The Body As Art: History of Tattoo & Body Decoration
LA 129	History of Automotive Design
LA/GAM 131	History of Gaming
LA 132/ANM 102	History of Animation
LA 134/ANM 104	History & Technology of Visual Effects & Computer Animation
LA/VIS 137	History of Visual Development
LA/PH 147	History of Photography
LA/LAN 177	Pre-Industrial Urban Open Spaces
LA 182	Genres in Film
LA/ILL 195	History of Comics: American Comics
LA/ILL 197	History of Comics: International and Alternative Comics
LA/ARH 219	History of Architecture: Ancient to Gothic
LA 220	American Art History
LA 221	California Art in Cultural Context
LA 222	20th Century Art
LA 224	Women, Art & Society
LA 226 /IAD 230	Survey of Traditional Interior Architecture
LA 229/IAD 231	Survey of Contemporary Interior Architecture
LA 236/IAD 232	Survey of Bay Area Architecture
LA 242/GR 242	History of Graphic Design
LA 243/ILL 310	History of American Illustration
LA/FSH 244	History of Fashion
LA/JEM 245	History of Jewelry and Metal Arts from Around the World
LA/FSH 246	History of Textiles
LA 247	History & Techniques of Printmaking

LA 249	An Artistic and Intellectual History of the Renaissance
LA 274	Study Abroad: Art & Architecture of Renaissance Florence
LA 276	Seminar in Great Britain
LA/LAN 277	Post Industrial Urban Open Spaces
LA 278	Seminar in France
LA 279	Seminar in Italy
LA 281/MPT 255	Film History 1: Pre-1940
LA 282/MPT 256	Film History 2: 1940-1974
LA 283	Examining Film Noir
LA 284	Evolution of the Horror Film
LA 319	History of Architecture: Modernity
LA 327	Art of the Classical World
LA 333	Art of the Middle Ages
LA 361	The Artist in the Modern World
LA 382	Film History 3: Contemporary Cinema
LA 383	World Cinema
LA 384	Underrated Cinema
LA 385	Close-up on Hitchcock
LA 386	Exploring Science Fiction Cinema
LA 387	Women Directors in Cinema
LA 388	Survey of Asian Cinema
LA 408	Analog Before Digital: Punk/No Wave Film & Music
LA 420	Art of the Italian Renaissance
LA 421	Northern Renaissance Art
LA 422	Italian Baroque Art
LA 423	The Golden Age of Dutch Art
LA 432	Art of Spain: From El Greco to Picasso
LA 433	18th & 19th Century European Art
LA 434	History of Asian Art
LA 464	Survey of Dada & Surrealism

Certificate in Fine Art

CERTIFICATE REQUIREMENTS

MAJOR CORE (FOLLOW BFA CORE)	36 UNITS
MAJOR	42 UNITS
+ BY ADVISEMENT	24 UNITS
+ ELECTIVES	12 UNITS
+ ART HISTORY	6 UNITS

TOTAL	120 UNITS
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- Minimum 2.0 GPA
- Minimum grade of C- in all core courses and major courses

Master of Arts [MA] in Fine Art

MA UNIT REQUIREMENTS

MAJOR	33 UNITS
+ GRADUATE LIBERAL ARTS	3 UNITS
TOTAL	36 UNITS

MA FINE ART DEGREE REQUIREMENTS

- Successful completion of Final Portfolio Review
- Minimum grade of C in all required 36 units
- Minimum 2.0 cumulative GPA and the following Academic Study requirement:  
1 Art Historical Awareness & Aesthetic Sensitivity course

MA FINE ART REQUIRED MAJOR COURSES

FA 600	Figure Studio
FA 601	Drawing
FA 602	Head Drawing
or FA 608	Abstraction & Interpretation 1
FA 604	Figurative Painting
or FA 607	Cityscape Painting
or FA 644	Quick Studies
FA 605	Landscape Painting
or FA 607	Cityscape Painting
FA 606	Still Life Painting
FA 609	Painting
FA 616	Portrait Painting
or FA 618	Composition for Abstract Art
or FA 644	Quick Studies
FA 626	Chiaroscuro
FA 630	Color Theory
FA 655	MFA Thesis: Preparation/MA Portfolio Review

DRAWING & PAINTING EMPHASIS

FA 600	Figure Studio
or FA 639	Expressive Drawing
FA 601	Drawing
FA 602	Head Drawing
or FA 608	Abstraction & Interpretation 1
FA 604	Figurative Painting
or FA 607	Cityscape Painting
or FA 644	Quick Studies
FA 605	Landscape Painting
or FA 607	Cityscape Painting
FA 606	Still Life Painting
FA 609	Painting
FA 616	Portrait Painting
or FA 618	Composition for Abstract Art
or FA 644	Quick Studies
FA 626	Chiaroscuro
FA 630	Color Theory
FA 655	MFA Thesis Preparation/MA Portfolio Review

PRINTMAKING EMPHASIS

FA 601	Drawing
FA 603	Mixed Media/Printmaking
FA 609	Painting
FA 610	Etching
FA 611	Lithography
FA 612	Silkscreen
FA 613	Monotype and Relief Printing
FA 626	Chiaroscuro
FA 630	Color Theory
FA 631	Book Arts
or FA 624	Mixed Media/Printmaking – Advanced Techniques
or FA 629	Letterpress Printing
FA 655	MFA Thesis Preparation/MA Portfolio Review

SCULPTURE EMPHASIS

FA 600	Figure Studio
or FA 601	Drawing
FASCU 620	Figure Modeling
FASCU 622	Moldmaking & Casting
FASCU 623	Metal Forging & Welding
FASCU 624	Expressions in Clay
FASCU 637	Bronze & Metals Casting
or FASCU 699	Special Topics: Clothed Figure Sculpture
or FASCU 699	Special Topics: Classical Relief
FASCU 638	Advanced Firing & Glazing Techniques or any course in major
FASCU 644	Portfolio Development Seminar
FASCU 630	Advanced Figure Modeling or any course in major
FASCU 632	Ecorche: Sculpting the Figure from the Inside Out or any course in major
JEM 660	Introduction to 3D Printing and Modeling

MA FINE ART  
GRADUATE LIBERAL ARTS REQUIREMENTS

ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

GLA 601	Classical Aesthetics and the Renaissance
or GLA 602	The Art & Ideology of the 20th Century

Master of Fine Arts [MFA] in Fine Art

MFA UNIT REQUIREMENTS

MAJOR	27 UNITS
+ DIRECTED STUDY	18 UNITS
+ ELECTIVES*	6 UNITS
+ GRADUATE LIBERAL ARTS	12 UNITS
TOTAL	63 UNITS

\*Per director approval

MFA FINE ART DEGREE REQUIREMENTS

- Successful completion of Final Thesis Project
  - Minimum grade of C in all required 63 units
  - Minimum 2.0 cumulative GPA and the following Academic Study requirements:
- |   |   |
|---|---|
| 1 | Art Historical Awareness & Aesthetic Sensitivity course |
| 1 | Cross Cultural Understanding course                     |

MFA FINE ART REQUIRED MAJOR COURSES

FA 600	Figure Studio
or FA 639	Expressive Drawing
FA 601	Drawing
FA 602	Head Drawing
or FA 618	Composition for Abstract Art
FA 604	Figurative Painting
or FA 608	Abstraction & Interpretation 1
FA 606	Still Life Painting
FA 609	Painting
FA 626	Chiaroscuro
FA 630	Color Theory
FA 655	MFA Thesis Preparation/MA Portfolio Review

PRINTMAKING EMPHASIS

FA 600	Figure Studio
or FA 639	Expressive Drawing
FA 601	Drawing
FA 602	Head Drawing
or FA 618	Composition for Abstract Art
FA 604	Figurative Painting
or FA 608	Abstract & Interpretation

FA 606	Still Life Painting
FA 609	Painting
FA 626	Chiaroscuro
FA 630	Color Theory
FA 655	MFA Thesis Preparation/MA Portfolio Review

DRAWING & PAINTING EMPHASIS

FA 601	Drawing
or FA 626	Chiaroscuro
FA 609	Painting
or FA 630	Color Theory
FA 610	Etching
FA 611	Lithography
FA 612	Silkscreen
FA 613	Monotype and Relief Printing
FA 631	Book Arts
FA 655	MFA Thesis Preparation/MA Portfolio Review
	+ 1 Major course

SCULPTURE EMPHASIS

FA 601	Drawing
FASCU 620	Figure Modeling
FASCU 622	Moldmaking & Casting
FASCU 623	Metal Forging & Welding
	or any course in major
FASCU 624	Expressions in Clay
FASCU 630	Advanced Figure Modeling
FASCU 640	Figurative Sculpture: Life-Size
	or any course in major
FASCU 644	Portfolio Development Seminar
FASCU 645	Bas Relief: Expression & Interpretation
	or any course in major
	or any course in major

MFA FINE ART GRADUATE LIBERAL ARTS REQUIREMENTS

ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

CHOOSE ONE:

GLA 601	Classical Aesthetics and the Renaissance
GLA 602	The Art & Ideology of the 20th Century
GLA 605	Motion Picture Theory & Style
GLA 606	Crossing Borders: Art & Culture in a Global Society
GLA 607	Art & Ideas of the Enlightenment
GLA 609	Renovating Tradition: Art & Ideas of the 19th Century
GLA 613	History of 20th Century Fashion Arts
GLA 615	History of Graphic Design
GLA 615E	History of Graphic Design
GLA 621	History & Techniques of Character Animation
GLA 622	History & Techniques of VFX
GLA 623	History and Techniques of Games
GLA 624	History of Visual Development
GLA 625	History of Photography
GLA 629	150 Years of American Illustration

FINE ART

FA

GLA 640	The History of Urban Landscapes
GLA 903	Graduate Seminar in Europe
GLA 905	Graduate Seminar in Florence: Renaissance Art & Architecture

CROSS CULTURAL UNDERSTANDING

CHOOSE ONE:

GLA 603	Anthropology: Experiencing Culture
GLA 606	Crossing Borders: Art & Culture in a Global Society
GLA 611	Cultural Narratives
GLA 617	Mythology for the Modern World
GLA 619	Culture & Identity in Modern American Theater
GLA 627	The Global Design Studio; Past, Present, & Future
GLA 903	Graduate Seminar in Europe
GLA 905	Graduate Seminar in Florence: Renaissance Art & Architecture

PROFESSIONAL PRACTICES & COMMUNICATIONS

GLA 674	Professional Practices for Fine Artists
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MAJOR DESIGNATED GRADUATE LIBERAL ARTS

GLA 612	Writing & Research for the Master's Student
	(Required for FA Sculpture Students)



UNDERGRADUATE COURSES

FA 110 Still Life Painting 1

This is a focused introduction to still life painting. Students learn to indicate simple form with a single light source and then learn to paint form lights, various forms, and cast shadows. Students also gain an understanding of warm and cool colors. Emphasis is on composition, cropping, overlapping and placement in the picture plane.

FA 121 Intermediate Figure Drawing

This course builds on the study of the nude model starting with basic figure drawing. Emphasis is on gesture, structure, form and proportion. Light and shadow are examined, particularly as they apply to defining form and anatomy.

FA 142 Lithography 1

This course covers the creative elements and technical aspect of drawing and printing from stones and plates, exploring the complete lithographic process as well as the discussion of aesthetic concerns in printmaking. Draftsmanship, expressive drawing, and painterly mark making are all well suited to the lithographic process.

FA 143 Silkscreen 1

This course offers an exploratory introduction to the art of prints using the direct photo emulsion stencil method of printing with water-based inks. Students develop specialized knowledge for using a variety of papers and inks to create works of fine art and contemporary communications.

FA 144 Etching 1/Intaglio

In this course, students explore the art of the etching/intaglio printing process. In a step-by-step journey of exploration, students develop the time-tested techniques for creating works of art from copper and zinc printing plates. A complete menu of methods and materials are presented for the development of unique skills and styles.

FA 145 Printmaking

This course will introduce etching, silkscreen, monotype, book arts, lithography and relief printing. At the conclusion of the course, the student will have a good basic knowledge of all print mediums. Students will produce a portfolio and a book of prints. Traditional printmaking processes will be taught.

FA 153 Calligraphy & Letterform

This class will explore the time-honored skill of hand lettering with both brush and various types of writing instruments. Students learn how these skills are applied to all areas of design, including print, identity and typography. Diverse styles from classic to contemporary letterforms will be taught.

FA 210 Still Life Painting 2

This course deals with various directions and forms of still life painting. A variety of styles, techniques, and compositional contents are used to further explore still life. Individual technical approaches will be encouraged. More ambitious and larger paintings are stressed.

FA 211 Introduction to Painting: Figure

This course is an introduction to oil painting, with emphasis on the figure. Approaches range from traditional to contemporary. Value, color, form, shape, structure and composition are discussed.

FA 213 Introduction to Anatomy

This course offers an introductory study of the bones and muscles of the human body. Emphasis is placed on the dynamics of anatomical form and how it relates to figurative art.

FA 214 Intermediate Anatomy

This course provides instruction in deep and superficial muscles not covered at the introductory level. This course gives a comprehensive anatomical study, with concentration on the head, hands and feet. A broader geometric point of view is stressed.

FA 220 Watercolor Painting 1

This course is a technical, historical, and practical survey of watercolor and provides students with the background necessary to make informed painting choices based on techniques and materials introduced. The emphasis is on transparent application, valued underpainting techniques, flat wash, dry brush, and wet-on-wet technique.

FA 222 Expressive Heads & Hands

This course is a focused examination of the basic form and structure of the head as a whole, with additional study of individual parts of the head. Study of the hands begins with topics ranging from simple structure to more detailed form.

FA 224 Composition & Painting

This course is a comprehensive, in-depth study of the principles of composition, value, pattern, tone, staging, mood, and color theories. Emphasis is placed on the creative process from concept to finished art. Imaginative compositional responses of the student are increased through the experience of painting.

FA 225 Water Media: Acrylics & Gouache

This class stresses the individual development of each student's watercolor skill. Students explore in greater depth the various properties and techniques of the medium. Topics include specific painters' and illustrators' methods, working from photos and painting specific subject matter.

FA 226 Advanced Figure Drawing/Fine Art

This course focuses on the strength of drawing through the principles of accurate value and form. Students express properties of form and feeling using charcoal and conte in a tonal and linear manner. Emphasis is placed on combining color with drawing. Large-scale finished drawings are a valuable part of this course.

FA 227 Fine Arts Heads & Hands

This course is designed to refine the abilities of high proficiency students. The structure of the human head and hands are analyzed, with attention to their individual components. Dramatic tonal drawing is stressed, and combinations of conte, pastel, and charcoal are explored. Painting is introduced at the end of the course.

FA 228 Landscape Painting 1

This class is an exploration of traditional and contemporary approaches to landscape painting. Emphasis is placed on evoking an emotional response through effects of natural light and composition. The plein air approach is emphasized throughout the course.

FA 231 Narrative Watercolor (formerly ILL 237 Illustration 2: Principles, Practice, & Media)

With every module, students will progressively learn a variety of methods and techniques using watercolor media as well as exploring compatible drawing tools to create engaging narrative artworks that could apply towards fine art or illustrative careers.

FA 241 Book Arts 1

This class offers students a comprehensive introduction to all the artistic disciplines of hand bookbinding and box making. Students are instructed in the proper use of tools and equipment as well as various creative low-tech replicative techniques suited for the inclusion of text and image in bookworks.

FA 242 Lithography 2: Color

This course covers the creative elements and technical aspects of drawing and printing from stones and plates. Students will engage in an advanced study of color printing, and further exploration of black and white image making in lithography.

VIEW the schedule, prerequisites, and course fees & REGISTER at <https://catalog.academyart.edu>

**FA 243 Silkscreen 2**

This course provides the expansion of silkscreen skills and refinement of technique. Students design a large scale project or portfolio series. Emphasis is placed on experimentation in individual directions and personal development. Onsite students are expected to spend 6 hours per module on projects outside of class in the AAU screen print lab.

**FA 244 Etching 2**

This course provides instruction in advanced intaglio printmaking. Students learn complex techniques to fully make use of the expressive possibilities of intaglio and related media. Experimentation is encouraged.

**FA 247 History & Techniques of Printmaking**

This course surveys the art of printmaking, from its ancient origins to the stylistic and technological innovations of the present day. Emphasis is placed on the distinctive characteristics of relief, intaglio, lithographic, and silkscreen techniques, as students explore the expressive power and changing cultural role of the printed image throughout history.

**FA 253 Advanced Calligraphy**

This course teaches the art of calligraphy and how it can be used as a powerful tool in graphic design. The course will examine experimental and nontraditional letterforms. Students will work on entire alphabets, letterform as patterns, and cutting-edge style.

**FA 255 Letterpress**

This class is an introduction to letterpress and its applications in artists' books, broadsides and typography. Topics include how to handset type, mix ink, ink the press, and printing procedures. Demonstrations include printing from lead type, designing and printing from polymer plates, pressure printing, relief printing methods, and edition printing.

**FA 310 Surrealism, Stylization & Expression 1**

Using strong painting skills to explore a chosen specific direction in painting surrealism, this class deals with concepts including dreams, the unexpected, and fantasy. Students are taught to transform reality through graphic styles, cubist forms, distortion, simplification, powerful brushwork and bold color.

**FA 311 Clothed Figure Painting 1**

This course helps students learn to conceptualize the body under clothing. Students relate proportion, gesture, light, shadow, value, and color relationships to structure, mass and form. Emphasis is placed on paint handling, brush usage, understanding various properties of clothing and drapery, and the relation of the figure to its environment.

**FA 313 Wildlife Painting 1**

In this course students will visit zoos and wildlife sanctuaries to observe, sketch, develop color studies, photograph, and paint animals in the student's choice of acrylics, oils, gouache, pastels, or watercolor. Utilizing solid drawing skills and perspective, students will create strong compositional paintings based on animal forms, textures, and characteristics.

**FA 320 Watercolor Painting 2**

This course covers an advanced exploration of several watercolor media and techniques. Students are given individual freedom to complete more ambitious projects.

**FA 321 Head Painting 1**

In this course, an analysis of head structure and traditional techniques are combined to provide students with the skills necessary to accurately paint the human head. Development of head forms are explored through mass, value, shape, texture, and color.

**FA 322 Quick Studies 1**

In this course, students master the art of high-energy, quick studies. Paintings stress color, composition, paint handling, and indication of subject. Students learn the importance of editing through color study and the excitement of direct painting. Students are encouraged to develop intuitive feelings for the essence of their subjects.

**FA 325 Mixed Media Drawing & Painting 1**

In this course, the student discovers new possibilities by mixing media and using varied drawing surfaces. The descriptive and expressive qualities of line, either alone or combined with tone and color, will give dimension, texture and vitality to the student's drawing.

**FA 326 Head Painting 2: Portraiture**

In this course, students will paint in portraits, developing structure and style through mass, value, shape, texture and color. Students learn how portraiture relates to the physical likeness of the specific individual, as well as the essence of the subject. Posing techniques are explored.

**FA 327 Advanced Figure Painting 1**

Students gain a mastery of realistic painting skills to develop a classical approach to painting the figure. Large finished works will be encouraged, allowing students to capture gesture, composition, body expressions and personality.

**FA 330 Still Life Painting 3**

This course is a further exploration into the still life genre, expanding on the concepts from FA 210. Through the mastery of tonal values and the depiction of textured surfaces, students will be able to create the illusion of three-dimensional form and depth.

**FA 340 Screen Printing & Poster Design**

In this studio course, students will study iconic screen printed posters of the 20th century and create inspired original works of art. Students will use the direct photo emulsion stencil method of screen printing and experiment with a variety of papers and inks. Style, design, and technique will be emphasized.

**FA 341 Book Arts 2**

A continuation of Book Arts 1, this class will take students deeper into the technical and conceptual aspects of the book form. In addition to advanced bindings, students will explore editioning, Artist's Books, and complex box making with an emphasis on more fully developed individual projects.

**FA 343 Silkscreen 3**

In this portfolio building course, students will develop a cohesive series of silkscreen prints suitable for exhibition. Mastery of technique, conceptualization, and execution will be emphasized.

**FA 344 Monotype 1**

This course offers an introduction to the basic techniques, technical processes and concepts of monotype printing. Emphasis is on technical instruction for production and aesthetic evolution of student's original prints.

**FA 345 Advanced Projects in Printmaking 1**

In this course, students will begin to hone their style and craft through independently defined projects. Students will research contemporary artists and learn to work thematically in a consistent manner. Emphasis will be placed on combining print techniques and working across traditional media boundaries.

**FA 347 Relief Printing 1**

This course covers an in-depth exploration into the inherent qualities of the relief print including woodcut, linocut, monoprint and collograph. The course stresses both technique and creativity to expand students' imagery. Emphasis is placed on students' individual points of view and their visual realizations.

**FA 348 Paper Sculpture**

Students in this course will create three-dimensional, bas-relief paper sculpture, using a variety of imagery. Basic techniques of sketching, designing, cutting, bending, and mounting paper to create the illusion of three-dimensional images will be taught. Each course will consist of technique activities and assignments that enable students to produce finished quality work.

**FA 350 Mural Painting 1**

This course will explore the many aspects of murals and mural production for the contemporary artist in terms of residential, commercial and public applications. The course will consider mural concepts, clients, proposals, design, sites, formats, surfaces, mediums, materials, methods, process/applications, production and product.

**FA 355 Letterpress 2**

In this course, students will take their skills to the next level and create an edition of prints and an artist book on the letterpress. Students will hand set type, design and print from photopolymer plates, print on the platen press and print on the cylinder press.

**FA 368 Urban Landscape**

This course will solidify the concept of painting images of the urban landscape. Utilizing various light effects, from flat (grey-day) lighting to the strong sunlight characteristics of light and shadow, provides a well-rounded understanding of the possibilities of painting the city. Location and studio painting will be required.

**FA 373 Painting Concepts**

This course places a strong emphasis on the boundaries of traditional painting techniques to inspire new approaches. Students will experiment with a variety of approaches at an advanced level, working with traditional subject matter like portraiture, plein air, and still life painting. Approaching them in a different, more contemporary context will be emphasized.

**FA 385 Advanced Projects in Printmaking 2**

In this course, printmaking students will take their artistic expressions to the next level and develop a mature body of work and artist's statement. Students will further their ability to work thematically and develop a portfolio based on a proposed central concept. Articulating intentions and self-assessment will be emphasized.

**FA 410 Surrealism, Stylization & Expression 2**

This course will continue the development of the student's personal direction. An understanding of concept and motivation will be discussed and exemplified through larger scale works. An exploration of possibilities will be portrayed in study form before embarking upon finished works.

**FA 411 Clothed Figure Painting 2**

This course continues the study of clothed figure with more ambitious assignments. Students increase their ability to effectively portray the human figure in clothed form, and to compose figures in their environments.

**FA 413 Wildlife Painting 2**

Work in this course requires a focused proposal of a personal direction for a series of large-scale pieces. Students will visit zoos and wildlife sanctuaries to observe, sketch and further develop their concepts and style. Students will create a cohesive body of work suitable for exhibition based on their small studies.

**FA 420 Senior Portfolio Workshop/Professional Practices**

This course surveys various business matters of the fine artist. Emphasis is placed on resume and biography preparation, and assembly of portfolios. Examination of gallery and museum introductions, grant applications, public relations, and reviews and articles is included. Business matters relevant to the artist, including income tax, contracts and insurance, are discussed.

**FA 421 Landscape Painting 2**

This course teaches more in-depth traditional and contemporary approaches to landscape painting. Students will further develop their plein air abilities and will work on larger studio paintings. A personal direction is encouraged.

**FA 422 Quick Studies 2**

A further development of powerful brushwork is stressed in this course. Larger-scale studies will unleash conviction and diminish intimidation about meaningful paint application. Homework subjects may be the artist's choice. Intuitive paint handling is encouraged, based upon a solid painting foundation.

**FA 423 Abstract Painting 1**

In this course, abstraction is created from objective and non-objective sources. A strong emphasis is placed on composition, alignment, color, texture, shape relationships and paint application. The course stresses the importance of abstract painting as it relates to all forms of painting, and abstract painting as its own art form.

**FA 424 Techniques of the Masters 1**

This course explores the various techniques of the masters. Students will receive hands-on instruction combined with a historical survey of painters who were influential in the modification of painting methods. The course is designed to allow students to work in the various painting processes of the masters.

**FA 425 Mixed Media Drawing & Painting 2**

The primary goal of this course is to further explore various mediums and surfaces. Experimentation is encouraged early in the course. A personal direction will be required. Students may choose objective or non-objective motifs. Design, use of mediums and quality control will be the primary criteria for critiques.

**FA 426 Head Painting 3: Advanced Portraiture**

Students will develop their own unique vision of portraiture. Large-scale and three-quarter to full body works will be required. Involvement in staging, backgrounds, personality development, meaningful compositions and light effects will be stressed. By the end of the course, students will have produced four to five portraits in their personal style.

**FA 427 Advanced Figure Painting 2**

In this course, each student will be asked to find a unique quality in their approach to figure painting. Large-scale works will be expected. Design, composition, lighting and strong content will be stressed.

**FA 433 Abstract Painting 2**

Building upon previous coursework in abstract painting, students will develop a concept for a body of large-scale abstract works. Mixing mediums will be encouraged. The relevance of scale will be considered based on several studies. Final critiques and commentary will develop each student's artistic vocabulary and approach.

**FA 438 Studio Landscape 1**

Students will create ambitious landscape paintings from studies and photographs. The course stresses complete development of large finished landscape paintings through various stages. Developing strong composition, design, light effects, and personal style will be encouraged.

**FA 439 Studio Landscape 2**

Each student will formalize their direction, concept, subject and theme for a body of work to be produced. Scale and scale variation will be encouraged. Keeping focus will be stressed, as well as the primary goals of conviction, follow through and consistency.



**FA 441 Book Arts 3**

This advanced course focuses on developing a professional level portfolio piece. Emphasis will be placed on applying a variety of complex bookbinding methods and box structures. Student will develop a project proposal and execute their concepts using the most appropriate binding and content.

**FA 444 Monotype 2**

This advanced course provides further study of process, materials, monotype philosophies, and contemporary artists. Advanced research in technique will be emphasized and the use of digital media will be explored. Students will refine their drawing and painting skills in relation to monotype processes and create a cohesive portfolio of prints.

**FA 445 Advanced Projects in Printmaking 3**

In this cumulating portfolio project course, students will develop a concept, write a project proposal and based on these objectives, create a print medium portfolio and an artist statement. Students will incorporate various print techniques to reflect the diversity of their skills and self-assess their work at a professional level.

**FA 447 Relief Printing 2**

Students will have a thorough and enhanced knowledge of relief processes by refining their carvings and analyzing the work of contemporary artists. The development of creative concepts will be stressed in creating a cohesive portfolio reflecting knowledge of a variety of techniques including digital media.

**FA 450 Senior Painting Studio**

This highly advanced painting studio course will help senior students create and develop a personal direction for their graduation portfolio. Students will focus attention on a cohesive body of work through individual presentation of existing pieces, in conjunction with their personal goals. Final presentations may be reviewed by local gallery representatives at semester's end.

**FA 453 Painting Concepts 2**

In this course students will create photorealistic paintings with the aid of a digital studies, projection, grids, photography and technology. Students will convert their ideas into coherent visual statements and develop a portfolio of quality composite image paintings. Balancing logic and intuition to create cohesive concepts will be emphasized.

**FA 471 Clothed Figure Painting 3**

Students will create a focused series of paintings intended for professional exhibition in the clothed figure genre that demonstrates individual concept and style. Emphasis will be placed on effectively incorporating the clothed human figure with environments.

**FA 473 Abstract Painting 3**

In this portfolio building course, students will develop and refine a unique, cohesive body of work suitable for exhibition. Emphasis will be placed on concept, skill and craftsmanship. Contemporary art history and relevant styles will be examined and students will articulate ideas in the context of contemporary art markets.

**FA 475 Mixed Media Drawing & Painting 3**

This course focuses on using various mediums and surfaces to convey a personal expression. Students will develop a concept and create a cohesive body of work that supports their intention. Design, balance, weight, texture, appropriate use of mediums, quality control and creating work that is suitable for exhibition will be emphasized.

**FA 480 Watercolor Painting 3**

In this course, students will build a cohesive series of watercolor paintings suitable for exhibition. Demonstrations will include a wide variety of mixed media to complement the watercolor media. Students will practice advanced methods and techniques to achieve professional level work. Technical skills and presentation standards will be emphasized.

**FA 484 Techniques of the Masters 2**

Students will utilize the painting processes of the masters to create a cohesive body of work suitable for exhibition. Students will select a technique, create a project proposal and based on their objectives, create a series of paintings. Emphasis will be placed on concept, personal style, and professional presentation of work.

**FA 490 Portfolio Enhancement**

Students will further their skill in specific areas as determined by the Department Director. Professional standards for process, technique, and execution will be emphasized. Outcomes will be topic specific. Department Director approval is required. Course fees and prerequisites may vary by topic.

**FA 493 Study Abroad**

In this course, students will travel to an inspirational destination to practice art on location. Emphasis will be placed on expression and reflection of the place. Course fees and prerequisites may vary by topic.

**FA 493A Location Painting in Italy**

This Plein Air painting course offers a unique opportunity to paint in the beautiful Renaissance city of Florence, Italy. The basics of location painting for beginner, intermediate and advanced students will be covered from composition to technical approach.

**FA 493B Location Painting in Italy**

This Plein Air painting course offers a unique opportunity to paint in the beautiful Renaissance city of Florence, Italy. The basics of location painting for beginner, intermediate and advanced students will be covered from composition to technical approach.

**FA 498 Collaborative Project**

Students meeting set criteria are selected by their department to work on an interdisciplinary collaborative project.

**FA 499 Special Topics**

Special Topics class offerings change each semester and are taught by experts in a specific area You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee and course prerequisites may vary by topic.

**FA 500 Internship in Fine Arts**

Internships provide students with the opportunity to apply the knowledge and skills they have acquired from coursework in a work setting. "Internship for credit" is an option for qualified upper-division students meeting a minimum 3.0 cumulative GPA and having successfully completed 90 units. Students must complete an Internship Application form (obtained from their student services advisor) and gain department approval prior to the start of the semester and the start of the internship. Students should discuss internships and other course options with their student services advisor.

# GRADUATE COURSES

## FA 600 Figure Studio

This course develops the artist's ability to represent the human figure in pictorial space. Drawings are based on observation from life and the study of old master drawings. Emphasis is placed on proportional accuracy, foreshortening and the use of form and cast shadows to achieve convincing three dimensional form.

## FA 601 Drawing

This drawing course deals with the understanding and application of perspective, proportion, gesture, and foreshortening. Through the use of line, tone, and modeling, students will learn to depict objects as wells as figures.

## FA 602 Head Drawing

An in-depth investigation into basic drawing principles which face both fine artists and illustrators. Composition, perspective, proportion, focal point, value pattern and the use of light and shadow are developed using the human head as subject.

## FA 603 Mixed Media / Printmaking

A studio course for students interested in developing mixed media approaches while experimenting with varied surface techniques. Students explore practical, technical, and conceptual applications for printmaking, painting and drawing. The course covers water and oil-based mediums, as well as contemporary transfer techniques.

## FA 604 Figurative Painting

In this course, students will address composition, color theory, form and structure as they pertain to fine art figure painting. Students will hone their skills through critiques and personal exploration.

## FA 605 Landscape Painting

A studio course for students in the landscape genre. Students may paint from locations and photographic references. Focus is on refining a personal approach and response to the subject of natural and man-made environments using the paint medium.

## FA 606 Still Life Painting

A studio course exploring the variety of organizational and compositional approaches. Skill in paint handling will be developed using still lifes, figure and landscape as subject.

## FA 607 Cityscape Painting

Students will address problems unique to the cityscape, including objects of transportation and structures. Students will learn the painting of people as objects or shapes within the painting, rather than as subjects. The principles of dramatic light and shadow, atmospheric perspective, focal point and perspective will be developed.

## FA 608 Abstraction & Interpretation 1

This course is an overview of the distortion of form and color for emotive effects. Assignments will explore major movements within modern art from its inception to the present.

## FA 609 Painting

This painting course will introduce the painting process, beginning with the importance of value and value relationships. Monochromatic and limited pallet color schemes will also be explored and the use of various brushes, painting mediums and surfaces will be demonstrated. Simple compositions will lead to various painting approaches including realism and impressionism.

## FA 610 Etching

In this course, students will explore the etching medium as a possible format for developing a series of self-initiated prints.

## FA 611 Lithography

In this course, students will execute a series of self-initiated lithographic prints for further critique and discussion. Stones and plates will be used.

## FA 612 Silkscreen

This course offers an exploratory introduction to the art of prints using the direct photo emulsion stencil method of printing with water-based inks. Students develop specialized knowledge for using a variety of papers and inks to create works of fine art and contemporary communications.

## FA 613 Monotype and Relief Printing

This course offers an introduction to the basic techniques, technical processes, and concepts of monotype and relief printing including exploration into monotype, woodcut, linocut, monoprint, and collograph. Students will choose their direction for this course in a single medium or combination of media. The focus is to develop and refine a personal direction.

## FA 614 Contemporary Painting

In this unique contemporary painting course students will focus on the relationships between style and subject matter. Students will be challenged to step out of their comfort zones and experiment with a variety of approaches at an advanced level. The work and techniques of contemporary realists will be studied in depth.

## FA 616 Portrait Painting

This course is a classical approach to formal portraiture based on naturalism. Two approaches will be explored: e'bauche and demi-teinte (the wet into wet approach exemplified by Rembrandt, and the reverse approach of light to dark exemplified by Sargent).

## FA 618 Composition for Abstract Art

In this course, students will employ the visual language of form, color, and line to create abstract painting compositions. Emphasis will be placed on effective use of design principles, a focused palette, expression, and articulating concepts. Contemporary art and student compositions will be discussed in the terms of successful visual communication.

## FA 620 Expressive Painting

This painting course explores perceptual and conceptual approaches to painting both the representative figure and the abstract figure. Students will increase their competence in dynamic composition, color and expressive painting techniques.

## FA 622 Anatomy for Artists

This course will provide students with a comprehensive study of the skeletal and muscular systems of the human body. Students will have the opportunity to investigate the complexities of the human form, which in turn will enhance their figurative drawing ability and skills.

## FA 623 Monotype Relief/ Advanced Techniques

In this course, students are introduced to new advances in contemporary techniques and materials used in the field of monotype and relief printing. The focus of the course is the use of these techniques and materials, combined with those previously learned, to develop projects and series which express individual style and concept.

## FA 624 Mixed Media / Printmaking - Advanced Techniques

This course focuses on the diversity of contemporary materials available to today's printmakers. Innovation, the development of individualized projects, and the expression of advanced content are encouraged.

**VIEW the schedule, prerequisites,  
and course fees & REGISTER at  
<https://catalog.academyart.edu>**

**FA 626 Chiaroscuro**

This course offers an in-depth study of classical drawing principles through the rendering of a 3D form. Concepts including the 5-value system of tonal rendering, composition, value pattern, variation of form and cast shadow edges are intensively explored. Emphasis is placed on careful analysis of light and shadow relationships.

**FA 627 Figure Studio 2**

This course is taught in a studio environment, developing the artist's ability to represent the human figure in pictorial space. Drawings are based on observation from life through 2-3 week poses. Emphasis is placed on proportional accuracy, foreshortening, and the use of form and cast shadows to achieve convincing three-dimensional form.

**FA 629 Letterpress Printing**

In this course, students will study the basics of letterpress printing including how to handset lead type, use a pica ruler, mix ink, ink the press, and print on the letterpress. Demonstrations will include printing from lead type, polymer plates, pressure printing, relief printing methods, and page layout.

**FA 630 Color Theory**

This hands-on class will provide students with a visual, theoretical and practical education in color. Scientific information will be presented in conjunction with a series of projects designed to personalize the course and its content, with the ultimate goal of enhancing the student's capacity to make informed color choices in their artwork.

**FA 631 Book Arts**

In this course, students will explore the art of bookmaking and how it relates to their own work and direction. The concept of bookmaking is examined critically and a variety of binding forms are explored. Students will be encouraged to develop their own concepts and interpretations.

**FA 632 Abstraction & Interpretation 2**

In this specialized course, students will perform an in-depth study of abstraction. This begins with an investigation of painting techniques specific to abstraction, including nontraditional and contemporary media. Concept as an important foundation of intent will be introduced in the second half of the course. Students will produce studies as preliminary explorations for larger paintings, including multi-paneled paintings. Students will end the course having created a body of work with a solid conceptual base.

**FA 633 Litho/Advanced Techniques**

In this course, students will pursue color-printing techniques to develop concept and image making. Stones and plates may be used.

**FA 634 Etching/Advanced Techniques**

The techniques in advanced intaglio printmaking are covered in this course, including color printing. The emphasis will be on experimentation and personal expression.

**FA 635 Book Arts/Advanced Techniques**

This is a continued explanation of advanced book binding techniques. Complex bindings, non-traditional materials, and alternative processes are covered.

**FA 636 Silkscreen/Advanced Techniques**

Screen process and darkroom techniques on the advanced level are covered. Emphasis is on extension and refinement of individual expression within a wide variety of specialized applications.

**FA 639 Expressive Drawing**

In this course, students will learn to expand their responses to the human form in both representation and abstraction. The student will focus on value, proportion, composition, space, form, balance and movement. Quick gestural drawing and long sustained poses will be covered.

**FA 642 Abstraction & Interpretation 3**

In this course, students will conceive of a basis or concept for a new direction or movement. A body of work will be created which supports or makes visual the concept.

**FA 644 Quick Studies**

This is a high-energy class in which students produce quick painted studies. Paintings in acrylic or oils will stress color, composition, paint handling and indication of subject. Students are encouraged to develop intuitive feelings for paint handling. A variety of subjects will be painted.

**FA 655 MFA Thesis Preparation/MA Portfolio Review**

This course will prepare MFA students for their midpoint review and MA students for their final portfolio presentation in their final semester. MFA students will identify and refine their thesis concept and prepare works to explore the concept with regard to approach, content, and style. Upon finalizing a thesis concept, students will write content and paint or prepare a print in class for individualized instruction and critiques. MA Students will complete 3 works focused on a specific concept in a single genre of painting. Students will compose a written Artist statement to support these works, a letter to a gallery to introduce their body of work, and a professional cover letter for presentation in job applications.

**FA 695 Collaborative Project**

Students meeting set criteria are selected by their department to work on an interdisciplinary collaborative project as part of their studio requirement.

**FA 699 Special Topics**

Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee, prerequisites, and/or may require Department Director approval.

**FA 800 Directed Study**

Directed study is the primary concentration of a Master's degree candidate's work toward the completion of a Final Portfolio and/or Thesis Project. With the approval of the Department Director, students may take any university coursework to develop specific conceptual and technical skills that will enable them to further develop their Final Portfolio and/or successfully bring a Final Thesis Project to completion. Please note that some Directed Study courses have a required course fee and course prerequisites may vary by topic.

**FA 810 Printmaking 1**

This course will enable students to pursue their approved print-based thesis while interacting with the instructor and other students. Input and direction from the instructor will serve as a guidance for each student's personal direction.

**FA 811 Process & Thesis Development**

This GDS will equip students with pertinent information with regard to various process possibilities necessary to complete a successful thesis project. This group will address project cohesiveness, work quality, concept and process through critique and feedback. This group is recommended for students taking their first directed study class. Each GDS requires at minimum 3 paintings for the class. These paintings are graded only for this class.

**FA 820 Figurative Painting 1**

This GDS course allows the student to pursue their approved figurative thesis while interacting with the instructor and other students. Input and direction from the instructor will serve as a guidance for each student's personal direction.



**FA 822 Figurative Painting 2**

This GDS will encourage the concept of a cohesive body of figurative art, based upon the students’ individual thesis proposal and committee suggestions. Paintings will be produced according to an agreed upon time line. Students will be encouraged to produce and continually improve their concept, composition, and technical abilities. Each GDS requires at minimum 3 paintings for the class. These paintings are graded only for this class.

**FA 830 Printmaking 2**

This course will encourage the concept of a cohesive body of work based upon the student’s individual thesis proposal and committee suggestions. Prints will be produced according to an agreed upon timeline. Students will be encouraged to produce and continually improve their concept, composition, and technical abilities.

**FA 831 Non-Figurative Painting 1**

This course pushes students to create a cohesive body of work based upon their thesis proposal and suggestions. Artwork may be completely non-objective abstracts or abstraction based on subject matter. Quality control will be important in this course. Each GDS requires at minimum 3 paintings for the class. These paintings are graded only for this class.

**FA 832 Non-Figurative Painting 2**

In this course, students will focus on the abstract concept. Students may apply abstract concepts to objective subject matter or non-objective or more conceptual subjects. The cohesive aspect of the body of work will be stressed along with the development of professional quality work.

**FA 840 Landscape/Cityscape/Still Life Painting 1**

This GDS course encourages students to pursue their thesis concept with regards to their personal goals. Work that is produced will be evaluated and critiqued in a constructive manner to enable each student to progress in concept, technique and composition. Each GDS requires at minimum 3 paintings for the class. These paintings are graded only for this class.

**FA 842 Landscape/Cityscape/Still Life Painting 2**

This GDS course deals with the production of advanced thesis work based upon the student’s approved thesis proposal including suggestions from the committee. A personal style is encouraged that respects what the desired goals are. Each GDS requires at minimum 3 paintings for the class. These paintings are graded only for this class.

**FA 900 Internship**

Internships provide students with the opportunity to apply the knowledge and skills they have acquired from coursework in a work setting. “Internship for credit” is an option for qualified upper-division students meeting a minimum 3.0 cumulative GPA and the following: MFA: An approved Midpoint Review and director approval; MA: Director approval; MARCH: 24 units total of completed Major coursework, and director approved portfolio review. Students must complete an Internship Application form (obtained from their student services advisor) and gain department director approval prior to the start of the semester and the start of the internship. Students should discuss internships and other course options with their student services advisor.

**FA 903 Study Abroad**

In this graduate course, students will travel to an inspirational destination to practice art on location. Emphasis will be placed on expression and reflection of the place. Course fees and prerequisites may vary by topic.

**FA 903A Location Painting in Italy**

In this course you will paint outdoors in several locations throughout Florence, Italy. Everything from composition to drawing, value, colors and technique will be covered while painting in the cultural center of Italy.

**FA 903B Location Painting in Italy**

In this course you will paint outdoors in several locations throughout Florence, Italy. Everything from composition to drawing, value, colors and technique will be covered while painting in the cultural center of Italy.





# UNDERGRADUATE COURSES

## FASCU 130 Sculpture 1

This course is an exploration of the nature of three-dimensional form, as well as an introduction to sculptural materials and technical skills. Students will gain hands-on experience creating their own sculpture.

## FASCU 150 Animal Sculpture

This course will focus on sculptures of quadrupeds, mammals, and other animals. Students will have the opportunity to explore animal sculptural compositions from sketches, drawings, small 3-D models and finished scaled-up sculptures in clay and plaster. Both anatomical realism and abstracted gestural movement will be explored. Professional aspects of design, finish, and personal style for portfolio solutions will be examined.

## FASCU 230 Sculpture 2

This course is Fine Arts Sculptures midpoint skills assessment class. Students will be evaluated on assignments designed to be challenging both in concept and technical skills, as well as problem-solving abilities. Students will model in clay and fabricate in cardboard volumetric constructions. Students will make three gallery-ready portfolio works; six models; and a written artist statement.

## FASCU 231 Ceramic Sculpture 1

This course introduces the techniques of hand building with clay, as well as covering important related topics such as clay bodies, kiln firing, and an overview of the contemporary ceramic scene. Special attention will be paid to the painterly application of dry and textured surfaces, especially suited to sculptural forms.

## FASCU 233 The Art of Moldmaking & Casting

This course offers an introduction to the techniques and essential skills used in moldmaking and casting. Single-piece face molds, simple two-piece to complex three-or-more-piece rigid molds, as well as slip cast methods and rubber moldmaking techniques are explored, along with hollow and solid casting techniques.

## FASCU 234 Head & Figure Sculpture

This is a life modeling class for beginning and intermediate students. Students learn to express themselves with clay modeling techniques and develop skills in gesture, figures, and proportions. In learning to sculpt the head, torso, and figure, students explore how the figure can be used to express personal creative ideas.

## FASCU 235 Metal Fabrication & Welding

This course offers an introduction to the basic procedures of oxyacetylene, arc welding and MIG welding. The techniques of cutting, bending, forging and finishing of ferrous metals are included. Students transform creative ideas into simple three-dimensional models and transpose these models into finished welded sculptures.

## FASCU 236 Wood Structures and Construction

This course is designed to acquaint students with the art of wood carving and construction, opening the way to mastering this art form. Hands-on studio projects include relief carving and free-standing sculpture of the student's own design. History, philosophy, principles, and practical information are discussed.

## FASCU 240 Gesture Figure Sculpture

This life modeling class explores visual narratives and expressive body language through gesture and examines the essential nature of dynamic movement with respect to anatomy, pose, compositional flow, and expressiveness. It will include lectures and in-class demonstrations on the art of quick study and the use of drapery to clarify movement and dramatic action.

## FASCU 250 Animal Sculpture 2

In this course students will practice expressive techniques to personalize their animal sculptures. Focus will be on building more advanced and complex armatures, hollow form sculpture, plaster mold for press-mold casting and multiple designs. Sketches, scaled-up sculptures in clay, observational anatomy, individual expression, and surface finishing will be covered.

## FASCU 270 Ecorche

Students will learn to sculpt an anatomical representation of all or part of the human body with the skin removed, thereby focusing on and displaying skeletal construction and musculature. This course is beneficial for students from all disciplines interested in expanding their knowledge of the human figure.

## FASCU 330 Sculpture 3

This course focuses on professional portfolio-level sculpture, exploring concept and craft while investigating expressive sculptural language. Issues of context are introduced and employed, including site, scale, surface, form, function, material, intention and the viewer.

## FASCU 331 Ceramic Sculpture 2

This course further explores clay as an expressive sculptural medium. Emphasis is placed on refining skill levels in hand-building as well as glazing and finishing methods. Individual project development is encouraged.

## FASCU 334 Advanced Head & Figure Sculpture

This is a life-modeling course in which students work representationally and expressively, developing art pieces that represent unique and personal interpretations of the human form. Further development of formal techniques and discussion of the history of sculpture are covered.

## FASCU 335 Advanced Metal Fabrication & Welding

This course explores advanced and in-depth metal working skills and techniques, including gas, arc, and tig welding, as well as fabrication, forging and metal finishing. Students will apply these developed skills to several finished portfolio-quality pieces.

## FASCU 337 Casting Bronze

This course explores the basic techniques involved in lost wax casting, teaching students to make wax patterns both directly and from molds. Students will develop skills including gating, ceramic shell investment, metal pouring, welding, metal finishing, patina, and presentation of finished bronze sculptures.

## FASCU 338 Wheel Formed Sculpture

This is primarily a skills building class in which students will learn to form simple shapes on a potter's wheel such as cylinders, bowls, and discs. Students will then use these shapes as a basis for sculptural compositions. Surface applications include raku, and multiple low temperature firings.

## FASCU 339 Stone Carving

This course focuses on the art and skill of carving forms in stone, alabaster, or marble. Students will gain hands-on experience in relief carving and freestanding traditional sculpture.

## FASCU 345 Portrait Sculpture

In this course students will learn how to sculpt portraits in clay and finish portrait as if it were bronze. They will understand differences in personal portraiture and commissioned portraits and how to present both as a means of expression and the difference between a likeness and a psychological portrait.

**VIEW the schedule, prerequisites,  
and course fees & REGISTER at  
<https://catalog.academyart.edu>**



**FASCU 355 Sculpture 4**

This is an in-dept portfolio-building course involving sculptural work in varied media. High-level craft-based and content-based projects lead to the creation of gallery quality work. Historical and contemporary contextual issues will be discussed.

**FASCU 356 Midsize Figure Modeling 4'**

This course demonstrates how to sculpt a 4' realistic and expressive figure in clay. It teaches students how to build a large armature to support 300 lbs., scale the figure with correct proportions, model the figure with understanding of basic anatomy, learn how to finish details and to create expressive surfaces.

**FASCU 360 Life-Size Figure Modeling**

This course will guide the experienced life-modeling student toward creating a life-size figure in water-based clay. The value of classical realism in figurative sculpture is emphasized, as well as subtlety as a means of personal expression.

**FASCU 361 Glaze Technology**

Throughout history, glazes have been used to protect and aesthetically enhance objects made in clay. Students will work with a variety of basic glaze recipes from all temperatures, with an emphasis on low fire, students will also learn how to mix, test and manipulate glazes to create exciting new effects.

**FASCU 375 Ecorche Portrait (Character Head from Clay to 3D Print)**

Students follow one sculpture from a clay sculpture to a 3D print. We will investigate the concept of character development using specific anatomical forms while building a strong conceptual based understanding of the subject. These sculptures are finished in clay then scanned on a to a digital platform and finished using Zbrush.

**FASCU 431 Ceramic Sculpture 3**

In this course, students will focus on portfolio level work. Emphasis will be placed on exceptional technical quality, thematic exploration, and conceptual clarity. Students will accurately self-evaluate and accomplish their established goals within a set time frame.

**FASCU 437 Advanced Bronze & Metal Casting**

Students will explore advanced techniques in metal casting including but not limited to: hollow forms, complex gating, bonded sand-mold process, multiples, advanced finishing, and patination. Students enrolling in this course should be familiar with gating and ceramic shell techniques.

**FASCU 461 Ceramic Sculpture 4**

This course is designed to offer students a real work professional experience. Students must present a proposal around the body of work they wish to work on which must then be approved for enrollment in this course. This proposal establishes suitable level of skills in the following: ability to set and achieve goals, ability to articulate and understand conceptual framework, and a high level of skill and understanding of the ceramic medium. Students will create a body of work suitable in an exhibition.

**FASCU 490 Portfolio Enhancement**

Students will further their skill in specific areas as determined by the Department Director. Professional standards for process, technique, and execution will be emphasized. Outcomes will be topic specific. Department Director approval is required. Course fees and prerequisites may vary by topic.

**FASCU 493 Study Abroad: Location Sculpture: Italy**

This course covers sculpting techniques of the human form and head. Introduction to armature building, clay modeling for sculpture, observational and ecorche anatomy. It will focus on sketches for sculpture designs. It includes individual expression, and surface finishing and explores two types of clay: water based and oil based.

**FASCU 498 Collaborative Project**

Students meeting set criteria are selected by their department to work on an interdisciplinary collaborative project.

**FASCU 499 Special Topics**

Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee and course prerequisites may vary by topic.

**FASCU 500 Internship in Sculpture**

Internships provide students with the opportunity to apply the knowledge and skills they have acquired from coursework in a work setting. "Internship for credit" is an option for qualified upper-division students meeting a minimum 3.0 cumulative GPA and having successfully completed 90 units. Students must complete an Internship Application form (obtained from their student services advisor) and gain department approval prior to the start of the semester and the start of the internship. Students should discuss internships and other course options with their student services advisor.

## GRADUATE COURSES

### FASCU 620 Figure Modeling

This studio life-modeling environment allows students to develop personal interpretations of the human form.

### FASCU 622 Moldmaking & Casting

In this course, students will develop and experiment with a variety of moldmaking techniques. There will also be an exploration in three-dimensional form and aesthetics.

### FASCU 623 Metal Forging & Welding

This course offers students an environment to address and experiment with the problems and solutions in fabrication and construction. Students will work on independent projects and conduct critiques and discussions.

### FASCU 624 Expressions in Clay

This class is an introduction to clay as an expressive sculpture medium. Students will learn various sculptural techniques, and more importantly, a rich variety of painterly and contemporary low fire surface techniques.

### FASCU 625 Public Art

Students will work with issues involving site-specific/public sculptures. This course will cover the phases and procedures artists encounter before installation. Students will make proposals for site-specific works.

### FASCU 627 Wood Carving Studio

In this course, students develop their individual expression through the media of wood. Students develop skills by exploring the various properties and techniques of traditional and contemporary wood sculptures. History, philosophy, principals, and practical information will be discussed.

### FASCU 630 Advanced Figure Modeling

Students focus on an in-depth study of the human figure and on the portrait bust, an art form that is both ancient and contemporary. Realistic studies of standing figures, portraits and reclining figures will be performed.

### FASCU 632 Ecorche: Sculpting the Figure from the Inside Out

In this course, students will learn to sculpt an anatomical representation of all or part of the human body with the skin removed, thereby focusing on and displaying skeletal construction and musculature. Using plasteline figures, the class will explore morphology, structural concepts, and rhythmic proportion.

### FASCU 637 Bronze & Metals Casting

Casting a variety of metals using shell molds is the focus of this course. Students learn the correct preparation of waxes for casting, finishing and patination of the completed casting. A personal direction is encouraged.

### FASCU 638 Advanced Firing & Glazing Techniques

Raku and Pit firing, advanced glazing and surface techniques will be explored in this course. Developing personal concept in combination with technical advancement is emphasized.

### FASCU 640 Figurative Sculpture: Life-Size

This course is a continued examination of the form and structure of the human figure for intermediate and advanced students. Students will create a life-size figure in water clay over one semester. Accurate rendering and personal expression are developed and emphasized.

### FASCU 642 Figurative Sculpture: The Portrait

This class will focus on the portrait bust. Along with developing an understanding of the formal qualities of the skull and the muscles of the face, neck and shoulders, this class will concentrate efforts on developing expressive modeling techniques.

### FASCU 644 Portfolio Development Seminar

In this course, students will identify an area of interest and initiate working toward developing a successful final portfolio or thesis project. Students will examine, refine, and defend their project direction through projects and assignments, which will help them prepare for Midpoint and Final Review or MA final portfolio.

### FASCU 645 Bas Relief: Expression & Interpretation

This class covers a wide spectrum of techniques and styles relating to sculpting in relief. The final project combines high and low relief as well as preparatory drawings and maquettes. Sculpting the figure and drapery in relief will also be covered in detail.

### FASCU 695 Collaborative Project

Students meeting set criteria are selected by their department to work on an interdisciplinary collaborative project as part of their studio requirement.

### FASCU 699 Special Topics

Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee, prerequisites, and/or may require Department Director approval.

### FASCU 800 Directed Study

Directed study is the primary concentration of a Master's degree candidate's work toward the completion of a Final Portfolio and/or Thesis Project. With the approval of the Department Director, students may take any university coursework to develop specific conceptual and technical skills that will enable them to further develop their Final Portfolio and/or successfully bring a Final Thesis Project to completion. Please note that some Directed Study courses have a required course fee and course prerequisites may vary by topic.

### FASCU 900 Internship

Internships provide students with the opportunity to apply the knowledge and skills they have acquired from coursework in a work setting. "Internship for credit" is an option for qualified upper-division students meeting a minimum 3.0 cumulative GPA and the following: MFA: An approved Midpoint Review and director approval; MA: Director approval; MARCH: 24 units total of completed Major coursework, and director approved portfolio review. Students must complete an Internship Application form (obtained from their student services advisor) and gain department director approval prior to the start of the semester and the start of the internship. Students should discuss internships and other course options with their student services advisor.

### FASCU 903 Study Abroad: Location Sculpture: Italy

This course covers sculpting techniques of the human form and head. Introduction to armature building, clay modeling for sculpture, observational and ecorche anatomy. It will focus on sketches for sculpture designs. It includes individual expression, and surface finishing and explores two types of clay: water based and oil based.

### FASCU 990 Portfolio Enhancement

Students will further their skill in specific areas as determined by the Department Director. Professional standards for process, technique, and execution will be emphasized. Outcomes will be topic specific. Department Director approval is required. Course fees and prerequisites may vary by topic.

**VIEW the schedule, prerequisites,  
and course fees & REGISTER at  
<https://catalog.academyart.edu>**



# GAME DEVELOPMENT





# The Future of Game Development Begins with You

Don't let the word "game" fool you. The field of game development is not child's play, but the largest, fastest-growing media industry in the world. Not only does this mean that more people are playing video games, but also that virtual worlds and interactive environments are infiltrating every area of our lives from phones to televisions.

Before games ever became a media industry, many philosophers thought that games played a fundamental role in human behavioral learning. What was once theory now seems to be self-evident: as the game industry innovates and expands, it is starting to provide everything from entertainment, education and groundbreaking social interaction. We have just begun to tap into its potential.



# WHAT WE OFFER

**World-Class Curriculum:** Game Development students receive a wellrounded education in the arts and sciences with an emphasis on applying techniques in Game Design, Programming, Concept Art, 3D Modeling and Animation.

**Specialized Knowledge:** After mastering the foundations, students develop innovative game mechanics and learn challenging 3D technology. Students can further their specialized training in game design, concept art, modeling, animation, and programming.

**Master Game Design and Production Principles:** Students learn and drill in design fundamentals for both 2D and 3D gameplay such as risk and reward, level layout and flow, balancing compelling gamepley, technical scripting and building suspense through story. As studetns progress, they learn specialized aspects of design such as monetization, unique control types, rapid development via iteration and production methods working in teams.

**Master 2D & 3D Art Principles:** This program builds on the foundations of traditional drawing, painting, and visual storytelling to develop conceptual skills. Students will have a solid grasp of fundamental game art principles, including advanced concepting, 3D modeling and texturing, shading, animation, and rigging techniques, as well as a thorough understanding of art production software, game engine technology and the production environment.

**Hands-On Experience:** Communication and organizational skills play key roles as students works on collaborative projects. State-of-the-art game engines are used to generate games from prototype to a publishable game, giving graduates hands-on experience with industry techniques and standards.

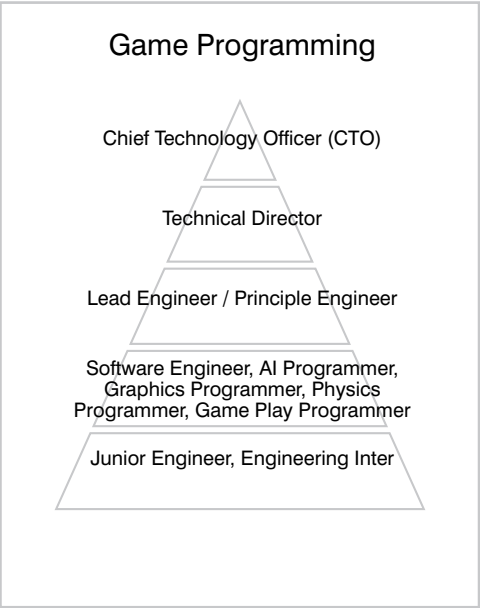
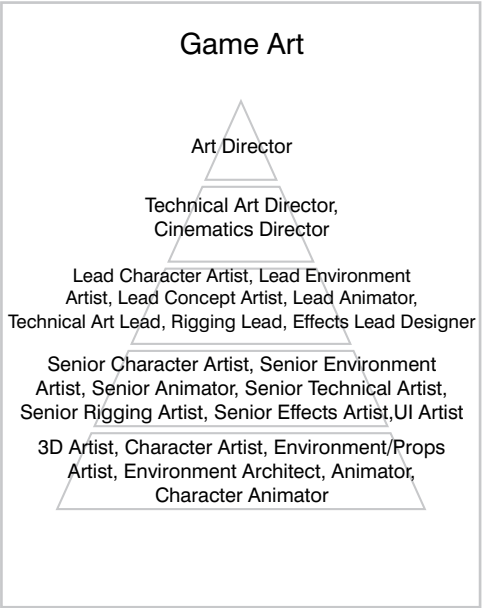
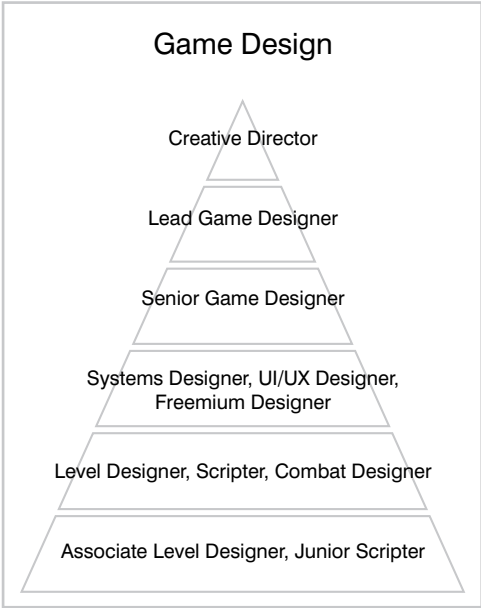
**State-of-the-art Facilities:** We offer industry-standard resources and equipment, including: a Game Lab, hundreds of classroom PC's and Cintiqs equipped with the latest technology and featuring all of the industry's latest development applications.

**Professional Faculty:** Our faculty are all working professionals at the top of the industry. Every semester, industry greats are invited for guest lectures and presentations.

**Portfolio Development:** Students develop an exceptional portfolio that shows skill in traditional drawing and painting as well as 3D modeling, game design, Programming, level design, animation, rigging and time management.



# CAREER PATHS





# DEGREE REQUIREMENTS

## Associate of Arts [AA] in Game Development

### AA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	33 UNITS
MAJOR	15 UNITS
+ LIBERAL ARTS	18 UNITS
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TOTAL	66 UNITS

### AA GAME DEVELOPMENT DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, and LA 107 Writing for the Multilingual Artist or 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 2 Art Historical Awareness courses
  - 1 Written Communication: Composition course
  - 1 Written Communication: Critical Thinking course
  - 1 Employment Communications & Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

### AA GAME DEVELOPMENT CORE COURSES

FND 110	Analysis of Form
FND 122	Color Fundamentals
GAM 105	Game 3D Production
GAM 107	Game Engines
GAM 110	Introduction to Game Development
GAM 150	Game Design, Theory & Analysis
GAM 201	3D Modeling for Games 1
GAM 202	Animation for Games
GAM 233	Elements of Digital Painting
GAM 310	Prototype Game Production Studio
GAM 401	Hard Surface Modeling: High Resolution Game Assets

### GENERAL EDUCATION REQUIREMENTS

#### WRITTEN COMMUNICATION: COMPOSITION

CHOOSE ONE:

LA 107	Writing for the Multilingual Artist
LA 108	Composition for the Artist

#### WRITTEN COMMUNICATION: CRITICAL THINKING

CHOOSE ONE:

LA 202	English Composition: Creative Persuasion & Argument
LA 207	Persuasion & Argument for the Multilingual Writer
LA 280	Perspective Journalism

#### EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291	Designing Careers
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#### ART HISTORICAL AWARENESS

LA 120	Art History through the 15th Century
LA 121	Art History through the 19th Century



Bachelor of Fine Arts [BFA] in Game Development

BFA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	36 UNITS
MAJOR	42 UNITS
+ ELECTIVES	9 UNITS
+ LIBERAL ARTS	45 UNITS
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TOTAL	132 UNITS

BFA GAME DEVELOPMENT CORE COURSES

FND 113	Sketching for Communication
GAM 105	Game 3D Production
GAM 107	Game Engines
GAM 110	Introduction to Game Development
GAM 115	Elements of Scripting
GAM 150	Game Design, Theory & Analysis
GAM 170	Level Design for Video Games 1
GAM 215	Scripting for 3D Games 1
GAM 310	Prototype Game Production Studio
GAM 405	Games Portfolio Preparation
GAM 412	System Design
IND 147	Design Problem Solving

BFA GAME DEVELOPMENT DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, and LA 107 Writing for the Multilingual Artist or 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 4 Art Historical Awareness courses
  - 1 Written Communication: Composition course
  - 1 Written Communication: Context & Style course
  - 1 Written Communication: Critical Thinking course
  - 1 Historical Awareness course
  - 1 Quantitative Literacy course
  - 1 Cultural Ideas & Influences course
  - 1 Employment Communications and Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement

GENERAL EDUCATION REQUIREMENTS

WRITTEN COMMUNICATION: COMPOSITION

CHOOSE ONE:

LA 107	Writing for the Multilingual Artist
LA 108	Composition for the Artist

WRITTEN COMMUNICATION: CONTEXT & STYLE

CHOOSE ONE:

LA 110	English Composition: Narrative Storytelling
LA 133	Short Form Writing

WRITTEN COMMUNICATION: CRITICAL THINKING

CHOOSE ONE:

LA 202	English Composition: Creative Persuasion & Argument
LA 207	Persuasion & Argument for the Multilingual Writer
LA 280	Perspective Journalism

HISTORICAL AWARENESS

CHOOSE ONE:

LA 171	Western Civilization
LA 270	U.S. History
LA 274	Study Abroad: Art & Architecture of Renaissance Florence
LA 276	Seminar in Great Britain
LA 278	Seminar in France
LA 279	Seminar in Italy
LA 359	Urban Sociology

QUANTITATIVE LITERACY

CHOOSE ONE:

LA 124	Physics for Artists: Light, Sound, and Motion
LA 146	Anatomy of Automobiles
LA 200	Introduction to Computer Programming
LA 233	Popular Topics in Health, Nutrition, & Physiology
LA 254	Human-Centered Design
LA 255	College Math
LA 271	College Algebra with Geometry
LA 286	Discrete Mathematics
LA 288	Vector, Matrices, & Transformations
LA 293	Precalculus
LA 296	Applied Physics

CULTURAL IDEAS & INFLUENCES

CHOOSE ONE:

LA 127	Topics in World Art
LA 221	California Art in Cultural Context
LA 238	World Literature
LA 292	Programming & Culture
LA 343	Comparative Religion
LA 368	Experiencing Culture: Anthropology for Today's Artist
LA 462	Power of Myth and Symbol

EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291	Designing Careers
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ART HISTORICAL AWARENESS

- LA 120 Art History through the 15th Century
- LA 121 Art History through the 19th Century

CHOOSE TWO:

- LA/LAN 117 Survey of Landscape Architecture
- LA/IND 118 History of Industrial Design
- LA 127 Topics in World Art
- LA 128 The Body As Art: History of Tattoo & Body Decoration

- LA 129 History of Automotive Design
- LA/GAM 131 History of Gaming
- LA 132/ANM 102 History of Animation
- LA 134/ANM 104 History & Technology of Visual Effects & Computer Animation

- LA/VIS 137 History of Visual Development
- LA/PH 147 History of Photography
- LA/LAN 177 Pre-Industrial Urban Open Spaces
- LA 182 Genres in Film
- LA/ILL 195 History of Comics: American Comics
- LA/ILL 197 History of Comics: International and Alternative Comics

- LA/ARH 219 History of Architecture: Ancient to Gothic
- LA 220 American Art History
- LA 221 California Art in Cultural Context
- LA 222 20th Century Art
- LA 224 Women, Art & Society
- LA 226 /IAD 230 Survey of Traditional Interior Architecture
- LA 229/IAD 231 Survey of Contemporary Interior Architecture
- LA 236/IAD 232 Survey of Bay Area Architecture
- LA 242/GR 242 History of Graphic Design
- LA 243/ILL 310 History of American Illustration
- LA/FSH 244 History of Fashion
- LA/JEM 245 History of Jewelry and Metal Arts from Around the World
- LA/FSH 246 History of Textiles
- LA 247 History & Techniques of Printmaking

- LA 249 An Artistic and Intellectual History of the Renaissance
- LA 274 Study Abroad: Art & Architecture of Renaissance Florence
- LA 276 Seminar in Great Britain
- LA/LAN 277 Post Industrial Urban Open Spaces
- LA 278 Seminar in France
- LA 279 Seminar in Italy
- LA 281/MPT 255 Film History 1: Pre-1940
- LA 282/MPT 256 Film History 2: 1940-1974
- LA 283 Examining Film Noir
- LA 284 Evolution of the Horror Film
- LA 302 Film Theory & Criticism
- LA 319 History of Architecture: Modernity
- LA 327 Art of the Classical World
- LA 333 Art of the Middle Ages
- LA 361 The Artist in the Modern World
- LA 382 Film History 3: Contemporary Cinema
- LA 383 World Cinema
- LA 384 Underrated Cinema
- LA 385 Close-up on Hitchcock
- LA 386 Exploring Science Fiction Cinema
- LA 387 Women Directors in Cinema
- LA 388 Survey of Asian Cinema
- LA 408 Analog Before Digital: Punk/No Wave Film & Music
- LA 420 Art of the Italian Renaissance
- LA 421 Northern Renaissance Art
- LA 422 Italian Baroque Art
- LA 423 The Golden Age of Dutch Art
- LA 432 Art of Spain: From El Greco to Picasso
- LA 433 18th & 19th Century European Art
- LA 434 History of Asian Art
- LA 464 Survey of Dada & Surrealism





## Bachelor of Science [BS] in Game Programming

### BFA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	36 UNITS
MAJOR	30 UNITS
+ELECTIVES	9 UNITS
+LIBERAL ARTS	45 UNITS
TOTAL	120 UNITS

### BS GAME PROGRAMMING CORE COURSES

GAM 110	Introduction to Game Development
GAM 405	Games Portfolio Preparation
GAP 120	Principles of Computer Science
GAP 125	Programming for Games 1
GAP 225	Programming for Games 2
GAP 235	Data Structures & Algorithms
GAP 255	Object-Oriented Programming & Design
GAP 275	Programming for Games 3
GAP 285	AAA Game Engine Architecture
GAP 295	Low-Level Programming & Optimization
GAP 301	Programming Game Engines
GAP 305	Programming for Production

### BS GAME PROGRAMMING DEGREE REQUIREMENTS

- Minimum grade of C- in all major coursework and the following:

LA 107	Writing for the Multilingual Artist
or LA 108	Composition for the Artist
LA 255	College Math
LA 271	College Algebra with Geometry
LA 286	Discrete Mathematics
LA 288	Vector, Matrices, & Transformations
- Minimum 2.0 GPA and the following general education requirements:

1	Art Historical Awareness course
1	Written Communication: Composition course
1	Written Communication: Context & Style course
1	Written Communication: Critical Thinking course
1	3D Math course
1	Fundamental Math course
1	Applied Math course
1	Discrete Mathematics course
1	Historical Awareness course
1	Cultural Ideas & Influences course
1	Employment Communications and Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

### GENERAL EDUCATION REQUIREMENTS

#### WRITTEN COMMUNICATION: COMPOSITION

CHOOSE ONE:

LA 107	Writing for the Multilingual Artist
LA 108	Composition for the Artist

#### WRITTEN COMMUNICATION: CONTEXT & STYLE

CHOOSE ONE:

LA 110	English Composition: Narrative Storytelling
LA 133	Short Form Writing

#### WRITTEN COMMUNICATION: CRITICAL THINKING

CHOOSE ONE:

LA 202	English Composition: Creative Persuasion & Argument
LA 207	Persuasion & Argument for the Multilingual Writer
LA 280	Perspective Journalism

#### FUNDAMENTAL MATH

LA 255	College Math
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#### APPLIED MATH

LA 271	College Algebra with Geometry
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#### 3D MATH

LA 288	Vector, Matrices, & Transformations
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#### DISCRETE MATHEMATICS

LA 286	Discrete Mathematics
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### HISTORICAL AWARENESS

CHOOSE ONE:

LA 171	Western Civilization
LA 270	U.S. History
LA 274	Study Abroad: Art & Architecture of Renaissance Florence
LA 276	Seminar in Great Britain
LA 278	Seminar in France
LA 279	Seminar in Italy
LA 359	Urban Sociology

### CULTURAL IDEAS & INFLUENCES

CHOOSE ONE:

LA 127	Topics in World Art
LA 221	California Art in Cultural Context
LA 238	World Literature
LA 292	Programming & Culture
LA 343	Comparative Religion
LA 368	Experiencing Culture: Anthropology for Today's Artist
LA 462	Power of Myth and Symbol

### EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291	Designing Careers
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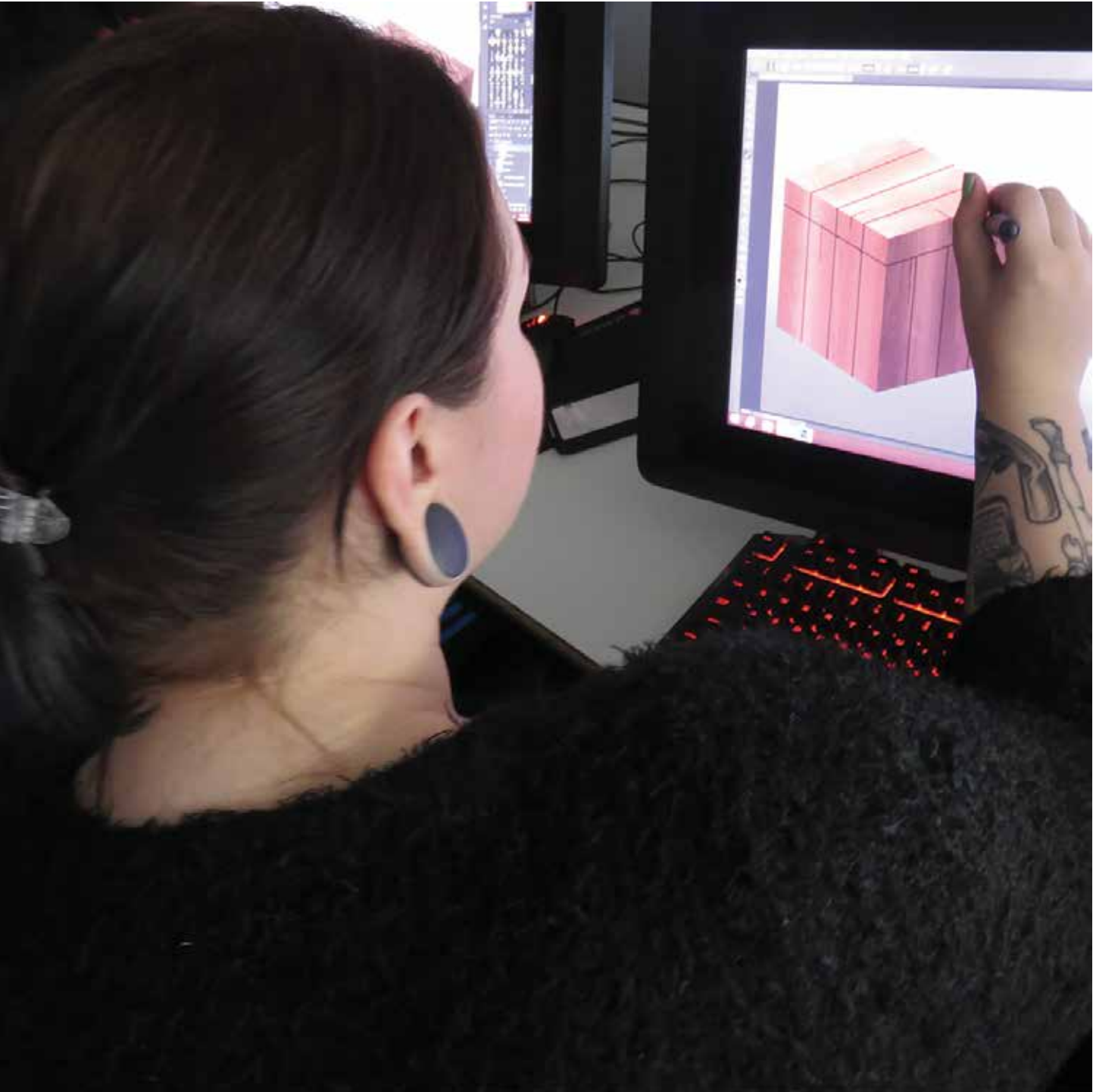


ART HISTORICAL AWARENESS

CHOOSE ONE:

LA/LAN 117	Survey of Landscape Architecture
LA/IND 118	History of Industrial Design
LA 120	Art History through the 15th Century
LA 121	Art History through the 19th Century
LA 127	Topics in World Art
LA 128	The Body As Art: History of Tattoo & Body Decoration
LA 129	History of Automotive Design
LA/GAM 131	History of Gaming
LA 132/ANM 102	History of Animation
LA 134/ANM 104	History & Technology of Visual Effects & Computer Animation
LA/VIS 137	History of Visual Development
LA/PH 147	History of Photography
LA/LAN 177	Pre-Industrial Urban Open Spaces
LA 182	Genres in Film
LA/ILL 195	History of Comics: American Comics
LA/ILL 197	History of Comics: International and Alternative Comics
LA/ARH 219	History of Architecture: Ancient to Gothic
LA 220	American Art History
LA 221	California Art in Cultural Context
LA 222	20th Century Art
LA 224	Women, Art & Society
LA 226 /IAD 230	Survey of Traditional Interior Architecture
LA 229/IAD 231	Survey of Contemporary Interior Architecture
LA 236/IAD 232	Survey of Bay Area Architecture
LA 242/GR 242	History of Graphic Design
LA 243/ILL 310	History of American Illustration
LA/FSH 244	History of Fashion
LA/JEM 245	History of Jewelry and Metal Arts from Around the World
LA/FSH 246	History of Textiles
LA 247	History & Techniques of Printmaking

LA 249	An Artistic and Intellectual History of the Renaissance
LA 274	Study Abroad: Art & Architecture of Renaissance Florence
LA 276	Seminar in Great Britain
LA/LAN 277	Post Industrial Urban Open Spaces
LA 278	Seminar in France
LA 279	Seminar in Italy
LA 281/MPT 255	Film History 1: Pre-1940
LA 282/MPT 256	Film History 2: 1940-1974
LA 283	Examining Film Noir
LA 284	Evolution of the Horror Film
LA 319	History of Architecture: Modernity
LA 327	Art of the Classical World
LA 333	Art of the Middle Ages
LA 361	The Artist in the Modern World
LA 382	Film History 3: Contemporary Cinema
LA 383	World Cinema
LA 384	Underrated Cinema
LA 385	Close-up on Hitchcock
LA 386	Exploring Science Fiction Cinema
LA 387	Women Directors in Cinema
LA 388	Survey of Asian Cinema
LA 408	Analog Before Digital: Punk/No Wave Film & Music
LA 420	Art of the Italian Renaissance
LA 421	Northern Renaissance Art
LA 422	Italian Baroque Art
LA 423	The Golden Age of Dutch Art
LA 432	Art of Spain: From El Greco to Picasso
LA 433	18th & 19th Century European Art
LA 434	History of Asian Art
LA 464	Survey of Dada & Surrealism



Master of Arts [MA] in Game Development

MA UNIT REQUIREMENTS

MAJOR	33 UNITS
+ GRADUATE LIBERAL ARTS	3 UNITS
TOTAL	36 UNITS

MA GAME DEVELOPMENT DEGREE REQUIREMENTS

- Successful completion of Final Portfolio Review
- Minimum grade of C in all required 36 units
- Minimum 2.0 cumulative GPA and the following Academic Study requirement:  
1 Art Historical Awareness & Aesthetic Sensitivity course

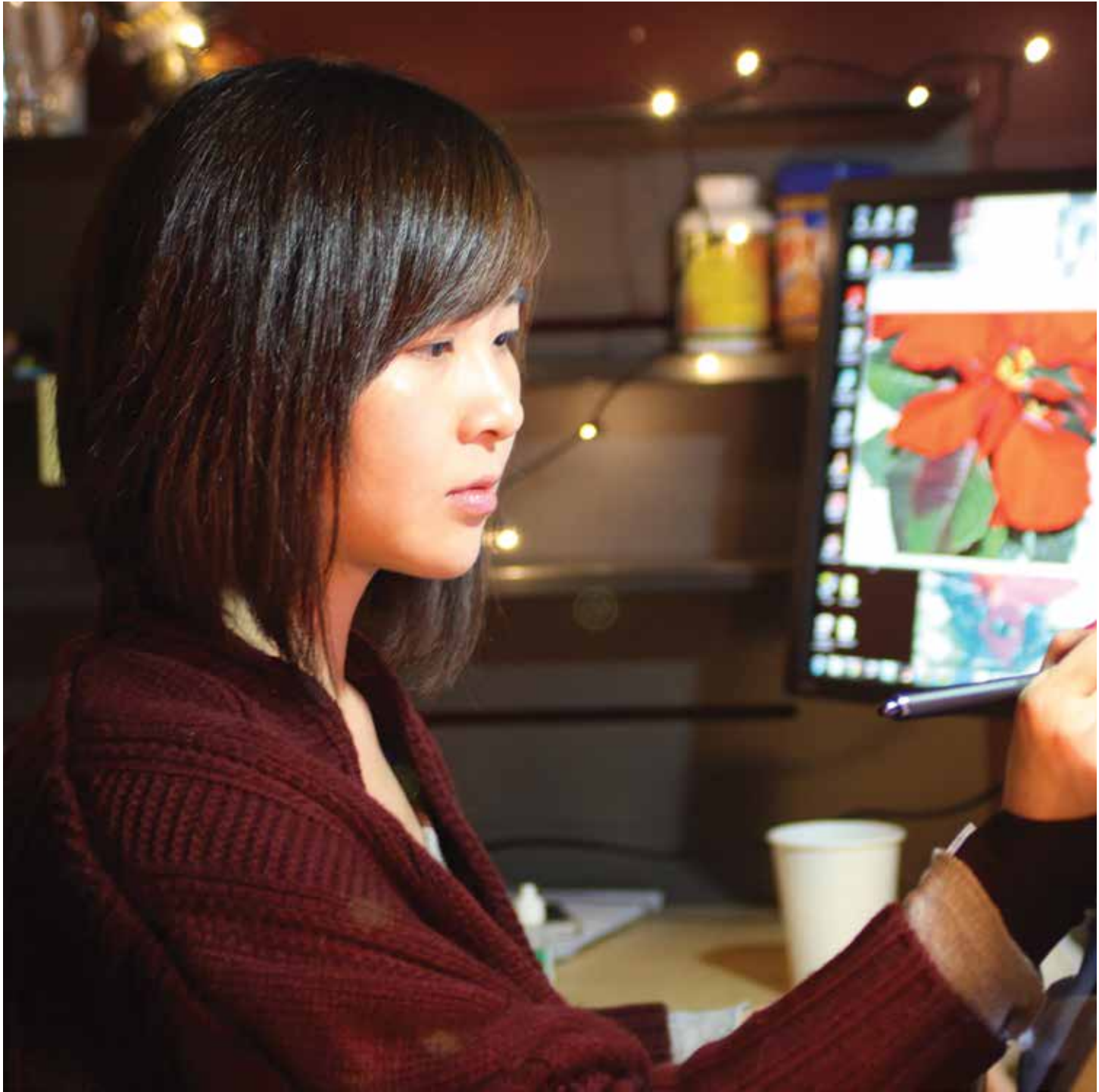
MA GAME DEVELOPMENT REQUIRED MAJOR COURSES

ANM 623	3D Modeling & Animation 1 (Maya)
GAM 601	Elements of Video Games
GAM 602	Game Design Principles
GAM 605	Scripting for Video Games 1
GAM 606	Rapid Game Development
GAM 607	Action Adventure & RPG Level Design
GAM 608	Drawing Bootcamp for Games: The Human Figure
GAM 651	Prototype Game Development
GAM 655	Scripting for Games 2
GAM 778	Professional Practices & Portfolio for Game Developers
WNM 606	Principles of UX

MA GAME DEVELOPMENT GRADUATE LIBERAL ARTS REQUIREMENTS

ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

GLA 623	History and Techniques of Games
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Master of Fine Arts [MFA] in Game Development

MFA UNIT REQUIREMENTS

MAJOR	30 UNITS
+ DIRECTED STUDY	18 UNITS
+ ELECTIVES*	6 UNITS
+ GRADUATE LIBERAL ARTS	9 UNITS
TOTAL	63 UNITS

\*Per director approval

MFA GAME DEVELOPMENT REQUIRED MAJOR COURSES

GAM 601	Elements of Video Games
GAM 602	Game Design Principles
GAM 605	Scripting for Video Games 1
GAM 606	Rapid Game Development
GAM 607	Action Adventure & RPG Level Design
GAM 608	Drawing Bootcamp for Games: The Human Figure
GAM 631	Portfolio and Thesis Preparation
GAM 651	Prototype Game Development
GAM 655	Scripting for Games 2
GAM 778	Professional Practices & Portfolio for Game Developers

MFA GAME DEVELOPMENT DEGREE REQUIREMENTS

- Successful completion of Final Thesis Project
- Minimum grade of C in all required 63 units
- Minimum 2.0 cumulative GPA and the following Academic Study requirements:

1

Art Historical Awareness & Aesthetic Sensitivity course

1

Cross Cultural Understanding course

MFA GAME DEVELOPMENT GRADUATE LIBERAL ARTS REQUIREMENTS

ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

GLA 623 History and Techniques of Games

CROSS CULTURAL UNDERSTANDING

CHOOSE ONE:

GLA 603	Anthropology: Experiencing Culture
GLA 606	Crossing Borders: Art & Culture in a Global Society
GLA 611	Cultural Narratives
GLA 617	Mythology for the Modern World
GLA 619	Culture & Identity in Modern American Theater
GLA 627	The Global Design Studio; Past, Present, & Future
GLA 903	Graduate Seminar in Europe
GLA 905	Graduate Seminar in Florence: Renaissance Art & Architecture



UNDERGRADUATE COURSES

GAM 105 Game 3D Production

This course introduces students to the fundamentals of creating 3D assets for games. Students will manage asset files, create textures in Photoshop, UV unwrap map, rig, animate, and render a model. The pipeline of concept and design process will be discussed.

GAM 107 Game Engines

This course is designed to give students a comprehensive understanding of how different game engines function and what commonalities and differences they have. They will produce simple games with 3 different popular engines.

GAM 110 Introduction to Game Development

Students will be introduced to the fundamentals of game design and development with an emphasis on the various roles that facilitate professional video game production. Students will get basic experience with development tools like Maya, Photoshop, and Unity while learning about the concepts and best practices that drive successful studios.

GAM 111 2D Tools for Game Development

This class will acquaint with 2D tools that are common in the gaming development industry. Students will develop a strong foundation with software technical operation in conjunctions of effective communication skills.

GAM 115 Elements of Scripting

Students learn the fundamental elements of scripting for 2D video game development. Students will learn to identify and understand the tools available in a scripting system, analyze a game mechanic into pseudocode, and apply that pseudocode to write visual and code scripts.

GAM 119 Elements of User Interface Design

This course will focus on the aesthetic design of user interface elements. Students will learn how to apply graphic design principles to user interface elements. Students will design multiple variations of common UI elements each week, leading to developing a comprehensive UI style guide.

GAM 131 History of Gaming

Covering games from ancient board games to modern consoles, this course gives relevance and meaning to the human experience of interaction through games. Game design and theory, non-linear storytelling theory, an overview of video game industry companies, technology and terminology are introduced.

GAM 136 2D Mobile Gaming Art

This class focuses on level game art for the mobile platforms. Students will utilize digital imaging software to create unique illustrated art, environments, and assets based on style guides and real world constraints. File structures and layer organization suitable for editing and changing on demand will be emphasized.

GAM 150 Game Design, Theory & Analysis

This course sets a strong foundation for game designers by exploring, playing, researching and creating a variety of table top and Alternative Reality Games. Topics include the importance of play-testing, creating compelling puzzles, and the mechanics of strategy and chance.

GAM 170 Level Design for Video Games 1

This course will give students a solid understanding of level design for first and third person video game levels. Students will be required to create levels and game experiences from initial concept phase through to block mesh and multiple passes of scripting using the Unreal game engine.

GAM 190 Mobile UI and UX

This class focuses on level UI (user interface) and UX (user experience) for mobile platforms. Digital imaging, file structures, and layer organization for changing on demand will be covered. Students will work within size limitations to create UI, UX, and assets. Adhering to style guides and production timelines will be emphasized.

GAM 195 Scripting for User Interfaces

In this course, user interface artists and user experience designers who want hands-on experience will implement their work onto functional games in engine. Students will create user interfaces for popular game engines.

GAM 201 3D Modeling for Games 1

In this course, students have their first in-depth experience with 3D modeling software. Concepts introduced include real-time rendering specs, polygons, vertices, UV mapping, simple texture techniques, digital photography and paint, and unwrapping.

GAM 202 3D Animation for Games

This course will introduce 3D Animation basics. Traditional concepts such as timing, weight, building a simple skeleton and rig, inverse and forward kinematics, motion blocking, interpolation, and basic animation scripting are examined. Students employ models provided to create specific animations based on several exercises.

GAM 209 Rigging for Games 1

In this course, students will learn and apply the fundamental principles of rigging. Students will rig biped characters in Maya keeping the animation process in mind. Students will troubleshoot rigging challenges and fix any bugs that occur in their projects.

GAM 215 Scripting for 3D Games 1

Learn to make 3D games while improving the quality of your scripts. Students learn to apply standards and practices, automation, intermediate scripting features, and design patterns commonly found in scripting. They also learn to plan a team project, incorporate a third-party plugin, and preview advanced topics.

GAM 225 Visual Effects for Games 1

In this course, students will produce basic 2D visual effects sets for games, television, and streaming media. Topics will include sprite state groupings and hierarchies, asset library organization, and exporting assets for client use other than games. Industry standards for preparing effects assets for games engines will be emphasized.

GAM 233 Elements of Digital Painting

Elements of Digital Painting focuses on the importance of become adept at painting all of the various common elements within digital painting. In this course, students will focus on learning to paint individual elements such as skin, hair, facial features, wood, metal, stone, and environmental elements.

GAM 238 The Power of Composition

This course examines compositional principles used in the creation of concept art. By analyzing artwork from Old Masters, famous illustrators, and contemporary concept artists, students will learn how to utilize these principles to create powerful compositions and strong designs.

GAM 241 Digital Sculpting

This course provides a foundation in digital sculpting for creating high-res 3D game assets. Students will be taught an overview of the UI, tools, basic sculpting technique, and re-topology. Students will create high-res sculpts and game-res versions, demonstrating the 3D production pipeline.

GAM 244 Digital Environment Sketching

This course focuses on the anatomy of landscapes and architectural structures, elements, and functionality. Students will research both classical and contemporary styles and emulate the architectural language and style of various cultures and time periods. Draftsmanship, mood, story, symbolism, proportion, spatial relationships, and application of design principles will be emphasized.

VIEW the schedule, prerequisites,  
and course fees & REGISTER at  
<https://catalog.academyart.edu>

### GAM 245 Scripting for Mobile Games

In this course, students will program and deploy games for mobile devices such as Android or iOS touch-screen devices using cutting edge game development software. Students will build interfaces for multiple screen sizes, debug, profile, and optimize a mobile application.

### GAM 255 Rapid Ideation Creation Sketching for Concept Art

This course is an intense 15 week drawing boot camp. The volume of sketches and the nature of the assignments will help students greatly improve their ability to create thumbnails, ideations, and concept drawings in a fast and efficient manner. Any prospective concept artist needs to have the skills taught in this course.

### GAM 252 Systems Design

This course examines formal systems structures of games. Students will model complex game systems based on high-level game concepts, and balance variables of systems using spreadsheets and mathematical application. Systems theory, the MDA model, core and compulsion loops, combat systems, narrative architecture, social systems, and game economies will be explored.

### GAM 260 Prop & Weapon Design for Games

Students taking this course will learn about the aesthetics and function of weapons and props from different genres and time periods. They will apply this knowledge to creating believable prop and weapon assets for video games characters and creatures.

### GAM 265 Vehicle & Robot/Mech Design for the Entertainment Industry

This course focuses on vehicle concept art suitable for motion pictures, television, and gaming. Students will draw and design a variety of vehicles across several categories ranging from personal vehicles and watercraft to flying machines. Accuracy, believability, and developing a variety of ideas will be emphasized.

### GAM 266 Digital Figure Painting

Students will further their digital painting skills, refine gesture, and realistically render shapes and shadows. Students will first work in grayscale and then utilize color theory to create mood and color harmony. This course sets the foundation for future character coursework that will require accurately painted flesh, hair, and anatomy.

### GAM 269 Color and Light for Concept Art

This course is an in-depth look into the fundamentals of color and light. This course will cover various light sources and how they interact with objects and environments. Students will learn to apply these color and light principles in the creation of images that would be suitable for concept art and design.

### GAM 270 Level Design for Video Games 2

Two portfolio quality interactive levels will be created over the course of the semester in the first person shooter and action RPG genre. Students will learn the essential skills of taking a basic mission and turning it into an engrossing experience.

### GAM 288 C3: Character, Costume, & Creature

This course focuses on character, costume, and creature design. Students will study a variety of intellectual properties from fantasy, horror, and sci-fi genres to create provocative and memorable characters for games.

### GAM 303 Creature Rigging & Animation

Students will rig and animate unusual creatures and characters with unique traits. This may include creatures with four legs, tentacles, and wings. Object rigs such as lightning and cars will also be discussed. Emphasis will be placed on effectively solving rigging challenges quickly and creating rigs that others can easily use.

### GAM 309 Tools Programming In Python

Students will learn to program in Python and create applications that can be used in a game character pipeline. Emphasis will be placed on creating tools that are used in professional video game pipelines, such as rigging tools and automated animation exporters.

### GAM 310 Prototype Game Production Studio

Building upon skills learned, students will design and create a game prototype for deeper understanding of production procedures. Students will deploy organization, time management, and communication skills within a team environment. A playable prototype will be created using a step-by-step process.

### GAM 315 Scripting for 3D Games 2

This course builds on the previous course by introducing script structures, complex Vector3 manipulation, and attribute calculations using C# and Unity. Students will work on building an action-adventure game while developing programming skills and data structures.

### GAM 318 Virtual Reality & New Technology

This course will focus on using emerging technologies used to create new immersive experiences with a variety of cutting edge interactive mediums. Students will learn from the past, experience the present, and discuss the future of interactive technologies.

### GAM 320 Game Animation 1

Following their foundation work, students use a more advanced set of models to create complex and varied motion. Concepts of timing and weight are emphasized and skills are enhanced through practice. Techniques in advanced skeleton construction, smooth binding, and rigging are practiced.

### GAM 322 Stylized Character Design & Drawing for Games

This course teaches the skill of creating stylized, simplified character designs for video games. This class will teach the difference from traditional drawing and techniques to simplify their designs in a way that follows good design principles. Characters created in this course will be appropriate for use in social games.

### GAM 325 Visual Effects for Games 2

This course teaches students to create particles and special effects for games in a production environment. Students will create fire, smoke, explosions, and other game effects. Students will script and customize other challenges that may come up, and a basic overview of Maya particles for familiarity with non-game engine effects will be covered.

### GAM 328 Creature Design for Games

This course focuses on designing creatures commonly found in games including mutants, predators, aliens, and menacing monsters. Students will engage in the full design process from preliminary sketches, digitally shading tight line drawings, and presenting finished designs. Analyzing anatomical elements needed for believable movement in game environments will be emphasized.

### GAM 332 Texture & UV Techniques for Games

This course combines core skills with advanced practice and new techniques. Hardware budgets, file formats, and cross-application techniques are used in creating industry standard game models. Students will compose projects utilizing optimized UV maps, high and low resolution textures, vertex lighting and real lights.

### GAM 335 Story in Video Games

Games are what we play, story is why we play them. This class teaches how to write great story with class topics that include overview of storytelling in games vs other media, defining memorable heroes and villains and empowering player agency by establishing strong lore.

GAM 340 3D Character Modeling 1

Students will learn about skeletal setup, rigging and skinning and apply that knowledge to 3D character models for animation. Models will be created in multiple resolutions and optimized for polygon budgets and segmentation. Advanced techniques will be used to create facial and special moves animation.

GAM 342 Environment Modeling for Games 1

This is an introductory course for basic environment modeling for artists and game designers. This course will guide the student through all the essential skills needed to create a real-time environment for games. The students will be guided through the creation of an exterior environment and an interior environment.

GAM 344 Digital Environment Painting

This course focuses on creating production-ready concept art for game environments. Students will gather 3D and photo reference material, generate value speed studies, develop style guides, utilize digital brushes to create compositional elements including rocks and trees, and create finished paintings. Perspective, composition, lighting, mood, storytelling and narrative will be emphasized.

GAM 350 Rapid Game Development 1

This course is focused on teaching students how to become effective game designers and producers. Good producers are ultimately responsible for shipping good games and are experienced with the game production and release cycle. In this intensive course, students will create games over a one and two week period.

GAM 353 Game Freemium & Monetization

This course teaches the principles behind freemium game design and how to monetize to generate revenue. It covers key areas of metrics and performance indicators used in evaluating the profitability of social and mobile free-to-play games.

GAM 360 Environmental Modeling for Games 2

Students learn theories and techniques for creating video game environments. Real world, movie sets, and game level environments are examined to identify what makes them successful. Using a designer brief, students will plan and generate in-game assets using reference images, block-out geometry and texture modification.

GAM 380 Character Animation 2

Advanced students will bring their foundational skills to the next level by developing their technique using human and object interaction, facial animation and expressive body language. Polished portfolio pieces will demonstrate cinematic linear storytelling. Technical knowledge is reinforced by review and strict adherence to industry standards.

GAM 401 Hard Surface Modeling: High Resolution Game Assets

Students will bring their game modeling skills to the next level by creating film quality assets using polygons. Using core shapes, students will learn to quickly create objects that have repetition. Maintaining surface transitions between two planar surfaces and simultaneously dealing with multiple hard surface forms will be introduced.

GAM 403 Organic Modeling: High Resolution Game Assets

This course focuses on creating organic film resolution models using polygons. Students will create objects such as characters, creatures, and plants using subdivision based geometry. They will learn how to fine-tune proportions for both edge flow and silhouette. Maintaining plane changes throughout the forms and controlling topology will be emphasized.

GAM 405 Games Portfolio Preparation

In this course, seniors will review their accumulated work, organizing and enhancing their portfolio. Several assignments are given on a case-by-case basis to design a presentation that promotes each student's best accomplishments.

GAM 410 Rapid Game Development 2

Rapid iteration is key to quickly gauging which games are fun, compelling and best suited for producing. In this course, students will create a schedule to manage the rapid production process, create games on two week and four week time frames and organize a game development team.

GAM 416 Combat - Dancing with the Enemy

This course teaches the fundamental aspects of designing combat in games from designing rules and systems to planning out enemy encounters step by step. Students will study and emulate combat in games such as Street Fighter, Mario and Unreal Tournament as well as construct a level with multiple combat encounter in a popular game engine.

GAM 424 Introduction to Shader Creation

Students will learn the principles of shader development as they create and script their own shaders and apply them to different models. Shader creation for both film and games will be covered.

GAM 432 Advanced Texture & Materials

Students analyze industry examples to understand how light, texture and rendering affects gameplay and story. Students will integrate specular, layered, normal and other advanced textures with real lights and vertex lighting in a real-time environment.

GAM 440 3D Character Modeling 2

In this advanced course students are required to show competency in use of core modeling and texture techniques applied to advanced characters. Using advanced methods demonstrated in the course, students will prep models for export to game engines and practice problem solving within realistic time and budget requirements.

GAM 464 High Resolution Asset Studio

This course focuses on creating fully realized game assets including textures, shaders, and materials. Based on concept art and research, students will create models. Students will develop, produce, and deliver assets that meet industry standards and timelines.

GAM 483 Interactive Media Production & Entrepreneurship

This course delves into the roles of project managers and studio bosses in the game and interactive entertainment industries. Students will study the skills necessary to organize teams and build successful studios. Topics will include managing resources and keeping schedules and budgets. Indie studio business issues including business formation and studio operations will also be covered.

GAM 490 Portfolio Enhancement

Students will further their skill in specific areas as determined by the Department Director. Professional standards for process, technique, and execution will be emphasized. Outcomes will be topic specific. Department Director approval is required. Course fees and prerequisites may vary by topic.

GAM 494 Corporate Sponsored Project

In this course, students will work on an interdisciplinary collaborative project with industry professionals. Topics will include concept development, documentation, professional practices, industry relations, and agile development. Emphasis will be placed on problem solving, compromising, and collaborating with industry professionals, taking on leadership roles, and effectively communicating with peers.

GAM 498 Collaborative Project

Students meeting set criteria are selected by their department to work on an interdisciplinary collaborative project.



**GAM 499 Special Topics**

Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee and course prerequisites may vary by topic.

**GAM 500 Internship in Game Design**

Internships provide students with the opportunity to apply the knowledge and skills they have acquired from coursework in a work setting. "Internship for credit" is an option for qualified upper-division students meeting a minimum 3.0 cumulative GPA and having successfully completed 90 units. Students must complete an Internship Application form (obtained from their student services advisor) and gain department approval prior to the start of the semester and the start of the internship. Students should discuss internships and other course options with their student services advisor.

UNDERGRADUATE COURSES

**GAP 120 Principles of Computer Science**

This course teaches students how to think like a programmer. Topics include Boolean algebra, numbering systems, data representations within a computer, microprocessors, memory architecture, etc. Students will also gain an understanding and appreciation of how computer programming evolved.

**GAP 125 Programming for Games 1**

This course introduces students to object-oriented programming with a focus on developing proficiency in the core C++ language. Topics will include program structure, functions, console input, variables, branching, looping, and programming statements. Students will diagram program flows, break down technical tasks, solve problems, and practice finding and removing bugs.

**GAP 201 Programming Languages**

This course builds on previous programming/scripting courses to broaden students' skills with hands-on assignments writing simple programs in several popular programming languages. Topics will include Lua, C#, Python, development tools, writing automation scripts, and the value of being versatile with knowledge of multiple programming languages.

**GAP 225 Programming for Games 2**

This course continues the study of C++ with templates, operator overloading, functions as data, and building libraries. It also introduces Windows programming and basic graphics programming. By the end of the class, students will be familiar with event-driven programming and the most common C++ language features.

**GAP 235 Data Structures & Algorithms**

In this course, students will learn the basics of data structures and algorithms. Topics will include asymptotic analysis, arrays, linked lists, queues, stacks, strings, hash tables, trees, sorting algorithms, search algorithms, and how to choose appropriate structures and algorithms to solve specific problems.

**GAP 255 Object-Oriented Programming & Design**

This course introduces students to software architecture using object-oriented programming techniques. Students will gain hands-on experience building object factories, using subclass delegation, decoupling systems, writing event systems, and using other generic patterns.

**GAP 275 Programming for Games 3**

In this course, students will learn about the challenges specific to game programming. They will learn about 2D graphics, capturing player input, basic audio programming, simple physics & collision, and so on. Students will make simple games using SDL.

**GAP 285 AAA Game Engine Architecture**

In this course, students will learn about AAA game architecture by dissecting the Unreal Engine. They will learn how Unreal works under the covers and the motivations behind those decisions. Students will make simple games using this engine to get a feel for working in a AAA engine.

**GAP 288 Vector, Matrices, & Transformations**

This course introduces matrices by solving linear systems with various applications. The mathematics of 3D vectors is presented, including dot and cross product operations and applications. Matrix operations are then presented and used to perform transformations such as translations, rotations, and scale. Advanced topics such as quaternions will be introduced.

**GAP 295 Low-Level Programming & Optimization**

In this course, students will learn the internals of the CPU by learning x86 assembly language, which they will use to build small projects. Students will then learn about optimization theory and how to solve performance issues. Finally, students will gain hands-on experience with concurrency and multi-threaded programming.

**GAP 301 Programming Game Engines**

In this course, students will take everything they have learned in the program and use it to design and implement their own game engine. Students will be taken step-by-step through architecting a stable, scalable, reusable engine that will form the basis for future classes.

**GAP 305 Programming for Production**

In this course, students will build two games using the one or more of the game engines built in GAP 301 while learning about working as an engineer in game production. They will work in teams using production tools and methodology used in the games industry.

**GAP 311 Programming for Game Graphics**

In this course, students will use advanced linear algebra to build an efficient 3D renderer. Topics will include shader technology, advanced cameras, 3D graphics, and the graphics pipeline. Emphasis will be placed on applied math skills, writing code to render 3D textured objects, and implementing advanced camera features.

**GAP 321 Artificial Intelligence**

AI is used to generate non-player character behavior to bring life to a simulated world. In this course, students will build AI for a variety game types. Students will be challenged to create a simulation game incorporating AI layering, behavior trees, planning, and communication that allows multiple AI agents to communicate with each other and conspire against the player.

**GAP 331 Network Programming**

This course focuses on networking used in multi payer games. Students will build a simple two player game that can be played over a network. Topics will include network protocols, server client architecture, and peer-to-peer interaction. Emphasis will be placed on programming for optimization between networks.

**GAP 341 Programming for Mobile Platforms**

In this course, students will create games for mobile platforms. Emphasis will be placed on programming for optimization. Various mobile platforms will be compared and the pros and cons of platform specific programming will be analyzed. Mobile device architecture and the challenges of mobile development will be discussed in depth.

**GAP 351 Indie Game Programming**

This course teaches how to program for small independent games using Unity and other small engines. It covers the difficulties of working on a small team, the concessions that need to be made, and the technical obstacles that need to be overcome. The course will mostly focus on Unity development.

**GAP 361 Programming for Game UI and Tools**

In this course, students will create user interfaces for both behind the scenes game designers, and front facing game players. Students will create functional widgets including buttons, list boxes, and text fields. Emphasis will be placed on effective programming using C# language.

**GAP 371 Console Programming**

In this course, students will choose a console and build a game for a specific platform. Students will be challenged to push a game through a game console. Emphasis will be placed on effective use of development tools specific to the platform.

**GAP 391 Procedural Content Generation**

This course will cover the basics of procedural content generation. Students will build systems to generate everything from worlds to terrain to quests.

**GAP 490 Portfolio Enhancement**

Students will further their skill in specific areas as determined by the Department Director. Professional standards for process, technique, and execution will be emphasized. Outcomes will be topic specific. Department Director approval is required. Course fees and prerequisites may vary by topic.

**GAP 498 Collaborative Project**

Students meeting set criteria are selected by their department to work on an interdisciplinary collaborative project. This project will mirror real life projects and allow for a varied and sophisticated approach to problem solving.

**GAP 499 Special Topics**

Special Topics class offerings change each semester and are conducted by specialists. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee and course prerequisites may vary by topic.

**GAP 500 Internship in Game Programming**

Internships provide students with the opportunity to apply the knowledge and skills they have acquired from coursework in a work setting. "Internship for credit" is an option for qualified upper-division students meeting a minimum 3.0 cumulative GPA and having successfully completed 90 units. Students must complete an Internship Application form (obtained from their student services advisor) and gain department approval prior to the start of the semester and the start of the internship. Students should discuss internships and other course options with their student services advisor.

# GRADUATE COURSES

## GAM 601 Elements of Video Games

This course will provide an overview of professional practices and techniques of video games utilizing lecture and demonstration. Industry development practices are discussed and contrasts made between large and small companies, genres and types of games. Students will create their own game design document based on lectures and assignments.

## GAM 602 Game Design Principles

This course will help aspiring game designers develop a set of creative tools based on the study of games, film, art, and music from around the world. Students will learn how to effectively brainstorm, prototype, and iterate on original ideas using industry standard practices combined with their own cultural backgrounds.

## GAM 603 3D Character Modeling 1

Creating 3D character models, students will hone their skills with an understanding of real-time rendering parameters. Models will be created in high and low resolution, optimized and refined. Advanced techniques such as normal mapping will be taught. Essential skeletal setups, rigs and different texture mapping methods will be reviewed.

## GAM 604 Environment Modeling for Games: Principles

In this course, students have their first overview of art production methods for 3D games. Concepts introduced include real-time rendering specs, polygons, vertices, UV mapping, and texture creation techniques. Assignments will give students experience in designing and modeling environments and characters to game specifications.

## GAM 605 Scripting for Video Games 1

This course is intended for students who wish to focus on level design or game design. This course introduces player interaction and events in video games using C# and game engines. Students will learn to break down problems and systematically build solutions individually and in teams.

## GAM 606 Rapid Game Development

In this intensive class for game designers, students learn to be effective producers by shipping games. It starts with simple titles with one week production schedules and scales up to titles with two week production schedules. Students are graded on game pacing, high concept, consistent art direction, and timeliness.

## GAM 607 Action Adventure & RPG Level Design

This course will give students a solid understanding of level design for 1st and 3rd person video game levels. Students will be required to create levels and game experiences from initial concept phase through block mesh and multiple passes of scripting using the Unreal game engine.

## GAM 608 Drawing Bootcamp for Games: The Human Figure

This course is an intense figure drawing course designed to familiarize concept artist and game design students with human anatomy. The heavy workload is designed to expedite the students' understanding and grasp of the figure.

## GAM 610 Drawing Bootcamp: Dynamic Sketching

In this course, students will use basic 3D shapes and assorted materials to sketch various types of hard surface and organic subjects. Students will learn how to research reference materials and create their own library of reference images including animals, vehicles, buildings, and people.

## GAM 611 Visual Communication for Game Designers

This course is a basic drawing course that focuses on the fundamentals of good draftsmanship and design as it applies to video game artwork. The course is designed to help students improve their drawing skills rapidly and better prepare them for subsequent game art courses.

## GAM 612 Concept Art for Games

Students will develop and demonstrate their understanding of visual language, drawing and digital painting skills to create designs and asset model packs which are ready for 3D modeling production. This class builds on core drawing and color skills, providing a venue to apply key skills to game-specific subjects.

## GAM 614 Prop & Weapon Ideation for Games

This advanced course will challenge students with industry paced iterative art model production. Students will draw, design, mock-up in 3D and paint-over props, vehicles and other assets based on given specifications. Identifying production issues, problem solving, iterative design process, concepts, silhouettes, 3D block-outs and digital paint will be emphasized.

## GAM 615 Vector Graphic Games 1

This course introduces students to vector graphic interactivity used in game production for today's emerging technologies and mobile device games. Assets suitable for side scrolling, block breaking or social networking games will be covered. Creating an interactive game that is intuitive to learn and presents increasing difficulty will be emphasized.

## GAM 621 Texture & Light

Students will apply advanced practice and new techniques in a fast paced environment. UV coordinates and texture maps, projections, decals, billboards, unwrapping and digital photography and paint will be used to enhance student portfolios. Students will apply rigorous industry standards to their assignments.

## GAM 623 Digital Sculpting for Games 1

This course is an introduction to the basic features of ZBrush. Students will focus on sculpting multiple objects throughout the semester.

## GAM 624 Character & Hero Props Modeling

In this course, students will learn the basics of solid character and hero prop creation, including modeling, UVing, and texturing using colored ambient occlusion. For the midterm and final, students will develop concepts and create a bipedal pilot and vehicle basic low/midpoly box modeling for creating these assets.

## GAM 626 Environment Modeling for Games: Techniques

This course will introduce students to the various techniques and processes needed to create real time environments for games. The class will discuss the language, tools, and aesthetic guidelines needed to create industry ready assets and environments. Supporting a narrative through the environment will be a focus of this course.

## GAM 631 Portfolio and Thesis Preparation

Students will focus on creating their thesis presentation for the Midpoint Review, which will be a live presentation with a committee at the end of the semester. Students will develop a proposal for their thesis project that includes research, an execution plan for a uniquely conceived thesis project, and preproduction.

## GAM 632 Advanced Texture Techniques

This course will cover advanced textures as they are rendered and lit in a real-time environment. Combining techniques such as vertex lighting, normal mapping and specular mapping, students will create realistic and design-specific scenes, staying true to the inspirational look and feel of the game.

**VIEW the schedule, prerequisites,  
and course fees & REGISTER at  
<https://catalog.academyart.edu>**



### **GAM 633 Dynamic Figure Sculpting for Games**

This course will give students a foundation in human anatomy using digital sculpting tools such as ZBrush. Students will learn methods for simplifying anatomy, proper posing techniques for strong silhouettes, and ultimately, how to sculpt an expressive form to bring characters to life.

### **GAM 637 3D Modeling & Animation**

This course covers the basic concepts of 3D modeling and animation. Students will build a solid foundation and understanding of the basic tools of 3D software. Modeling, animation, lighting, texture mapping, and rendering are introduced in a production setting toward the goal of developing a portfolio project.

### **GAM 638 Character Rigging**

In this course, students will prepare students to rig characters in a professional setting and at a professional pace. Students will focus on rigging a character in a way that is geared towards animators, script features for the character, and bringing the character and animations into the game engine.

### **GAM 643 Environment Modeling for Games: Production**

In this course, advanced 3D modeling techniques will be introduced. Students will practice and develop core 3D modeling skills. Polygon budgets, levels of detail, and lighting scenes and structures will also be covered. Students will model integrated level designs and architectural environments that support and enhance story and game mechanics.

### **GAM 644 Advanced Rigging**

This course provides an in-depth look at technical animation techniques. Students will gain knowledge of tools that control complex 3D characters and objects. Included are overviews of animation constraint tools, motion capture controllers, and animation controllers.

### **GAM 651 Prototype Game Development**

Student teams will work in a model production environment to build a working first playable. Students will have hands-on experience with a game engine to create their prototype game. Time management, organization, export and import pipeline, bug tracking and fixing will be refined.

### **GAM 655 Scripting for Games 2**

This course introduces complex, efficient, and specialized practices. Students will develop 3-dimensional video games and systems of moderate complexity from scratch using a game engine.

### **GAM 660 Digital Painting Principles**

This course is designed to help students become comfortable with digital painting techniques. The course will focus on basic color theory, painting various types of materials, and painting the human figure. The skills gained in this course will make creating believable concept art much easier.

### **GAM 665 Color & Composition for Game Art**

This course tackles the three most important elements of creating concept art. With a thorough knowledge of color, cinematic lighting, and composition the foundation will be set to create spectacular images. The class will equip students with all of the tools necessary to create mood, emotion, and dramatic concept art.

### **GAM 695 Collaborative Project**

Students meeting set criteria are selected by their department to work on an interdisciplinary collaborative project as part of their studio requirement.

### **GAM 699 Special Topics**

Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee, prerequisites, and/or may require Department Director approval.

### **GAM 778 Professional Practices & Portfolio for Game Developers**

This course exposes Graduate students to the expectations of the professional game industry. Students will also become familiar with the various professional settings and differences in development practices between game genres in order to best prepare students for their intended careers.

### **GAM 800 Directed Study**

Directed study is the primary concentration of a Master's degree candidate's work toward the completion of a Final Portfolio and/or Thesis Project. With the approval of the Department Director, students may take any university coursework to develop specific conceptual and technical skills that will enable them to further develop their Final Portfolio and/or successfully bring a Final Thesis Project to completion. Please note that some Directed Study courses have a required course fee and course prerequisites may vary by topic.

### **GAM 810 Pipeline Process for Thesis**

Graduate students working on their thesis projects will receive instruction on various tools and development methods and critiques relevant to their area of focus. In addition to regular instructor critique of their work, students discuss approaches to their projects with their peers and refine and practice their final presentation.

### **GAM 840 Modeling**

Students with modeling focused thesis projects will receive focused 3D instruction as well as critique in a group setting. In addition, students will learn the techniques for laying a solid foundation in which to build their thesis production.

### **GAM 844 Character Modeling**

This course offers students focusing on Character Modeling the opportunity to receive instruction and critique on their thesis projects in a small group environment. Students will receive a library of resources for character modeling with emphasis on advanced techniques to develop and produce industry quality characters for their individual projects.

### **GAM 845 Environment Modeling**

In this course, intermediate and advanced modeling techniques will be taught with an emphasis in environment modeling. Students will receive focused instruction as well as critique in a group setting.

### **GAM 850 Game Design**

This course is for graduate students who wish to create their Final Thesis project inside the Unreal Game Engine. Lessons of industry standard pipeline work will be taught, as well as a deeper understanding of the unreal engine as it applies to game production and development.

### **GAM 860 Concept Art for Games**

This course is designed to help students at a variety of levels prepare for work as a visual development artist or concept artist in game design. The techniques learned through this course will be used in a variety of different fields after mastery of the subject.

### **GAM 870 Animation & Rigging**

This course is for students focused on animation and rigging for video games to further develop their final thesis project. Emphasis will be placed on improving work based on instructor-based critique and peer feedback. Topics will include production strategies, portfolio development, setting professional standards, and preparation for the final review.

### **GAM 900 Internship**

Internships provide students with the opportunity to apply the knowledge and skills they have acquired from coursework in a work setting. "Internship for credit" is an option for qualified upper-division students meeting a minimum 3.0 cumulative GPA and the following: MFA: An approved Midpoint Review and director approval; MA: Director approval; MARCH: 24 units total of completed Major coursework, and director approved portfolio review. Students must complete an Internship Application form (obtained from their student services advisor) and gain department director approval prior to the start of the semester and the start of the internship. Students should discuss internships and other course options with their student services advisor.



# GRAPHIC DESIGN



# If You Want a Portfolio that Lands you the Job, Apply Here

Graphic design is art for the people. It's the mark that symbolizes your trusted brands, the homepage of your well-loved website and the label on your favorite products.

Here, our graphic design department is second to none. From day one, you'll be treated like a working designer—taught by professionals at the top of their field. Apply yourself and you'll leave with a portfolio that has something very important that goes with it: a job.



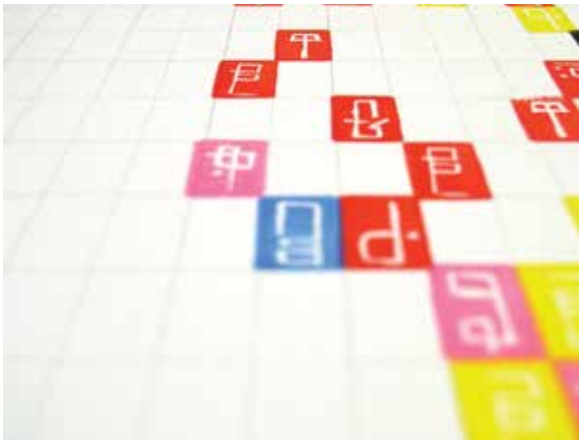


# WHAT WE OFFER

**Winter Show:** In addition to participating in The Academy’s Spring Show, the School of Graphic Design hosts its own Winter Show, which features the graduating seniors and MFA candidates, as well as packaging and dimensional projects that are on display. Industry is invited to judge for the most outstanding portfolios and awards are given.

**Real-World Projects:** Every year, Graphic Design students work on many projects for real clients.

**Professional Faculty:** Graphic Design instructors are award-winning designers working at the top of the industry. Our faculty members bring years of industry experience into the classroom. Learn from industry greats such as Michael Osborne, famous San Francisco designer of the Post Office “Love Stamp,” Tom Sieu, Creative Director of Sephora, and influential design icon Roland Young.

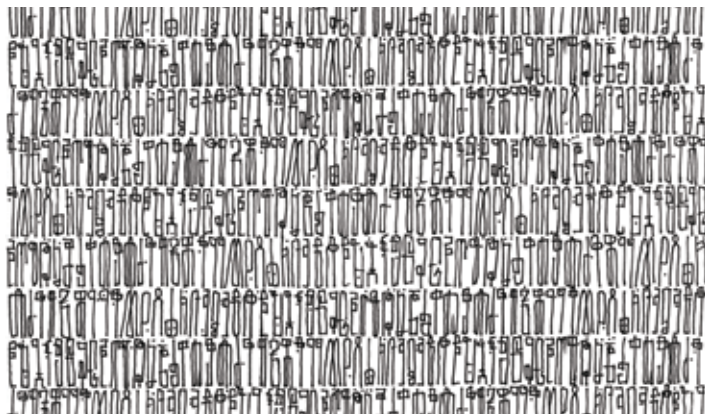
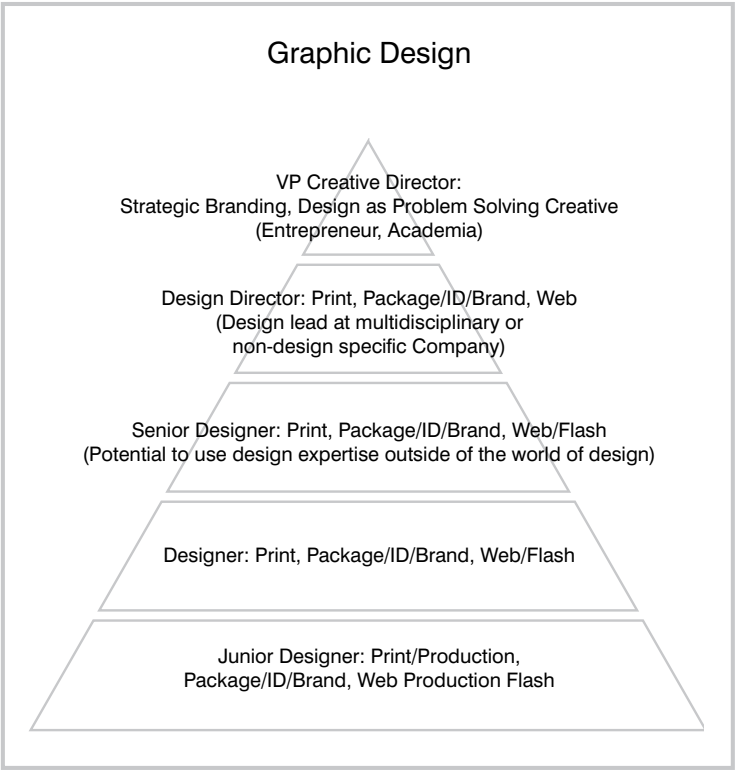


**World-Class Curriculum:** The program provides a robust curriculum of conceptual problem solving, innovation, critical thinking, and formal design as well as branding and marketing strategies. A real-world approach to design assures aesthetics, functionality, value, and meaning to all student projects.

**Green Design:** Green strategies are very much a part of the program. Issues of sustainability are strongly considered throughout our curriculum.



# CAREER PATHS



# DEGREE REQUIREMENTS

## Associate of Arts [AA] in Graphic Design

### AA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	33 UNITS
MAJOR	15 UNITS
+ LIBERAL ARTS	18 UNITS
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TOTAL	66 UNITS

### AA GRAPHIC DESIGN DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, and LA 107 Writing for the Multilingual Artist or 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 2 Art Historical Awareness courses
  - 1 Written Communication: Composition course
  - 1 Written Communication: Critical Thinking course
  - 1 Employment Communications & Practices course

*After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.*

### AA GRAPHIC DESIGN CORE COURSES

ADV 236	Digital Photography
FND 122	Color Fundamentals
GR 102	Design Technology: Digital Publishing Tools
GR 122	Typography 1: Hierarchy and Form
GR 150	Introduction to Visual Communication
GR 221	Graphic Design 1: Visual Communication
GR 310	Typography 2: Formalizing Structure
GR 321	Package Design 1: 3D Thinking/Making
GR 327	Graphic Design 2: Integrating Principles
WNM 105	Design Technology: Visual Design Tools
WNM 249	Web Design 1

### GENERAL EDUCATION REQUIREMENTS

#### WRITTEN COMMUNICATION: COMPOSITION

CHOOSE ONE:

LA 107	Writing for the Multilingual Artist
LA 108	Composition for the Artist

#### WRITTEN COMMUNICATION: CRITICAL THINKING

CHOOSE ONE:

LA 202	English Composition: Creative Persuasion & Argument
LA 207	Persuasion & Argument for the Multilingual Writer
LA 280	Perspective Journalism

#### EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291	Designing Careers
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#### ART HISTORICAL AWARENESS

LA 120	Art History through the 15th Century
LA 121	Art History through the 19th Century

Bachelor of Fine Arts [BFA] in Graphic Design

BFA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	36 UNITS
MAJOR	42 UNITS
+ ELECTIVES	9 UNITS
+ LIBERAL ARTS	45 UNITS
TOTAL	132 UNITS

BFA GRAPHIC DESIGN DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, and LA 107 Writing for the Multilingual Artist or 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 4 Art Historical Awareness courses
  - 1 Written Communication: Composition course
  - 1 Written Communication: Context & Style course
  - 1 Written Communication: Critical Thinking course
  - 1 Historical Awareness course
  - 1 Quantitative Literacy course
  - 1 Cultural Ideas & Influences course
  - 1 Employment Communications and Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

BFA GRAPHIC DESIGN CORE COURSES

ADV 236	Digital Photography
FND 122	Color Fundamentals
GR 102	Design Technology: Digital Publishing Tools
GR 150	Introduction to Visual Communication
GR 122	Typography 1: Hierarchy and Form
GR 221	Graphic Design 1: Visual Communication
GR 310	Typography 2: Formalizing Structure
GR 321	Package Design 1: 3D Thinking/Making
GR 327	Graphic Design 2: Integrating Principles
GR 460	Senior Portfolio
WNM 105	Design Technology: Visual Design Tools
WNM 249	Web Design 1

GENERAL EDUCATION REQUIREMENTS

WRITTEN COMMUNICATION: COMPOSITION

CHOOSE ONE:

LA 107	Writing for the Multilingual Artist
LA 108	Composition for the Artist

WRITTEN COMMUNICATION: CONTEXT & STYLE

CHOOSE ONE:

LA 110	English Composition: Narrative Storytelling
LA 133	Short Form Writing

WRITTEN COMMUNICATION: CRITICAL THINKING

CHOOSE ONE:

LA 202	English Composition: Creative Persuasion & Argument
LA 207	Persuasion & Argument for the Multilingual Writer
LA 280	Perspective Journalism

HISTORICAL AWARENESS

CHOOSE ONE:

LA 171	Western Civilization
LA 270	U.S. History
LA 274	Study Abroad: Art & Architecture of Renaissance Florence
LA 276	Seminar in Great Britain
LA 278	Seminar in France
LA 279	Seminar in Italy
LA 359	Urban Sociology

QUANTITATIVE LITERACY

CHOOSE ONE:

LA 124	Physics for Artists: Light, Sound, and Motion
LA 146	Anatomy of Automobiles
LA 200	Introduction to Computer Programming
LA 233	Popular Topics in Health, Nutrition, & Physiology
LA 254	Human-Centered Design
LA 255	College Math
LA 271	College Algebra with Geometry
LA 286	Discrete Mathematics
LA 288	Vector, Matrices, & Transformations
LA 293	Precalculus
LA 296	Applied Physics

CULTURAL IDEAS & INFLUENCES

CHOOSE ONE:

LA 127	Topics in World Art
LA 221	California Art in Cultural Context
LA 238	World Literature
LA 292	Programming & Culture
LA 343	Comparative Religion
LA 368	Experiencing Culture: Anthropology for Today's Artist
LA 462	Power of Myth and Symbol

EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291	Designing Careers
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ART HISTORICAL AWARENESS

LA 120	Art History through the 15th Century
LA 121	Art History through the 19th Century
CHOOSE TWO:	
LA/LAN 117	Survey of Landscape Architecture
LA/IND 118	History of Industrial Design
LA 127	Topics in World Art
LA 128	The Body As Art: History of Tattoo & Body Decoration
LA 129	History of Automotive Design
LA/GAM 131	History of Gaming
LA 132/ANM 102	History of Animation
LA 134/ANM 104	History & Technology of Visual Effects & Computer Animation
LA/VIS 137	History of Visual Development
LA/PH 147	History of Photography
LA/LAN 177	Pre-Industrial Urban Open Spaces
LA 182	Genres in Film
LA/ILL 195	History of Comics: American Comics
LA/ILL 197	History of Comics: International and Alternative Comics
LA/ARH 219	History of Architecture: Ancient to Gothic
LA 220	American Art History
LA 221	California Art in Cultural Context
LA 222	20th Century Art
LA 224	Women, Art & Society
LA 226 /IAD 230	Survey of Traditional Interior Architecture
LA 229/IAD 231	Survey of Contemporary Interior Architecture
LA 236/IAD 232	Survey of Bay Area Architecture
LA 242/GR 242	History of Graphic Design
LA 243/ILL 310	History of American Illustration
LA/FSH 244	History of Fashion
LA/JEM 245	History of Jewelry and Metal Arts from Around the World
LA/FSH 246	History of Textiles
LA 247	History & Techniques of Printmaking

LA 249	An Artistic and Intellectual History of the Renaissance
LA 274	Study Abroad: Art & Architecture of Renaissance Florence
LA 276	Seminar in Great Britain
LA/LAN 277	Post Industrial Urban Open Spaces
LA 278	Seminar in France
LA 279	Seminar in Italy
LA 281/MPT 255	Film History 1: Pre-1940
LA 282/MPT 256	Film History 2: 1940-1974
LA 283	Examining Film Noir
LA 284	Evolution of the Horror Film
LA 319	History of Architecture: Modernity
LA 327	Art of the Classical World
LA 333	Art of the Middle Ages
LA 361	The Artist in the Modern World
LA 382	Film History 3: Contemporary Cinema
LA 383	World Cinema
LA 384	Underrated Cinema
LA 385	Close-up on Hitchcock
LA 386	Exploring Science Fiction Cinema
LA 387	Women Directors in Cinema
LA 388	Survey of Asian Cinema
LA 408	Analog Before Digital: Punk/No Wave Film & Music
LA 420	Art of the Italian Renaissance
LA 421	Northern Renaissance Art
LA 422	Italian Baroque Art
LA 423	The Golden Age of Dutch Art
LA 432	Art of Spain: From El Greco to Picasso
LA 433	18th & 19th Century European Art
LA 434	History of Asian Art
LA 464	Survey of Dada & Surrealism

Certificate in Graphic Design

CERTIFICATE REQUIREMENTS

MAJOR CORE (FOLLOW BFA CORE)	36 UNITS
MAJOR	42 UNITS
+ BY ADVISEMENT	24 UNITS
+ ELECTIVES	12 UNITS
+ ART HISTORY	6 UNITS

TOTAL	120 UNITS
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- Minimum 2.0 GPA
- Minimum grade of C- in all core courses and major courses

## Master of Arts [MA] in Graphic Design and Digital Media

### MA UNIT REQUIREMENTS

MAJOR	33 UNITS
+ GRADUATE LIBERAL ARTS	3 UNITS
<b>TOTAL</b>	<b>36 UNITS</b>

### MA GRAPHIC DESIGN AND DIGITAL MEDIA DEGREE REQUIREMENTS

- Successful completion of Final Portfolio Review
- Minimum grade of C in all required 36 units
- Minimum 2.0 cumulative GPA and the following Academic Study requirement:
  - 1 Art Historical Awareness & Aesthetic Sensitivity course

### MA GRAPHIC DESIGN AND DIGITAL MEDIA REQUIRED MAJOR COURSES

- GR 601Type Systems
- GR 604The Nature of Identity
- GR 605Digital Design Studio 1
- GR 613Type Experiments
- GR 616Making Ideas Visible
- GR 617Type Forms
- GR 618Visual Literacy
- GR 619Type Composition
- GR 620Visual Thinking
- GR 700MA Portfolio Seminar
- WNM 606Principles of UX
- or WNM 613Topics in Motion Graphics

### MA GRAPHIC DESIGN AND DIGITAL MEDIA REQUIRED MAJOR COURSES

#### ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

##### CHOOSE ONE:

- GLA 615History of Graphic Design
- GLA 615EHistory of Graphic Design

## Master of Fine Arts [MFA] in Graphic Design

### MFA UNIT REQUIREMENTS

MAJOR	27 UNITS
+ DIRECTED STUDY	18 UNITS
+ ELECTIVES*	6 UNITS
+ GRADUATE LIBERAL ARTS	12 UNITS
<b>TOTAL</b>	<b>63 UNITS</b>

*\*Per director approval*

### MFA GRAPHIC DESIGN REQUIRED MAJOR COURSES

- GR 600Visual Communications Lab
- GR 601Type Systems
- GR 605Digital Design Studio 1
- GR 613Type Experiments
- GR 616Making Ideas Visible
- GR 617Type Forms
- GR 618Visual Literacy
- GR 619Type Composition
- GR 620Visual Thinking

### MFA GRAPHIC DESIGN GRADUATE LIBERAL ARTS REQUIREMENTS

#### ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

##### CHOOSE ONE:

- GLA 615History of Graphic Design
- GLA 615EHistory of Graphic Design

### MFA GRAPHIC DESIGN DEGREE REQUIREMENTS

- Successful completion of Final Thesis Project
- Minimum grade of C in all required 63 units
- Minimum 2.0 cumulative GPA and the following Academic Study requirements:
  - 1 Art Historical Awareness & Aesthetic Sensitivity course
  - 1 Cross Cultural Understanding course

#### CROSS CULTURAL UNDERSTANDING

##### CHOOSE ONE:

- GLA 603Anthropology: Experiencing Culture
- GLA 606Crossing Borders: Art & Culture in a Global Society
- GLA 611Cultural Narratives
- GLA 617Mythology for the Modern World
- GLA 619Culture & Identity in Modern American Theater
- GLA 627The Global Design Studio; Past, Present, & Future
- GLA 903Graduate Seminar in Europe
- GLA 905Graduate Seminar in Florence: Renaissance Art & Architecture

#### PROFESSIONAL PRACTICES & COMMUNICATIONS

- GLA 676Professional Practices for Designers & Advertisers

#### MAJOR DESIGNATED GRADUATE LIBERAL ARTS

- GLA 612Writing and Research for the Master's Student

# UNDERGRADUATE COURSES

## GR 102 Design Technology: Digital Publishing Tools

This is a technical course exploring the digital tools used in visual communications. Students are exposed to the theory, function, and use of industry-standard computer hardware, software (Photoshop and InDesign), and basic digital design principles utilized in the production of visual communications.

## GR 107 Introduction to Interaction Design

This course introduces students to user experience principles such as human-computer interaction, user personas, user interfaces, and information architecture. Students will implement design strategies that enhance clarity, density, and dimensionality of information display in user experiences. Professional best practices of the interactive design process will be emphasized.

## GR 122 Typography 1: Hierarchy and Form

This introductory studio course covers the fundamentals of typography: its theory, practice, technology and history. Topics will include letterforms, proportion, hierarchy, legibility, structure, composition, aesthetics and the syntactical, semantic and pragmatic aspects of typography. Students will utilize basic typographic principles to solve typographic design problems, employing appropriate production methods.

## GR 150 Introduction to Visual Communication

This course introduces students to the visual communication design process and culture common in Advertising, Graphic Design, and Web Design and New Media firms and agencies. Students will gain hands-on interdisciplinary practice with creative projects that emphasize ideation and creative problem solving. The role of collaboration and creating solutions that engage the audience will be emphasized.

## GR 221 Graphic Design 1: Visual Communication

Through a review of graphic design as a discipline, this course will help foster an understanding of various tips and techniques. This course uses research and investigation to solve problems from multiple perspectives through experimenting and conceiving solutions. Results will be single topics that produce multiple output media and forms.

## GR 242 History of Graphic Design

This course offers a comprehensive survey of the historical and cultural events, technical innovations, art and design movements and important designers and typographers that have formed the origins of the art form that we now call graphic design.

## GR 310 Typography 2: Formalizing Structure

Building on principles learned in Typography 1, students will focus on integrating systems, page and paragraph aesthetics and contexts. Topics will include grids, legibility across various media, typographic expression and integration of visual imagery. Students will be challenged to transform text into visually engaging communications that highlight and amplify meaning.

## GR 321 Package Design 1: 3D Thinking/Making

Students will sharpen their design approach by applying their skills to three-dimensional packages. The course provides a firm foundation of process and materials used in packaging form and students will use this information to design and make packages and prototype templates. Developing appropriate treatments based on parameters will be emphasized.

## GR 322 Package Design 2: Executing 3D Design

This course introduces branding concepts as applied to three-dimensional design. Students will use the marketing brief and their own research to develop designs that visually reinforcement the brand. Emphasis will be placed on effective use of typography, hierarchy, aesthetics, and images. Students will be challenged to consider sustainable materials.

## GR 324 Branding Principles

The goal of this course is to enable students to visually and conceptually understand the principles of identity design and branding. Students will investigate what defines a brand at a fundamental level, and will craft refined brand expressions that extend this core message to new products, services, and environments.

## GR 327 Graphic Design 2: Integrating Principles

In this course, studio work will reflect conceptual expertise, strong sensitivity to typography, demonstrated knowledge of visual language, and solid craftsmanship skills that will produce a well-crafted and professional body of work. Students will recognize the ability of design to make an impact on a diverse audience and background.

## GR 330 Typography 3: Complex Hierarchy

Building on principles learned in Typography 2, classic and cutting-edge typographic communications will be developed and refined in a variety of challenging projects for both print and screen.

## GR 350 Visual Systems 1

This course investigates various media platforms crossing interactive and print formats. Students will further develop their visual and conceptual fluency and create integrated communication design solutions. Emphasis will be placed on using typography, aesthetics, and composition to construct meaningful imagery and effectively solve communication problems.

## GR 360 Graphic Design 3: Nature of Interaction

This course investigates how research and audience understanding create successful interactive projects that can enhance a user's experience with a brand. In this class, research and design strategies align a brand with a series of design communication solutions. Students develop design multimedia deliverables that engage an audience.

## GR 365 Strategies for Branding

In this course, students create identity systems and applications across a variety and traditional and digital media for a specified company or organization. Students explore the similarities, differences, challenges and opportunities between branding various types of companies — from product-driven or service-driven companies to non-profit or civic organizations.

## GR 370 Package Design 3: Advanced 3D Branding

This advanced course examines the marketing and branding of a product line through packaging. Topics include market research, product analysis, brand development, photography and illustration usage. Students will evaluate existing packaging systems as they relate to the target audience and marketplace. Assignments are geared toward inclusion in the final portfolio.

## GR 425 Visual Systems 2

This portfolio-building course further investigates interactive and print media platforms. Students will refine and apply their knowledge of type, composition and meaningful image construction to integrated communication projects. Emphasis will be placed on developing concepts, designing compositions and creating meaningful and engaging design solutions for complex communication problems.

## GR 426 Package Design 4

In this advanced packaging and branding class, students develop unique brands and brand systems as well as possible line extensions of existing brands. The work from this class will be included in the student's final graduation portfolio.

**VIEW the schedule, prerequisites,  
and course fees & REGISTER at  
<https://catalog.academyart.edu>**



GR 429 Information Design

Students will develop design strategies for the visual presentation of complex information. Students will investigate the design, editing and analysis of graphic representations of data. The course will explore ways to enhance the clarity, density, and dimensionality of information display. The work is geared toward inclusion in the final portfolio.

GR 430 Visual Systems 3

This advanced class will encompass all areas of concept development, utilizing all the skills acquired thus far. A wide range of communication materials will be explored including print, brochures, corporate campaigns, posters, environmental media, information design, and branding. The work is geared toward inclusion in the final portfolio

GR 434 Typography 4: Refinement of Form

This course investigates the discipline of motion design. Motion design employs many theories, principles and practices of graphic design. Students will learn to respect motion design as a powerful medium available to designers. Unlike print or web design, it utilizes both visuals and audio to create an orchestrated presentation.

GR 435 Typography in Motion

This class will explore the world of possibilities of typography in the fluid setting of digital motion, rather than in a static field. Students from Computer Arts/New Media, Animation and Graphic Design majors will be in the class to bring insights from their particular disciplines to the subject matter. The class will be taught by outstanding practitioners in this field. (Department Director Approval Required)

GR 460 Senior Portfolio

In this culminating course, students will develop a comprehensive branding system of print and digital work to represent their advanced skills in conceptualization, innovation, and design theory. Emphasis will be placed on developing a cohesive portfolio with impact, individuality, and memorability to clearly demonstrate potential and value to an employer.

GR 490 Portfolio Enhancement

Students will further their skill in specific areas as determined by the Department Director. Professional standards for process, technique, and execution will be emphasized. Outcomes will be topic specific. Department Director approval is required. Course fees and prerequisites may vary by topic.

GR 498 Collaborative Project

Students meeting set criteria are selected by their department to work on an interdisciplinary collaborative project. (Department Director Approval Required)

GR 499 Special Topics

Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee and course prerequisites may vary by topic.

GR 500 Internship in Graphic Design

Internships provide students with the opportunity to apply the knowledge and skills they have acquired from coursework in a work setting. “Internship for credit” is an option for qualified upper-division students meeting a minimum 3.0 cumulative GPA and having successfully completed 90 units. Students must complete an Internship Application form (obtained from their student services advisor) and gain department approval prior to the start of the semester and the start of the internship. Students should discuss internships and other course options with their student services advisor.

GRADUATE COURSES

GR 600 Visual Communications Lab

Students in this class are encouraged to develop their own unique voice as designers. Through guidance and research, students will identify suitable topics for thesis exploration and produce the midpoint proposals necessary to secure access into the latter half of the program and the opportunity to develop their ideas further.

GR 601 Type Systems

This course initially expounds and expands on the basic principles of typography. Subsequently, students are encouraged to challenge their approach to these basic principles and explore new innovative ways to communicate with text and image.

GR 604 The Nature of Identity

The goal of this course is to visually and verbally understand identity and branding as it relates to a variety of businesses and their organizational structures. Students will investigate what defines the personality, identity and substance of these businesses through the creation and execution of brand and identity programs.

GR 605 Digital Design Studio 1

Graphic design has always worked in close concert with technical innovation. The digital revolution has accelerated that dynamic – today’s designers use any means at their disposal to get their ideas across. This course explores the limitations and possibilities of numerous user experiences — web, tablet, mobile devices and more.

GR 612 Integrated Communications - Message Synthesis

Interdisciplinary challenges increasingly define designers’ day-to-day lives. This advanced course will explore the process, purpose and necessity for developing fully integrated messaging across any medium. Students will draw upon their creative abilities to identify, manage and deliver a complex, multifaceted portfolio project.

GR 613 Type Experiments

This course will explore existing modern typographical ideas and techniques and attempt to expand on students’ typographical range. Students will investigate the communication of content and the emotional qualities of text.

GR 616 Making Ideas Visible

This course introduces students to the conceptual requirements of the design profession. Attention will be placed on developing the thinking skills necessary to conceive unique design solutions. Visual communications will also be explored from a variety of historical, social and cultural contexts.

GR 617 Type Forms

This course introduces typographic history and theory as context for development, refinement, and understanding of typography. The relationship between word as message and its transformation into visible form will be explored.

**VIEW the schedule, prerequisites, and course fees & REGISTER at <https://catalog.academyart.edu>**

GR 618 Visual Literacy

This course teaches students fluency in their use of visual language. Conceptual abilities are expanded to include command of universal design principles, communication theory and critical skills. Using these skills, students will be taught how to create meaning and understanding from the complex world of information that surrounds us.

GR 619 Type Composition

This course expands on previously learned principles and incorporates more advanced issues such as organization, hierarchy, layout and grid systems. Students will begin to investigate ways to communicate content and meaning of text.

GR 620 Visual Thinking

This course leads students through specific steps in the design process to create engaging and relevant solutions. Students will propose a topic, identify its relevant audience and stakeholders, then find, create, and implement compelling visual elements in a variety of media that work together as a cohesive system.

GR 699 Special Topics

Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee, prerequisites, and/or may require Department Director approval.

GR 700 MA Portfolio Seminar

In this course, which culminates the Graphic Design MA program, students will develop a comprehensive print and digital visual system that best represents their design skills. Emphasis will be placed on developing a cohesive portfolio and a robust social media presence that effectively promotes the strengths of each student.

GR 800 Directed Study

Directed study is the primary concentration of a Master’s degree candidate’s work toward the completion of a Final Portfolio and/or Thesis Project. With the approval of the Department Director, students may take any university coursework to develop specific conceptual and technical skills that will enable them to further develop their Final Portfolio and/or successfully bring a Final Thesis Project to completion. Please note that some Directed Study courses have a required course fee and course prerequisites may vary by topic.

GR 802 DS Mentorship Forum

In this course, students will meet independently with their Directed Study Mentor and participate in weekly online peer reviews and discussions. Students will refine their thesis concepts, clearly express intent and set personal goals for work. Instructor critique, peer review, and advancing work based on feedback will be emphasized. Students must submit a DS Mentorship request to their Department Director and the Graduate School for approval.

GR 810 Thesis 1 - Concept

Concept is the first of three group directed studies providing a framework to execute graphic design thesis projects. Students define the thesis problem, conduct research through a variety of methods including questionnaires, interviews and observation in order to envision the desired end state and how it may be achieved.

GR 830 Thesis 2 - Exploration

Exploration is the second of three group directed studies providing a framework to execute graphic design thesis projects. Students will finalize a visual system by exploring design solutions and making prototypes. Students will conduct research and complete half of the designated thesis materials.

GR 850 Thesis 3 - Refinement

Refinement is the last of three classes providing a framework to execute graphic design thesis projects. Students conduct user testing to refine, focus and validate solutions, then fabricate and deploy remaining thesis materials. Information and guidance to create a Final Review Presentation will be provided.

GR 875 Design Seminar/Portfolio

In this course which culminates the Graphic Design MFA program, students develop a series of print and digital deliverables using a comprehensive branding system. These deliverables will represent the student’s academic achievements, including their thesis development and results, highlighting and differentiating the student formally and conceptually within the professional field.

GR 900 Internship

Internships provide students with the opportunity to apply the knowledge and skills they have acquired from coursework in a work setting. “Internship for credit” is an option for qualified upper-division students meeting a minimum 3.0 cumulative GPA and the following: MFA: An approved Midpoint Review and director approval; MA: Director approval; MARCH: 24 units total of completed Major coursework, and director approved portfolio review. Students must complete an Internship Application form (obtained from their student services advisor) and gain department director approval prior to the start of the semester and the start of the internship. Students should discuss internships and other course options with their student services advisor.



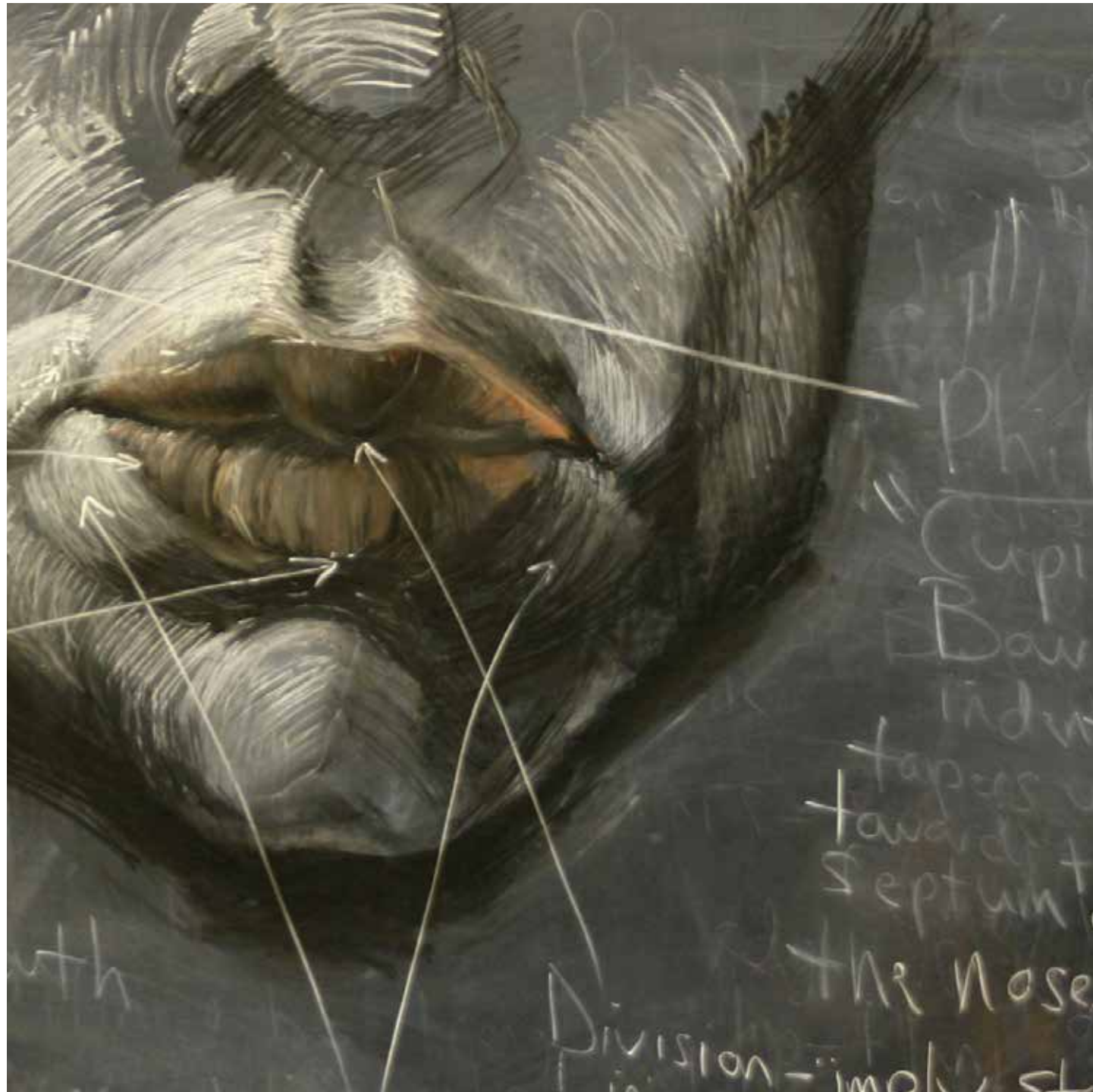
**ILLUSTRATION**



# Your Very Own Spot in the Creative Marketplace

Illustration spans a broad range from fine art to graphic novels and from motion books to advertising. We offer you the best of all possible worlds—a balanced education of classical skills and the newest media, plus the ability to specialize in the illustration field of your choice: from children's books to comics and creature design.

Our curriculum is geared to the ever-changing needs of the creative marketplace. You'll find yourself mastering a broad range of tools from the humble pencil to industry-standard software and the all important conceptual skills needed to be a professional. You'll also learn how to market yourself, and how to make a living as an illustrator, whether a freelancer, staffer, or startup entrepreneur.





# WHAT WE OFFER

**Industry Events:** The School of Illustration holds events year-round geared toward the industry. These include: Career Nights, Network Night events, 24 Hour Comics, Costume Carnival, and Comics Summit.

**Industry Guest Speakers:** Every semester, the School of Illustration continues its speaker series with legendary artists such as Brom, Iain McCaig, James Gurney, Frank Cho, and many others.

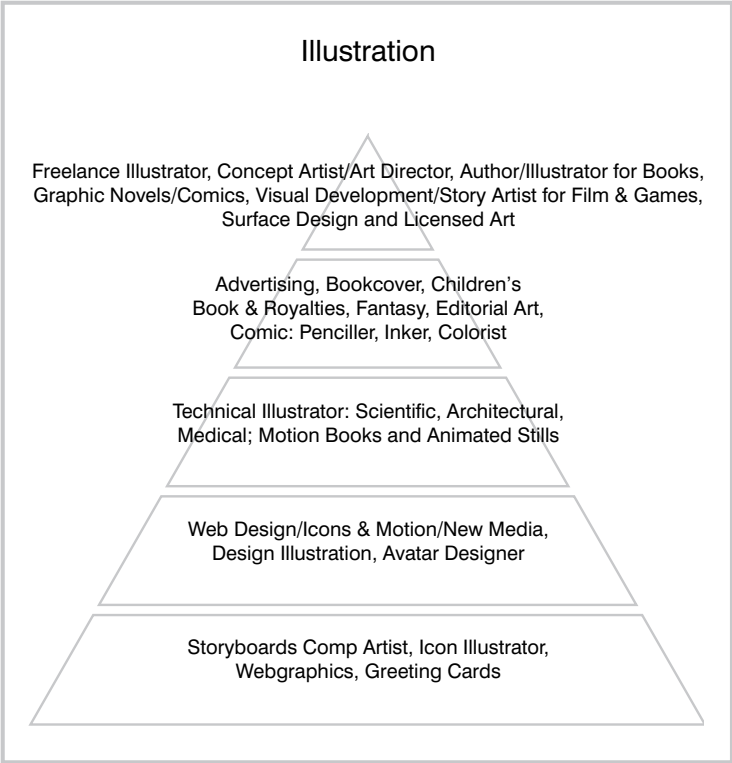
**Real-World Projects:** Numerous inter-departmental projects take place yearly between illustration, advertising, animation, and others. Each collaborative project focuses on real-world goals and real-world expectations.



**Professional Faculty:** The School of Illustration boasts a prestigious faculty that currently includes Roman Muradov, award winning editorial illustrator; Dan Cooney, award winning comics artist and author; Julie Downing, award winning children's book illustrator and author; Tony Christov, Art Director at Pixar; and many other top illustrators.

**State-of-the-Art Facilities:** Our facilities are more expansive than any other illustration school, complete with Maclabs, Cintiq labs, all of the software needed for drawing and digital arts, and the latest lighting and full costume/prop collection in studio classrooms.

# CAREER PATHS



# DEGREE REQUIREMENTS

## Associate of Arts [AA] in Illustration

### AA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	33 UNITS
MAJOR	15 UNITS
+ LIBERAL ARTS	18 UNITS
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TOTAL	66 UNITS

### AA ILLUSTRATION DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, and LA 107 Writing for the Multilingual Artist or 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 2 Art Historical Awareness courses
  - 1 Written Communication: Composition course
  - 1 Written Communication: Critical Thinking course
  - 1 Employment Communications & Practices course

*After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.*

### AA ILLUSTRATION CORE COURSES

- FA 110 Still Life Painting 1
- or ILL 292 Comics: Layout 2
- FA 213 Introduction to Anatomy
- FA 222 Expressive Heads & Hands
- FND 110 Analysis of Form
- FND 112 Figure Drawing
- FND 116 Perspective
- FND 122 Color Fundamentals
- or FND 125 Color and Design
- ILL 120 Clothed Figure Drawing 1
- ILL 133 Digital Media 1: Photography & Imaging
- ILL 232 Studio 1
- ILL 233 Digital Media 2: Illustrative Imaging

## GENERAL EDUCATION REQUIREMENTS

### WRITTEN COMMUNICATION: COMPOSITION

CHOOSE ONE:

- LA 107 Writing for the Multilingual Artist
- LA 108 Composition for the Artist

### WRITTEN COMMUNICATION: CRITICAL THINKING

CHOOSE ONE:

- LA 202 English Composition: Creative Persuasion & Argument
- LA 207 Persuasion & Argument for the Multilingual Writer
- LA 280 Perspective Journalism

### EMPLOYMENT COMMUNICATIONS & PRACTICES

- LA 291 Designing Careers

### ART HISTORICAL AWARENESS

- LA 120 Art History through the 15th Century
- LA 121 Art History through the 19th Century



Bachelor of Fine Arts [BFA] in Illustration

BFA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	36 UNITS
MAJOR	42 UNITS
+ ELECTIVES	9 UNITS
+ LIBERAL ARTS	45 UNITS
TOTAL	132 UNITS

BFA ILLUSTRATION DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, and LA 107 Writing for the Multilingual Artist or 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 4 Art Historical Awareness courses
  - 1 Written Communication: Composition course
  - 1 Written Communication: Context & Style course
  - 1 Written Communication: Critical Thinking course
  - 1 Historical Awareness course
  - 1 Quantitative Literacy course
  - 1 Cultural Ideas & Influences course
  - 1 Employment Communications and Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

BFA ILLUSTRATION CORE COURSES

FA 110	Still Life Painting 1
or ILL 292	Comics: Layout 2
FA 213	Introduction to Anatomy
FA 222	Expressive Heads & Hands
FND 110	Analysis of Form
FND 112	Figure Drawing
FND 116	Perspective
FND 125	Color and Design
or FND 122	Color Fundamentals
ILL 120	Clothed Figure Drawing 1
ILL 133	Digital Media 1: Photography & Imaging
ILL 232	Studio 1
ILL 233	Digital Media 2: Illustrative Imaging
ILL 491	Portfolio Preparation and Self Promotion

GENERAL EDUCATION REQUIREMENTS

WRITTEN COMMUNICATION: COMPOSITION

CHOOSE ONE:

LA 107	Writing for the Multilingual Artist
LA 108	Composition for the Artist

WRITTEN COMMUNICATION: CONTEXT & STYLE

CHOOSE ONE:

LA 110	English Composition: Narrative Storytelling
LA 133	Short Form Writing

WRITTEN COMMUNICATION: CRITICAL THINKING

CHOOSE ONE:

LA 202	English Composition: Creative Persuasion & Argument
LA 207	Persuasion & Argument for the Multilingual Writer
LA 280	Perspective Journalism

HISTORICAL AWARENESS

CHOOSE ONE:

LA 171	Western Civilization
LA 270	U.S. History
LA 274	Study Abroad: Art & Architecture of Renaissance Florence
LA 276	Seminar in Great Britain
LA 278	Seminar in France
LA 279	Seminar in Italy
LA 359	Urban Sociology

ILLUSTRATION

ILL

QUANTITATIVE LITERACY

CHOOSE ONE:

LA 124	Physics for Artists: Light, Sound, and Motion
LA 146	Anatomy of Automobiles
LA 200	Introduction to Computer Programming
LA 233	Popular Topics in Health, Nutrition, & Physiology
LA 254	Human-Centered Design
LA 255	College Math
LA 271	College Algebra with Geometry
LA 286	Discrete Mathematics
LA 288	Vector, Matrices, & Transformations
LA 293	Precalculus
LA 296	Applied Physics

CULTURAL IDEAS & INFLUENCES

CHOOSE ONE:

LA 127	Topics in World Art
LA 221	California Art in Cultural Context
LA 238	World Literature
LA 292	Programming & Culture
LA 343	Comparative Religion
LA 368	Experiencing Culture: Anthropology for Today's Artist
LA 462	Power of Myth and Symbol

EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291	Designing Careers
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ART HISTORICAL AWARENESS

LA 120	Art History through the 15th Century
LA 121	Art History through the 19th Century
CHOOSE TWO:	
LA/LAN 117	Survey of Landscape Architecture
LA/IND 118	History of Industrial Design
LA 127	Topics in World Art
LA 128	The Body As Art: History of Tattoo & Body Decoration
LA 129	History of Automotive Design
LA/GAM 131	History of Gaming
LA 132/ANM 102	History of Animation
LA 134/ANM 104	History & Technology of Visual Effects & Computer Animation
LA/VIS 137	History of Visual Development
LA/PH 147	History of Photography
LA/LAN 177	Pre-Industrial Urban Open Spaces
LA 182	Genres in Film
LA/ILL 195	History of Comics: American Comics
LA/ILL 197	History of Comics: International and Alternative Comics
LA/ARH 219	History of Architecture: Ancient to Gothic
LA 220	American Art History
LA 221	California Art in Cultural Context
LA 222	20th Century Art
LA 224	Women, Art & Society
LA 226 /IAD 230	Survey of Traditional Interior Architecture
LA 229/IAD 231	Survey of Contemporary Interior Architecture
LA 236/IAD 232	Survey of Bay Area Architecture
LA 242/GR 242	History of Graphic Design
LA 243/ILL 310	History of American Illustration
LA/FSH 244	History of Fashion
LA/JEM 245	History of Jewelry and Metal Arts from Around the World
LA/FSH 246	History of Textiles
LA 247	History & Techniques of Printmaking

LA 249	An Artistic and Intellectual History of the Renaissance
LA 274	Study Abroad: Art & Architecture of Renaissance Florence
LA 276	Seminar in Great Britain
LA/LAN 277	Post Industrial Urban Open Spaces
LA 278	Seminar in France
LA 279	Seminar in Italy
LA 281/MPT 255	Film History 1: Pre-1940
LA 282/MPT 256	Film History 2: 1940-1974
LA 283	Examining Film Noir
LA 284	Evolution of the Horror Film
LA 319	History of Architecture: Modernity
LA 327	Art of the Classical World
LA 333	Art of the Middle Ages
LA 361	The Artist in the Modern World
LA 382	Film History 3: Contemporary Cinema
LA 383	World Cinema
LA 384	Underrated Cinema
LA 385	Close-up on Hitchcock
LA 386	Exploring Science Fiction Cinema
LA 387	Women Directors in Cinema
LA 388	Survey of Asian Cinema
LA 408	Analog Before Digital: Punk/No Wave Film & Music
LA 420	Art of the Italian Renaissance
LA 421	Northern Renaissance Art
LA 422	Italian Baroque Art
LA 423	The Golden Age of Dutch Art
LA 432	Art of Spain: From El Greco to Picasso
LA 433	18th & 19th Century European Art
LA 434	History of Asian Art
LA 464	Survey of Dada & Surrealism

Certificate in Illustration

CERTIFICATE REQUIREMENTS

MAJOR CORE (FOLLOW BFA CORE)	36 UNITS
MAJOR	42 UNITS
+ BY ADVISEMENT	24 UNITS
+ ELECTIVES	12 UNITS
+ ART HISTORY	6 UNITS

TOTAL	120 UNITS
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- Minimum 2.0 GPA
- Minimum grade of C- in all core courses and major courses

Master of Arts [MA] in Illustration

MA UNIT REQUIREMENTS

MAJOR	33 UNITS
+ GRADUATE LIBERAL ARTS	3 UNITS
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TOTAL	36 UNITS

MA ILLUSTRATION DEGREE REQUIREMENTS

- Successful completion of Final Portfolio Review
- Minimum grade of C in all required 36 units
- Minimum 2.0 cumulative GPA and the following Academic Study requirement:  
1 Art Historical Awareness & Aesthetic Sensitivity course

MA ILLUSTRATION REQUIRED MAJOR COURSES

ANM 614	Color and Design Application for Animation
or FA 606	Still Life Painting
or FA 630	Color Theory
FA 626	Chiaroscuro
ILL 602	Concept, Technique and Illustration
or ILL 620	The Graphic Novel 1
ILL 610	Clothed Figure Drawing
ILL 612	The Rendered Figure
or ILL 640	Character Design for Graphic Novels
or ILL 645	Character Design for Children’s Books
ILL 615	Head Drawing for Illustrators
ILL 625	Perspective for Characters & Environment
ILL 660	Digital Painting
ILL 704	Narrative Illustration Portfolio
or ILL 730	Graphic Novel 2 Portfolio
or ILL 735	Children’s Book Illustration Portfolio
+2 Major courses	

MA ILLUSTRATION GRADUATE LIBERAL ARTS REQUIREMENTS

ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

GLA 629	150 Years of American Illustration
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Master of Fine Arts [MFA] in Illustration

MFA UNIT REQUIREMENTS

MAJOR	30 UNITS
+ DIRECTED STUDY	18 UNITS
+ ELECTIVES*	6 UNITS
+ GRADUATE LIBERAL ARTS	9 UNITS
TOTAL	63 UNITS

\*Per director approval

MFA ILLUSTRATION REQUIRED MAJOR COURSES

ANM 614	Color and Design Application for Animation
or FA 606	Still Life Painting
or FA 630	Color Theory
FA 626	Chiaroscuro
ILL 602	Concept, Technique and Illustration
or ILL 620	The Graphic Novel 1
ILL 610	Clothed Figure Drawing
ILL 612	The Rendered Figure
or ILL 640	Character Design for Graphic Novels
or ILL 645	Character Design for Children’s Books
ILL 615	Head Drawing for Illustrators
ILL 625	Perspective for Characters & Environment
ILL 660	Digital Painting
ILL 704	Narrative Illustration Portfolio
or ILL 730	Graphic Novel 2 Portfolio
or ILL 735	Children’s Book Illustration Portfolio
+ 1 Major course	

MFA ILLUSTRATION DEGREE REQUIREMENTS

- Successful completion of Final Thesis Project
  - Minimum grade of C in all required 63 units
  - Minimum 2.0 cumulative GPA and the following Academic Study requirements:
- |   |   |
|---|---|
| 1 | Art Historical Awareness & Aesthetic Sensitivity course |
| 1 | Cross Cultural Understanding course                     |

COMICS EMPHASIS

ANM 614	Color and Design Application for Animation
or FA 630	Color Theory
ILL 610	Clothed Figure Drawing
ILL 615	Head Drawing for Illustrators
ILL 620	The Graphic Novel 1
ILL 625	Perspective for Characters & Environment
ILL 632	Refining Layouts in Ink
ILL 640	Character Design for Graphic Novels
ILL 650	Preliminary Act
ILL 660	Digital Painting
ILL 730	Graphic Novel 2 Portfolio

MFA ILLUSTRATION GRADUATE LIBERAL ARTS REQUIREMENTS

ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

GLA 629	150 Years of American Illustration
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CROSS CULTURAL UNDERSTANDING

CHOOSE ONE:

GLA 603	Anthropology: Experiencing Culture
GLA 606	Crossing Borders: Art & Culture in a Global Society
GLA 611	Cultural Narratives
GLA 617	Mythology for the Modern World
GLA 619	Culture & Identity in Modern American Theater
GLA 627	The Global Design Studio; Past, Present, & Future
GLA 903	Graduate Seminar in Europe
GLA 905	Graduate Seminar in Florence: Renaissance Art & Architecture

PROFESSIONAL PRACTICES & COMMUNICATIONS

GLA 675	Professional Practices for Illustrators
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# UNDERGRADUATE COURSES

## ILL 101 First Year Seminar for Illustrators

This class introduces students to the Academy online experience and to the tools or materials they will use as illustrators. They will become acquainted with the basic principles that they will need as students as they prepare to become professional artists.

## ILL 120 Clothed Figure Drawing 1

Students learn skills and tools that enable them to draw the clothed figure in any action or stances. Topics of study include physical flexibility in drawing, essential relationships of the body, ways to achieve three-dimensional form, proportion, foreshortening, and the construction and use of folds.

## ILL 133 Digital Media 1: Photography & Imaging

The successful use of a camera to record reference and inspiration is an essential tool for artists, as is an understanding of Photoshop for manipulation of images. This course merges these two essential skills in a fun yet challenging environment, allowing artists to gain skills and create narrative content to further skills in respective majors. A digital camera and access to a computer are required for this class.

## ILL 177 Drawing for Tattoo and Skin Art

Tattoo Art is contemporary and timeless as decoration of the human body. In this course, students will learn the basics of designing tattoo art, tattoo art history, and business practices for the art of tattooing. Topics will include tattoo line and color techniques, and communicating custom work ideas to clients.

## ILL 192 Comics: Layout 1

This course will introduce students to the broad world of sequential images. Students will produce a series of short assignments in different areas of focus within the world of comics. In the process, students will be exposed to character development, story arc, pencils, and techniques.

## ILL 195 History of Comics: American Comics

Comics are often described as a uniquely American art form. This course is a comprehensive survey of the work of significant American comic strips, comic books, and graphic novels. Students will analyze the styles, trends, and subject matter of cartoonists, illustrators, and authors and explore relationships between social conditions and styles.

## ILL 197 History of Comics: International and Alternative Comics

Go beyond the realm of superheroes and explore comics and graphic novels from around the world. This course delves deep into the history of comics from the UK, Spain, France, Russian, and more, including manga, manhwa, and bande dessinée. Underground and alternative comics will be analyzed for style and content.

## ILL 217 Writing for Comics & Graphic Novels

This course teaches effective strategies for professional comic book scriptwriting. Students will read graphic novels and critical writing about comics which emphasize the physical space words occupy. Students will produce a completed comic book script by the end of the semester.

## ILL 220 Clothed Figure Drawing 2

This course is a continuation of clothed figure study with greater emphasis on value. Students learn to see shapes and to use them in value to create patterns and develop a sense of staging. Students will also focus on drapery and the ways light affects the indication of form.

## ILL 232 Studio 1

This core course explores the basic principles of developing illustrations, with emphasis on clarity of concept and professional procedures. Current industry techniques will be practiced including black & white, water based, and mixed media in color. Control of media and tools involved is stressed.

## ILL 233 Digital Media 2: Illustrative Imaging

This class gives students knowledge and experience in the application of traditional illustration to digital media. Concept development and personal style will be the main emphasis. Critiques will consider composition, lighting, content, meaning and other criteria.

## ILL 238 Drawing the Fantastic Figure

This studio drawing course focuses on advanced techniques of figure drawing guided by classical and modern artistic approaches to iconic heroic and villainous characters. Anatomy, exaggeration, designing the human form and characters will be emphasized. Students will use a combination of live models and photo reference to create a set of portfolio quality pieces.

## ILL 243 Advanced Perspective for Illustration, Film & Games

This course focuses students on drawing convincing backgrounds and treatments from reference and from their imagination. Students will create real, fantastic and unusual artwork from unique camera angles. Students learn to draw credible perspective relationships in any medium and from any point of view.

## ILL 253 Visualizing Science

Scientific visualization is the art of visually communicating scientific ideas. In this course, students will learn how scientific concepts are brought to life through imaginative illustrations based on research. Students will study examples of science art from numerous scientific disciplines and execute illustrations in both digital and traditional media.

## ILL 267 Animal Anatomy 1: Intro to Animal Drawing and Anatomy

This introductory course provides an in-depth study of animal anatomy, including skeletons, muscles, and basic structure of animals. Topics will include movement and rhythm of animals, fur and skin textures, and comparisons between the human and animal forms. Students will work both with digital media and traditional drawing techniques. Note: the completion of homework assignments requires digital skills.

## ILL 270 Digital Clothed Figure

In this course, students will practice drawing the clothed figure using digital media. Students will continue learning the principles of clothed figure drawing with greater emphasis on value and the design of shapes. Simple drapery and editing will also be covered.

## ILL 277 Tattoo Design and Skin Art

This course introduces students to the history of body art from around the world and techniques to work in multiple styles of tattoo and body art. Topics include skills, tools, regulations, business practices, and the necessary techniques to create a flash portfolio.

## ILL 292 Comics: Layout 2

This class helps students advance their storytelling skills as comic book artists, enabling them to work with major or independent publications, or toward self-publication. Emphasis is on creation of style, story arc, page layout, sense of camera and various techniques for expressing mood and time.

## ILL 310 History of American Illustration (20th Century)

This is a comprehensive survey of the work of significant American illustrators of the twentieth century. Compositions are analyzed for their styles, trends and subject matter. The relationships between social conditions and styles are explored. Modern illustration is discussed in the context of historical awareness.

**VIEW the schedule, prerequisites,  
and course fees & REGISTER at  
<https://catalog.academyart.edu>**

**ILL 315 Location Drawing & Painting**

This course focuses on the creation of interesting, on-the-spot illustrative drawings or paintings at varied locations. Dramatically composed compositions and effective combinations of media are explored. This course is recommended for animation students interested in background and layout.

**ILL 318 Writing for Picture Books**

In this course students will analyze outstanding picture books that convey and validate the momentous moments in a child's life. Universal themes including family, friendship, sibling rivalry and independence will be explored. Through writing exercises students will develop picture book characters and texts that speaks to children's interests and validate their emotions.

**ILL 320 Clothed Figure Drawing 3**

This is an advanced course which focuses on controlling drawings to convey character, attitude, action, mood and spirit. Other topics stressed are awareness of design, selectivity of emphasis, staging, cropping, patterning and the refinement of drawing tools.

**ILL 332 Interactive & Vector Art**

Animation and interactivity are breaking the borders of illustration. This course prepares students to compete in the rapidly growing area of illustration on the web using vector-based tools. Students will create illustrations for both print and the web utilizing the latest digital tools and integrate those images into interactive environments.

**ILL 333 Digital Media 3: Digital Paint**

Digital painting skills have become the international standard for preproduction art, print illustration, and web imagery. In this course students will learn how to create the illusion of three-dimensional form and depth in digital environments. Students will create finished figurative, still life, and landscape digital paintings using industry standard bitmap/ raster painting software.

**ILL 338 Studio 2**

This course explores concept and composition problem solving and experimentation to produce a unique portfolio of work building on skills from ILL 232. Investigation into mixed media, research, and process to develop professional habit and individual style for the illustration market are stressed.

**ILL 341 Situation Drawing & Painting**

In this course, students will paint from models, sets, and research to create convincing illustrations with mood and atmosphere. Effective use of color, values, design, story, perspective, depth, spatial illusion, and integrating research will be emphasized. A wide variety of media will be used as students draw and paint both in studio and on location.

**ILL 345 Logo, Font, and Lettering for Illustrators**

Students will learn to use, design and integrate letterforms and type in the creation of illustrated logos, illustrations and art requiring unique letterforms to sell stories and product. Students will gain an understanding of hand and digital skills and the history and usage of type and lettering.

**ILL 367 Animal Anatomy 2: Wildlife Illustration**

This course continues the study of animal anatomy, behavior, and locomotion. Students will be given a structural approach to drawing and constructing believable animals.

**ILL 379 Eccentric Illustration**

This course emphasizes personal style, narrative, and conceptual development. Students will study history, psychology perception, and propaganda as it relates to the arts and use this information to further develop their own concepts and expressive skills. Students will produce a unique portfolio working in their choice of media.

**ILL 380F Fantasy Illustration**

This course focuses on effective use of imagination for the fantasy illustration genre. Emphasis will be placed on designing and depicting believable characters, creatures, environments, and apparatus from imagination. Students combine reference and invented elements, while producing five portfolio-quality images. Creativity and individual style will be strongly stressed.

**ILL 380X Illustration: Concept & Narrative**

In this course, a strong understanding of composition, design and perspective is combined with solid drawing and painting skills enabling students to get the most narrative impact out of their images. The step-by-step process includes using research, photography, sketches and comps.

**ILL 385 Children's Book Illustration 1**

This course is geared toward developing a portfolio as a children's book illustrator and improving illustration skills. Students will learn children's book illustration and develop an individual style. Students will improve their picture-making skills, while learning to creatively work within the framework of the book.

**ILL 388 Illustration for Consumer Products & Licensing**

This course focuses on contemporary illustration and its applications for consumer products including greeting cards, paper products, home furnishings, wall decor, giftware, and other lifestyle products. The art licensing industry will be covered in depth. Students will create art for their banded art collections and develop business and marketing plans.

**ILL 391 Comics: Coloring & Lettering**

From color effects that give action its effective impact to digital and traditional tools, this course covers the entire coloring and lettering process. Storytelling, focal point, mood, rendering styles, color palettes, and lettering will be emphasized. Students will also learn about the rich history of coloring, web trends, and marketing their work.

**ILL 392 Comic Book Inking**

This course is devoted to developing the inking skills required to give depth, mood, and definition to penciled sequential images. Working in only black and white, students will use line thickness, weight and texture to render hair, clothing, backgrounds, and dramatic lighting.

**ILL 417 Advanced Writing for Comics**

This course teaches advanced comic book script writing techniques. Students will read graphic novels, outline an original, multi-issue story arc, and produce a completed single issue comic book script.

**ILL 420 Clothed Figure Drawing 4: Color & Value**

This is an advanced drawing course that emphasizes drawing in color and the use of value to add opinion, staging, drama, mood and storytelling to clothed figure drawings. Students will work mainly in pastels, although some mixed media will be introduced. Integration of personal style and non-traditional approaches to drawing are explored.

**ILL 445 Interactive Illustration**

This advanced course focuses on creating a portfolio quality interactive storybook, comic book, storyboard or series of editorial illustrations. Projects will incorporate animation, interactivity, sound and effective timing.

**ILL 446 Tablet Publication: Motion Comics & eBooks**

In this course, students will learn how to create motion comics and children's books. Students will make sequential, storytelling illustrations and create digital publications, which will have 2D motion and interactive features. The skills gained will enable students to digitally publish independently and collaborate with other creators.



**ILL 455 Editorial Illustration for Apps and Publication**

Illustrations and photographs will be created specifically for tablet native and mobile device digital publications. Students will leave with a portfolio of animated, enhanced, and interactive work designed specifically for mobile devices. Digital publishing software and formats will be covered.

**ILL 460 Digital Painting & Portfolio Development**

This course is designed to assist students in creating portfolio pieces using digital painting. Students will create advanced, professional level illustrative images for their portfolios.

**ILL 475A Comics: Senior Project A: World Building**

Students will develop and demonstrate their understanding of sequential art through the creation of a unified comic world, where characters and settings complement one another for maximum effect. This class builds upon comic illustration and coloring skills, providing a venue to craft original portfolio-worthy material.

**ILL 475B Comics: Senior Project B: The Comic Book Proposal**

This advanced course leads students through the process of crafting their own original comic book proposal, an essential tool for submitting to most comic publishers. Students must come to the class with a finished original comic script and an idea for a comic miniseries they wish to pitch to publishers.

**ILL 485 Children’s Book Illustration 2**

This course covers the process of developing a picture book submission package including book layout, character sketches and final art. Students will create a detailed thumbnail layout of their book, followed by dynamic character and environment pencil studies. Final art will include a series of full color illustrations.

**ILL 488 Studio 3**

Students will create an undergraduate thesis project under the guidance of faculty and industry professionals. Outside commissions may be brought in for portfolio building. Art directors, illustrators, and recent graduates will share expertise and students will explore at a deeper, personal level why and what it means to be an illustrator.

**ILL 490 Portfolio Enhancement**

Students will further their skill in specific areas as determined by the Department Director. Professional standards for process, technique, and execution will be emphasized. Outcomes will be topic specific. Department Director approval is required. Course fees and prerequisites may vary by topic.

**ILL 491 Portfolio Preparation and Self Promotion**

This is a senior study of the business aspects of illustration. Subjects include selling of artwork, preparing artwork for successful reproduction, reviewing ideas for interviewing techniques, self-marketing skills and portfolio presentation. Discussions of business matters relevant to the illustrator emphasize accounting, taxes, legal matters, artist representatives and self-promotion.

**ILL 493 Semester Abroad: Artist as Visual Reporter**

In this course, students will record the world as a visual journalist integrating places, people, things, and events into one narrative package. Through sketchbook-based drawings, students will emphasize story and explore perspective, color, mediums, and text as a basis for uniting reportage-based content. Personal expression will be encouraged.

**ILL 493A Semester Abroad: Artist as Visual Journalist**

Students will record the world as a visual journalist integrating places, people, things, and events into one narrative package. Through sketchbook-based drawings, students will emphasize story and explore perspective, color, mediums, and text as a basis for uniting reportage-based content. Personal expression will be encouraged.

**ILL 493B Semester Abroad: Artist as Visual Journalist**

Students will record the world as a visual journalist integrating places, people, things, and events into one narrative package. Through sketchbook-based drawings, students will emphasize story and explore perspective, color, mediums, and text as a basis for uniting reportage-based content. Personal expression will be encouraged.

**ILL 498 Collaborative Project**

Students meeting set criteria are selected by their department to work on an interdisciplinary collaborative project.

**ILL 499 Special Topics**

Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee and course prerequisites may vary by topic.

**ILL 500 Internship in Illustration**

Internships provide students with the opportunity to apply the knowledge and skills they have acquired from coursework in a work setting. “Internship for credit” is an option for qualified upper-division students meeting a minimum 3.0 cumulative GPA and having successfully completed 90 units. Students must complete an Internship Application form (obtained from their student services advisor) and gain department approval prior to the start of the semester and the start of the internship. Students should discuss internships and other course options with their student services advisor.

GRADUATE  
COURSES

ILL 602 Concept, Technique and Illustration

Students will explore, observe and experiment with different media to facilitate development of personal style. The course will take students through the illustration process, from concept sketches to finished artwork.

ILL 607 Situation & Environment

Students will draw and paint the clothed figure in emotional relation to varied environments. The effects of light, color, design and environment on the make-up of a situation will be explored. Emotional content of the artwork will be stressed.

ILL 609 Illustration in Watercolor

This course addresses advanced techniques in watercolor applied to classical watercolor illustration. Diverse opportunities for learning to paint in watercolor and its commercial applications are covered. Students are encouraged to develop their own personal styles.

ILL 610 Clothed Figure Drawing

Students practice and learn a variety of drawing tools, enabling them to create a three-dimensional illusion on a flat surface of paper. Topics of study include the development of physical flexibility, understanding the figure's movement, and the various types of folds and their constructions.

ILL 612 The Rendered Figure

This course is designed to instruct the student on the proportions and structure of the human figure, beginning specifically with drawing the head. Students will learn chiaroscuro, or the correct application of light and shadow in order to describe form or volume, as it is applied to the head, the entire figure and to fabric with the clothed figure. Emphasis will be placed on muscular and skeletal structure, proportions, rhythm, stretch and compression, foreshortening, and expression.

ILL 615 Head Drawing for Illustrators

This course is designed to instruct the student on the proportions and structure of the human head, with emphasis on use in the field of illustration where expression or attitude is typically required. Along with the head, the students will also see the expressive behavior of hands.

ILL 620 The Graphic Novel 1

This course allows students to investigate the mechanics, structures and possibilities of visual narratives. Students examine comics, storyboards, illustrated books, and film for their formal language, and create their own graphic short stories.

ILL 625 Perspective for Characters & Environment

This course is designed for students who intend to work without reference after graduation. Topics include: thinking in three dimensions; lighting from imagination; designing plausible, attractive and realistic characters; giving characters life, motivation and personality and placing them in a naturalistic environment.

ILL 632 Refining Layouts in Ink

This course is devoted to developing inking skills required to take penciled sequential images to a higher level of finish. Working primarily in black and white, students will use line variation in creating mood and definition while helping to establish a sense of dimension.

ILL 639 Animal Rendering: Realistic and the Fantastic

This class provides students with information necessary to depict animals realistically. By focusing on the anatomy of various types of animals, including their movement, hair, fur, feathers or scales, students will produce existing and imaginary animals in various styles or techniques.

ILL 640 Character Design for Graphic Novels

In this character drawing class, students will focus on developing dynamic drawing and storytelling styles suitable for the demands of the comic book and graphic novel art forms. Students will explore page design, character design and create impact with various stylizations, inking approaches, and coloring techniques. A character development sketchbook will be maintained.

ILL 645 Character Design for Children's Books

This is a character drawing class with an emphasis on creating dynamic, memorable characters suitable for the children's book market. Students will complete homework assignments and work from sample manuscripts to develop characters for their portfolio.

ILL 650 Preliminary Art

This course addresses a very vibrant market, providing strong entry possibilities to an Illustration career. Preliminary Art, created for the transfer of ideas through storyboarding and sketches, can command excellent budgets, requiring illustrators talented in drawing and imagination. Students will acquire techniques, terminology, market tactics, and client relationship skills.

ILL 660 Digital Painting

This course is designed to develop the graduate student's working knowledge of the computer as a tool for creating advanced, professional level Illustrations using digital painting.

ILL 663 Digital Illustration

Students in this course will create digital illustrations and develop a vocabulary using bitmap software. Students will continue utilizing the skills they learned in ILL 660 and add to their skill set: photo-composition, manipulation, special effects, and digital brushes. Emphasis will be made on composition and lighting for creating portfolio-quality images in Adobe Photoshop and Corel Painter.

ILL 665 Interactive Illustration

Technology is opening new markets for today's illustrators. In this course, students will use vector-based tools for creating works that will be used on the web. Students will create illustrations that integrate digital images into interactive practice.

ILL 670 Designing for Consumer Products and Licensing

This course focuses on the application of illustration for consumer products to be used in home décor, giftware and the greeting card industry plus other lifestyle goods. Adobe Illustrator is explained, and with traditional art mediums, is used for creating artwork. The art licensing industry will be covered in depth.

ILL 695 Collaborative Project

Students meeting set criteria are selected by their department to work on an interdisciplinary collaborative project as part of their studio requirement.

ILL 699 Special Topics

Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee, prerequisites, and/or may require Department Director approval.

ILL 704 Narrative Illustration Portfolio

This course will cover the narrative tradition in art and the methods for effective and stimulating storytelling. Students develop skills in concepts, visual research, studies and sketches, using photographic sources, comps and producing a completed work. This class will act as a portfolio review class for MA students and will assist MFA students prepare for their work for their midpoint review.

VIEW the schedule, prerequisites,  
and course fees & REGISTER at  
<https://catalog.academyart.edu>

**ILL 706 Editorial Illustration Portfolio**

Students will develop a personal communication approach to viewpoints on a specific subject or situation in this course, which includes an exploration of visual design used to illustrate words as well as creating portfolio pieces for the magazine market. This class will act as a portfolio review class for MA students and will assist MFA students prepare for their work for their midpoint review.

**ILL 730 Graphic Novel 2 Portfolio**

This course will investigate advanced issues in the mechanics, structures and possibilities of visual narratives. We will examine comics, storyboards, illustrated books and film for their formal language. Students will create their own graphic short stories and other types of sequential narratives. This class will act as a portfolio review class for MA students and will assist MFA students prepare for their work for their midpoint review.

**ILL 735 Children’s Book Illustration Portfolio**

Students will develop an individual style in illustration of children’s books. The mediums and techniques of pen and ink, watercolor and acrylic paint will be discussed. Students will be taking a look at different types of children’s books and stories and the different age groups of children’s illustration. This class will act as a portfolio review class for MA students and will assist MFA students prepare for their work for their midpoint review.

**ILL 800 Directed Study**

Directed study is the primary concentration of a Master’s degree candidate’s work toward the completion of a Final Portfolio and/or Thesis Project. With the approval of the Department Director, students may take any university coursework to develop specific conceptual and technical skills that will enable them to further develop their Final Portfolio and/or successfully bring a Final Thesis Project to completion. Please note that some Directed Study courses have a required course fee and course prerequisites may vary by topic.

**ILL 805E Skill Enhancement: Editorial Illustration for Apps & Publication**

Illustrations and photographs will be created specifically for tablet native and mobile device digital publications. Students will leave with a portfolio of animated, enhanced, and interactive work designed specifically for mobile devices. Digital publishing software and formats will be covered.

**ILL 805I Skill Enhancement: Interactive Illustration**

This advanced course focuses on creating a portfolio quality interactive storybook, comic book, storyboard or series of editorial illustrations. Projects will incorporate animation, interactivity, sound and effective timing.

**ILL 805P Skill Enhancement: Advanced Digital Painting**

Digital painting skills have become the international standard for preproduction art, print illustration, and web imagery. In this course students will learn how to create the illusion of three-dimensional form and depth in digital environments. Students will create finished figurative, still life, and landscape digital paintings using industry standard bitmap/ raster painting software.

**ILL 805V Skill Enhancement: Interactive & Vector Art**

Animation and interactivity are breaking the borders of illustration. This course prepares students to compete in the rapidly growing area of illustration on the web using vector-based tools. Students will create illustrations for both print and the web utilizing the latest digital tools and integrate those images into interactive environments.

**ILL 805W Skill Enhancement: Writing for Comics & Graphic Novels**

This course teaches effective strategies for professional comic book scriptwriting. Students will read graphic novels and critical writing about comics which emphasize the physical space words occupy. Students will produce a completed comic book script by the end of the semester.

**ILL 810 Thesis Procedure**

This class is designed to assist students with understanding the comments from the review committee at the midpoint review. Each student will receive individual direction to address personal skill issues and establish a procedure necessary for completing the project successfully.

**ILL 820 Advertising and Editorial Illustration**

In this course, students will refine their thesis concepts. An emphasis will be placed on building the depth of the project, setting target goals, and keeping to a production cycle.

**ILL 821 Children’s Book Illustration**

In this course, students will build professional skills needed to successfully work in the exciting world of children’s book market. Students will develop a 32 page picture book through research, sketches, and a book dummy. The history of children’s literature, self-promotion, and marketing will be emphasized.

**ILL 822 Graphic Novel/Comic Book Illustration**

In this course, students will refine their thesis concepts in comics (graphic novel). An emphasis will be placed on building the depth of the project, setting target goals, and keeping to a production cycle.

**ILL 823 Concept Art Illustration**

In this course, students will refine their thesis concepts in pre-production art (concept art). An emphasis will be placed on building the depth of the project, setting target goals, and keeping to a production cycle.

**ILL 824 Designing for Consumer Products and Licensing**

In this course, students will review the art and business requirements for producing compelling imagery for the consumer products and licensing industry. Each student will be working on individual ideas and designs as they prepare for their final thesis presentation.

**ILL 830 Digital Painting**

In this course, students will refine their thesis concepts in digital painting. An emphasis will be placed on building the depth of the project, setting target goals, and keeping to a production cycle.

**ILL 831 Watercolor**

In this course, students will refine their thesis concepts in watercolor painting. An emphasis will be placed on building the depth of the project, setting target goals, and keeping to a production cycle.

**ILL 850 Final Review Preparation**

This course is designed to provide students with a comprehensive critique of their final thesis project prior to their review. Each student is evaluated individually focusing on specific areas they may wish to address to enhance the caliber of their entire presentation.

**ILL 900 Internship**

Internships provide students with the opportunity to apply the knowledge and skills they have acquired from coursework in a work setting. “Internship for credit” is an option for qualified upper-division students meeting a minimum 3.0 cumulative GPA and the following: MFA: An approved Midpoint Review and director approval; MA: Director approval; MARCH: 24 units total of completed Major coursework, and director approved portfolio review. Students must complete an Internship Application form (obtained from their student services advisor) and gain department director approval prior to the start of the semester and the start of the internship. Students should discuss internships and other course options with their student services advisor.

**ILL 903 Study Abroad**

Students will record Italy through sketches, paintings, and photos; integrating their studies into finished narrative illustrations. With a specific genre in mind, students will then emphasize story in their own personal voice and style while exploring composition, perspective, color, and mediums under the guidance of Illustration faculty.



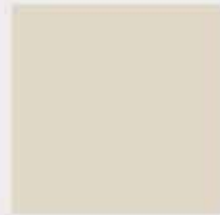
**ILL 903A Study Abroad**

In this graduate course, students will travel to an inspirational destination to practice art on location. Emphasis will be placed on expression and reflection of the place. Course fees and prerequisites may vary by topic.

**ILL 903B Study Abroad**

In this graduate course, students will travel to an inspirational destination to practice art on location. Emphasis will be placed on expression and reflection of the place. Course fees and prerequisites may vary by topic.





# INDUSTRIAL DESIGN



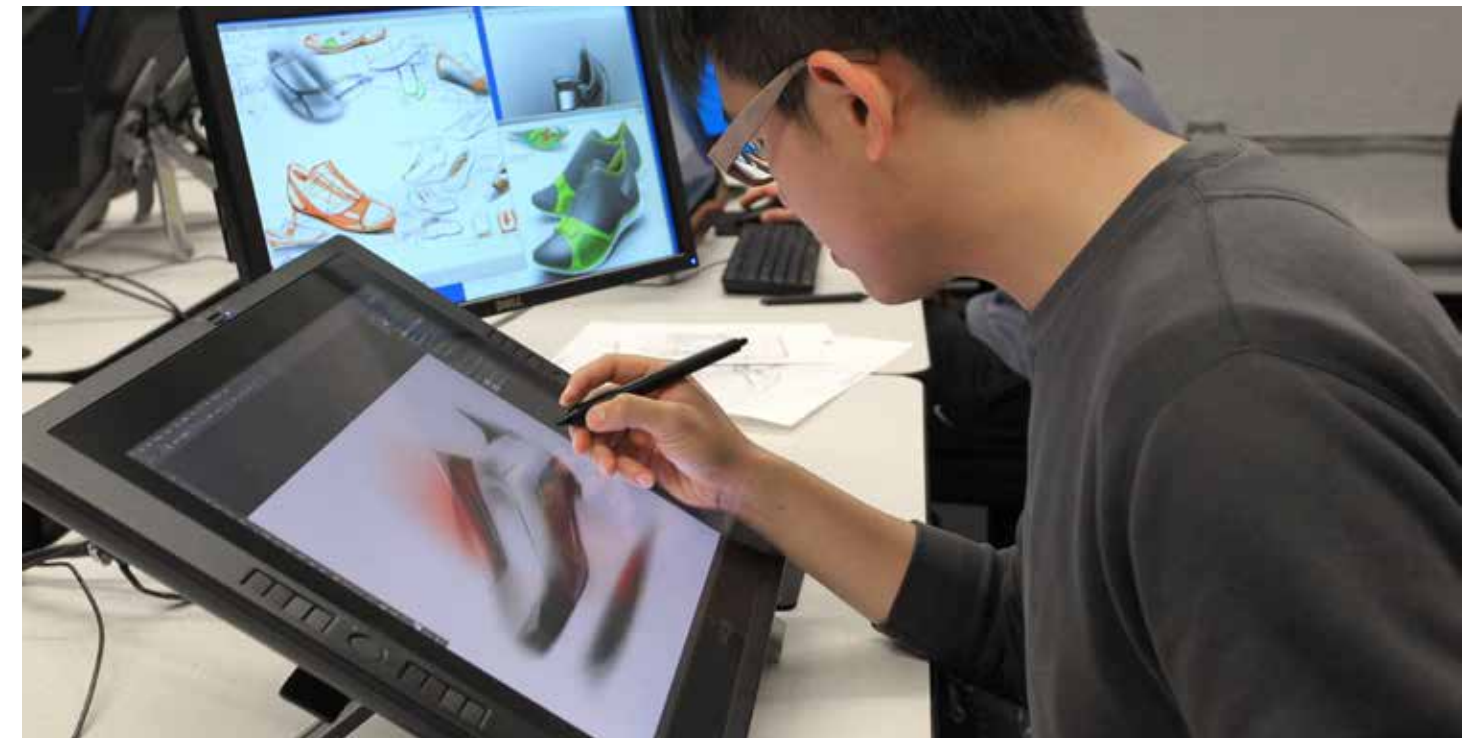


# In 2017, the World Will Be Your Design

Ask your grandfather to describe his double-edged safety razor and compare it to the sleek, pivoting shaving tools of today. The function remains the same, but the form has evolved.

Now think of things that never existed 20 years ago. Think of new ways to design a cell phone, an electric car and a flatscreen. Think beyond the present to the gizmos and gadgets of tomorrow.

Because what's going to happen tomorrow, you'll be doing today.





# WHAT WE OFFER



**Holistic Curriculum:** In Industrial Design, students spend a lot of time learning to build the things that they design, and this helps them to better understand the processes that shape a mass-produced object. It also gives them an opportunity to develop their own skills and allows their confidence in their design capabilities to take firm root.

**Skills Training:** In addition to studio drawing, perspective and computer drawing, and rendering classes, students will take four-3D (model-making) studio classes in which they first learn and later develop their model-making skills.

**State-of-the-Art Facilities:** Academy of Art University's Industrial Design state-of-the-art workshops are where these skills are taught, and where students in Product, Transportation, and Toy and Furniture Design classes will come to build samples and prototypes of the products they design.

**Real-World Projects:** The School of Industrial Design gives students the opportunity to work on real projects for clients such as Nike and Nissan.

**Professional Faculty:** Industrial Design has an impressive faculty of industry greats and working professionals. Learn from mentors such as Ray Ng (Designer, Kia); Elliott Schneider (Senior Designer, Black and Decker; John Mun (Design Manager, Speedo); and Jim Shook, (Owner, Shook Designs).

**Our Industrial Design Studio Workshops:** The IND 3D workshops are divided into five physically separate areas, each corresponding to a different discipline: Wood Shop, Plastics Shop, Metal Shop, Painting Shop, and the 3D Computer Lab.

## The Wood Shop

The IND Wood Shop is the largest and most often used of the four shops. It is used to fabricate items and jigs in both natural and artificial wood products. In this Workshop Area, you will find five band saws, four drill presses, jointer, planer, two miter saws, a panel saw, and four wood shapers and table routers. There are two wood lathes and two isolated sanding rooms containing spindle and disc sanders and one more lathe for working foam plastics. The Wood Shop features four state-of-the-art SawStop table saws. These saws were recently acquired as part of The Academy's cutting-edge effort in shop safety.

## The Paint Shop

The Academy IND Paint Shop is one of the best-equipped and best-managed design school painting facilities in the country, featuring a custom-built negative pressure spray booth large enough to hold a full-sized automobile. The department recently expanded to two additional booths, which comprise 18 student workstations. There are twin high-output air compressors to handle the air requirements of the booths and the other IND shops, and two state-of-the-art automatic spray gun washing stations were added recently. The Paint Shop uses the best-quality automotive paints, with 150,000 colors stored in a computer database, and a color bank allowing any of these colors to be mixed from stock on an "as needed" basis. Students refer to a color chip book, fill out an order form, and the color is mixed for their project. All students in the Industrial Design program at Academy of Art University learn to use a spray gun to apply paint in their first semester; these skills are continually used and refined throughout a student's tenure at The Academy.

## The Metal Shop

The IND Metal Shop features every tool necessary in order to make precision metal parts for a student's model project. Most of the work here is done in aluminum, and these tools are used to make things from plastic. We have four precision machine lathes (three with digital readouts), four vertical milling machines (two with digital readouts), a bead-blasting cabinet, two grinders, and large sheet metal shear and bending brakes.

## The Plastics Shop

The Academy Plastics Shop provides a setting in which students learn basics of sheet plastic fabrication (cutting, gluing, heat forming) and also learn to make molds and mold their own parts out of a variety of plastic materials. We also teach composite lay-up, sculpting in foam plastic and clay, and vacuum forming using the department's own custom-built vacuum-forming machine.

## The 3D Computer Lab

The 3D Computer Lab space is a custom-tailored, specially wired, and dust-free area to house our inventory of computerized model-making machines. These include a laser-sheet material cutter, a 3D duplicating machine, which works by plastic filament deposition, a small CNC 3-axis milling machine, and two 3D digitizing probes. In the works is a standard-sized 3-axis milling machine, a room-sized 5-axis milling machine, and additional laser cutting machines.



# CAREER PATHS

## Industrial Design

Owner/VP  
Design Director  
Design Manager  
Senior Designer  
Designer/Junior Designer



## Automotive

OEM Designer  
Supplier Designer  
OEM Modeler, Digital/Analog  
Designer, After Market/  
Other Transportation Industry  
Sales Liaison, Fabricator,  
Graphic, Packaging Design



## Product Design (Furniture, Toy)

OEM Designer, Top Design Consultancy  
Design Consultancy, Minor OEM Designer  
OEM, Digital Modeler, Model Maker,  
Designer at Design Firm  
Independent Design Firm,  
Freelance Designer, Model Maker  
Graphic Design, Packaging Design,  
Fabricator, Sales Liaison



# DEGREE REQUIREMENTS

## Associate of Arts [AA] in Industrial Design

### AA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	33 UNITS
MAJOR	15 UNITS
+ LIBERAL ARTS	18 UNITS
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TOTAL	66 UNITS

### AA INDUSTRIAL DESIGN DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, and LA 107 Writing for the Multilingual Artist or 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 2 Art Historical Awareness courses
  - 1 Written Communication: Composition course
  - 1 Written Communication: Critical Thinking course
  - 1 Employment Communications & Practices course

*After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.*

### AA INDUSTRIAL DESIGN CORE COURSES

FND 122	Color Fundamentals
IND 111	Perspective for Industrial Design
IND 123	Computer Drafting
IND 132	Sketch Modeling
or IND 138	Model Making 1
IND 147	Design Problem Solving
IND 151	Design Drawing 1
IND 163	Digital Imaging 1
IND 180	Development of Form
or IND 182	Digital Development of Form
IND 211	Design Drawing 2
IND 223	Digital 3D Modeling 1
IND 251	Design Drawing 3

### GENERAL EDUCATION REQUIREMENTS

#### WRITTEN COMMUNICATION: COMPOSITION

CHOOSE ONE:

LA 107	Writing for the Multilingual Artist
LA 108	Composition for the Artist

#### WRITTEN COMMUNICATION: CRITICAL THINKING

CHOOSE ONE:

LA 202	English Composition: Creative Persuasion & Argument
LA 207	Persuasion & Argument for the Multilingual Writer
LA 280	Perspective Journalism

#### EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291	Designing Careers
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#### ART HISTORICAL AWARENESS

LA 120	Art History through the 15th Century
LA 121	Art History through the 19th Century



Associate of Arts [AA] in Automotive Restoration

AA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	24 UNITS
MAJOR	18 UNITS
+ LIBERAL ARTS	18 UNITS
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TOTAL	60 UNITS

AA AUTOMOTIVE RESTORATION DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, and LA 107 Writing for the Multilingual Artist or 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 1 Written Communication: Composition course
  - 1 Written Communication: Critical Thinking course
  - 1 Automotive Design History course
  - 1 Quantitative Mechanics course
  - 1 Employment Communications and Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

AA AUTOMOTIVE RESTORATION CORE COURSES

AUT 120	Vintage Vehicle Woodworking Restoration
AUT 140	Machining Technology & Visual Documentation
AUT 159	Vintage Vehicle Disassembly Processes
AUT 160	Vintage Vehicle Electrical Systems
AUT 170	Automotive Sheet Metal Restoration
AUT 177	Vintage Vehicle Body Restoration
AUT 207	Vintage Vehicle Paint Restoration
AUT 280	Vintage Vehicle Restoration Assembly

GENERAL EDUCATION REQUIREMENTS

WRITTEN COMMUNICATION: COMPOSITION

CHOOSE ONE:

LA 107	Writing for the Multilingual Artist
LA 108	Composition for the Artist

WRITTEN COMMUNICATION: CRITICAL THINKING

CHOOSE ONE:

LA 202	English Composition: Creative Persuasion & Argument
LA 280	Perspective Journalism

AUTOMOTIVE DESIGN HISTORY

LA 129	History of Automotive Design
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EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291	Designing Careers
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QUANTITATIVE MECHANICS

LA 146	Anatomy of Automobiles
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Bachelor of Fine Arts [BFA] in Industrial Design

BFA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	36 UNITS
MAJOR	42 UNITS
+ ELECTIVES	9 UNITS
+ LIBERAL ARTS	45 UNITS
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TOTAL	132 UNITS

BFA INDUSTRIAL DESIGN DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, and LA 107 Writing for the Multilingual Artist or 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 4 Art Historical Awareness courses
  - 1 Written Communication: Composition course
  - 1 Written Communication: Context & Style course
  - 1 Written Communication: Critical Thinking course
  - 1 Historical Awareness course
  - 1 Quantitative Literacy course
  - 1 Cultural Ideas & Influences course
  - 1 Employment Communications and Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

BFA INDUSTRIAL DESIGN CORE COURSES

FND 122	Color Fundamentals
IND 111	Perspective for Industrial Design
IND 123	Computer Drafting
IND 132	Sketch Modeling
or IND 138	Model Making 1
IND 147	Design Problem Solving
IND 151	Design Drawing 1
IND 163	Digital Imaging 1
IND 180	Development of Form
or IND 182	Digital Development of Form
IND 211	Design Drawing 2
IND 223	Digital 3D Modeling 1
IND 251	Design Drawing 3
IND 381	Graphics & Portfolio

GENERAL EDUCATION REQUIREMENTS

WRITTEN COMMUNICATION: COMPOSITION

CHOOSE ONE:

LA 107	Writing for the Multilingual Artist
LA 108	Composition for the Artist

WRITTEN COMMUNICATION: CONTEXT & STYLE

CHOOSE ONE:

LA 110	English Composition: Narrative Storytelling
LA 133	Short Form Writing

WRITTEN COMMUNICATION: CRITICAL THINKING

CHOOSE ONE:

LA 202	English Composition: Creative Persuasion & Argument
LA 207	Persuasion & Argument for the Multilingual Writer
LA 280	Perspective Journalism

HISTORICAL AWARENESS

CHOOSE ONE:

LA 171	Western Civilization
LA 270	U.S. History
LA 274	Study Abroad: Art & Architecture of Renaissance Florence
LA 276	Seminar in Great Britain
LA 278	Seminar in France
LA 279	Seminar in Italy
LA 359	Urban Sociology

QUANTITATIVE LITERACY

CHOOSE ONE:

LA 124	Physics for Artists: Light, Sound, and Motion
LA 146	Anatomy of Automobiles
LA 200	Introduction to Computer Programming
LA 233	Popular Topics in Health, Nutrition, & Physiology
LA 254	Human-Centered Design
LA 255	College Math
LA 271	College Algebra with Geometry
LA 286	Discrete Mathematics
LA 288	Vector, Matrices, & Transformations
LA 293	Precalculus
LA 296	Applied Physics

CULTURAL IDEAS & INFLUENCES

CHOOSE ONE:

LA 127	Topics in World Art
LA 221	California Art in Cultural Context
LA 238	World Literature
LA 292	Programming & Culture
LA 343	Comparative Religion
LA 368	Experiencing Culture: Anthropology for Today's Artist
LA 462	Power of Myth and Symbol

EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291	Designing Careers
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ART HISTORICAL AWARENESS

LA 120	Art History through the 15th Century
LA 121	Art History through the 19th Century
CHOOSE TWO:	
LA/LAN 117	Survey of Landscape Architecture
LA/IND 118	History of Industrial Design
LA 127	Topics in World Art
LA 128	The Body As Art: History of Tattoo & Body Decoration
LA 129	History of Automotive Design
LA/GAM 131	History of Gaming
LA 132/ANM 102	History of Animation
LA 134/ANM 104	History & Technology of Visual Effects & Computer Animation
LA/VIS 137	History of Visual Development
LA/PH 147	History of Photography
LA/LAN 177	Pre-Industrial Urban Open Spaces
LA 182	Genres in Film
LA/ILL 195	History of Comics: American Comics
LA/ILL 197	History of Comics: International and Alternative Comics
LA/ARH 219	History of Architecture: Ancient to Gothic
LA 220	American Art History
LA 221	California Art in Cultural Context
LA 222	20th Century Art
LA 224	Women, Art & Society
LA 226 /IAD 230	Survey of Traditional Interior Architecture
LA 229/IAD 231	Survey of Contemporary Interior Architecture
LA 236/IAD 232	Survey of Bay Area Architecture
LA 242/GR 242	History of Graphic Design
LA 243/ILL 310	History of American Illustration
LA/FSH 244	History of Fashion
LA/JEM 245	History of Jewelry and Metal Arts from Around the World
LA/FSH 246	History of Textiles
LA 247	History & Techniques of Printmaking

LA 249	An Artistic and Intellectual History of the Renaissance
LA 274	Study Abroad: Art & Architecture of Renaissance Florence
LA 276	Seminar in Great Britain
LA/LAN 277	Post Industrial Urban Open Spaces
LA 278	Seminar in France
LA 279	Seminar in Italy
LA 281/MPT 255	Film History 1: Pre-1940
LA 282/MPT 256	Film History 2: 1940-1974
LA 283	Examining Film Noir
LA 284	Evolution of the Horror Film
LA 302	Film Theory & Criticism
LA 319	History of Architecture: Modernity
LA 327	Art of the Classical World
LA 333	Art of the Middle Ages
LA 361	The Artist in the Modern World
LA 382	Film History 3: Contemporary Cinema
LA 383	World Cinema
LA 384	Underrated Cinema
LA 385	Close-up on Hitchcock
LA 386	Exploring Science Fiction Cinema
LA 387	Women Directors in Cinema
LA 388	Survey of Asian Cinema
LA 408	Analog Before Digital: Punk/No Wave Film & Music
LA 420	Art of the Italian Renaissance
LA 421	Northern Renaissance Art
LA 422	Italian Baroque Art
LA 423	The Golden Age of Dutch Art
LA 432	Art of Spain: From El Greco to Picasso
LA 433	18th & 19th Century European Art
LA 434	History of Asian Art
LA 464	Survey of Dada & Surrealism

CERTIFICATE IN INDUSTRIAL DESIGN  
CERTIFICATE REQUIREMENTS

MAJOR CORE (FOLLOW BFA CORE)	36 UNITS
MAJOR	42 UNITS
+ BY ADVISEMENT	24 UNITS
+ ELECTIVES	12 UNITS
+ ART HISTORY	6 UNITS

TOTAL 120 UNITS

- Minimum 2.0 GPA
- Minimum grade of C- in all core courses and major courses



Master of Arts [MA] in Industrial Design

MA UNIT REQUIREMENTS

MAJOR	33 UNITS
+ GRADUATE LIBERAL ARTS	3 UNITS
TOTAL	36 UNITS

MA INDUSTRIAL DESIGN DEGREE REQUIREMENTS

- Successful completion of Final Portfolio Review
- Minimum grade of C in all required 36 units

Master of Fine Arts [MFA] in Industrial Design

MFA UNIT REQUIREMENTS

MAJOR	30 UNITS
+ DIRECTED STUDY	18 UNITS
+ ELECTIVES*	6 UNITS
+ GRADUATE LIBERAL ARTS	9 UNITS
TOTAL	63 UNITS

\*Per director approval

MFA INDUSTRIAL DESIGN DEGREE REQUIREMENTS

- Successful completion of Final Thesis Project
- Minimum grade of C in all required 63 units
- Minimum 2.0 cumulative GPA and the following Academic Study requirements:
  - 1 Cross Cultural Understanding course

MA INDUSTRIAL DESIGN REQUIRED MAJOR COURSES

IND 610	Industrial Design Processes
IND 612	Industrial Design Drawing 1: Perspective
IND 621	Model Making
IND 630	Design Project 1
IND 651	Materials and Processes
IND 662	Industrial Design Drawing 2
IND 680	Design Project 2
IND 712	Industrial Design Drawing 3
IND 725	Introduction to Digital 3D Modeling
IND 730	Design Project 3
IND 773	Digital Solid Modeling
	or any course in major

MA INDUSTRIAL DESIGN GRADUATE LIBERAL ARTS REQUIREMENTS

GLA 627	The Global Design Studio: Past, Present, & Future
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MFA INDUSTRIAL DESIGN REQUIRED MAJOR COURSES

IND 610	Industrial Design Processes
IND 612	Industrial Design Drawing 1: Perspective
IND 630	Design Project 1
IND 651	Materials and Processes
IND 662	Industrial Design Drawing 2
IND 680	Design Project 2
IND 712	Industrial Design Drawing 3
IND 762	Industrial Design Drawing 4
IND 773	Digital Solid Modeling
or IND 775	Intermediate Digital 3D Modeling
IND 780	Thesis Preparation

MFA INDUSTRIAL DESIGN GRADUATE LIBERAL ARTS REQUIREMENTS

CROSS CULTURAL UNDERSTANDING

GLA 627	The Global Design Studio; Past, Present, & Future
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PROFESSIONAL PRACTICES & COMMUNICATIONS

GLA 672	Professional Practices & Communication for Industrial Designers
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MAJOR DESIGNATED GRADUATE LIBERAL ARTS

GLA 632	The Science of Design: Ethnographic Methods
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UNDERGRADUATE  
COURSES

**AUT 120 Vintage Vehicle Woodworking Restoration**

In this course, students learn concepts and practices of basic woodworking and safety. Topics include planning, fabrication, laser cutting, and finishing. Assignments include making basic wooden frames with various joint types, and replication of vintage vehicle interior wooden parts.

**AUT 140 Machining Technology & Visual Documentation**

This course introduces students to precision measurement, visual documentation, and the operation of machine tools such as metal lathes and milling machines. Students use these skills to reproduce a component for a car. Topics include characteristics and uses of common industrial metals used in the machining process, and machine tool maintenance.

**AUT 159 Vintage Vehicle Disassembly Processes**

This course introduces the students to practical historical research, disassembly, visual inspection, written and photographic documentation, and planning related to restoring vintage automobiles. Students research relevant information required to outline a restoration plan and document vehicle conditions, supported by the photographic record, as the vehicle gets disassembled.

**AUT 160 Vintage Vehicle Electrical Systems**

This course covers the basic characteristics and operations of electrical systems used in classic automobiles. Topics will include Ohm’s law, electrical circuits, battery power, electrical circuit components restoration and preservation. Students diagnose electrical systems, outline the appropriate repair procedure, repair and replace electrical components.

**AUT 170 Automotive Sheet Metal Restoration**

This course introduces students to the basic concepts, techniques, and practices used to cut, bend, form, and weld auto body panels. Students form sheet metal, create new sheet metal components, and assemble components using rivets and thread fasteners.

**AUT 177 Vintage Vehicle Body Restoration**

This course covers basic practices of metal body repairs and panel finishing. Students learn how to evaluate conditions of body components and outline appropriate repair procedures. Students strip existing finishes and repair body components.

**AUT 207 Vintage Vehicle Paint Restoration**

This course focuses on the basic practices of vintage vehicle paint restoration. Topics include panel preparation, paint systems, operation and maintenance of the equipment, paint application, documentation, and evaluation of auto body painted surface faults. Outlining procedures for correcting painted surface faults is covered. Achieving a perfect paint job is emphasized.

**AUT 217 Vintage Vehicle Metal Casting & Bright Work Restoration**

This course introduces students to the practices of restoring cast components, restoring and polishing hard trim moldings and hard trim components.

**AUT 230 Vintage Vehicle Upholstery Restoration**

This course introduces students to vintage automotive interior repair and upholstery restoration. Students learn to disassemble and assemble seats, interior components, and instrument panels. Topics include operation and maintenance of sewing machines, stitching patterns, pattern making, beading, padding, material specifications, and sewing.

**AUT 250 Vintage Vehicle Component Restoration**

This course focuses on disassembly, repairing, rebuilding, refinishing and assembly of vintage automotive components. Students diagram and create technical drawings, diagnose conditions of components, disassemble, rebuild or repair, and reassemble automotive components. Preparation for outsourcing the restoration of components is also covered.

**AUT 280 Vintage Vehicle Restoration Assembly**

This course focuses on assembling and testing components. Students propose a component to restore on an assigned car, analyze the work needed, perform the necessary historical research, and diagram the work to be done and the process to follow. Emphasis is placed on the quality of the restoration and assembly.

**AUT 290 Vintage Vehicle Detailing**

This course focuses on detailing of automobiles as one of the final stages of the automotive restoration process. Topics include detailing products and equipment, techniques and procedures for final conditioning of interior and exterior components and surfaces, for presentation and car shows. Emphasis is placed on achieving visually correct and perfect finishes.

**AUT 299 Apprenticeship**

Apprenticeship is only open to qualified second-year students, offering an opportunity to work in a field related to Automotive Restoration.

**AUT 490 Portfolio Enhancement**

Students will further their skill in specific areas as determined by the Department Director. Professional standards for process, technique, and execution will be emphasized. Outcomes will be topic specific. Department Director approval is required. Course fees and prerequisites may vary by topic.

**VIEW the schedule, prerequisites,  
and course fees & REGISTER at  
<https://catalog.academyart.edu>**

# UNDERGRADUATE COURSES

## IND 111 Perspective for Industrial Design

This course is an introduction to creating accurate representations of objects in perspective, based on plans and elevations. Students will learn principles of one-point, two-point, and three-point perspective. Plotting light, shadow and reflection will be discussed and practiced.

## IND 118 History of Industrial Design

This course begins with early mechanization and the industrial revolution, then follows the social ramifications of historic periods and their influences on contemporary design. Special emphasis is placed on the glory years of the 30's and 40's as the era associated with the birth of industrial design.

## IND 123 Computer Drafting

In this course, students learn drafting and mechanical drawing techniques for representing three-dimensional items. The curriculum is oriented toward product and mechanical drawing, while providing drafting principles and dimensioning conventions.

## IND 129 History of Automotive Design

This course introduces students to the evolution of automotive and coachwork design in historical and cultural context. Students study the connections between technological advancement and changes in safety requirements, and their influences in automotive design. Emphasis is placed on the eras associated with the advancement of assembly line and the glory years of the 1930's and 40's.

## IND 132 Sketch Modeling

In this course, students will learn to make sketch models for industrial design purposes through several quick design and modeling projects. Emphasis will be on speed and accurate communication of design intent in terms of form. Safety and portfolio organization will be covered.

## IND 138 Model Making 1

Students will gain shop experience working with wood, acrylic, rigid foam, sheet styrene, and casting resin. Students will make models accurate to drafted plans and achieve high quality surfaces using spray gun techniques. Topics will include use of power tools, heat bending, vacuum forming, casting, and achieving high quality finishes

## IND 147 Design Problem Solving

Students learn how to engage and optimize the creative design process to do voluminous idea generation and employ critical thinking. Product and conceptual problems are assigned. How the designer can use research, problem definition, parameter challenging, analysis, brainstorming, evaluating matrices and note-taking to successfully complete a project is explored.

## IND 151 Design Drawing 1

Students will develop basic industrial design drawing skills using colored pencil, chalk pastel and ballpoint pens. Focusing on rendering, craftsmanship, accurate perspective, contrast, and composition, this concentrated course is intended for building up sketching quality and to enhance perspective knowledge.

## IND 163 Digital Imaging 1

This course introduces basic digital tools commonly used in the field of industrial design. Drawing and communication skills will be reinforced while leveraging 2D vector and raster software. Students will gain skills in image retouching, rapid digital sketching, vector art techniques and 2D digital presentation.

## IND 180 Development of Form

This course covers the language of form as a means of conceptualization and developing ideas through drawings and sketch models, one of which to be executed as professional quality physical model. Topics will include laser cutting and etching, clay modeling, mold making, surface preparation, applying automotive paint, and surface evaluation.

## IND 182 Digital Development of Form

This course covers the language of form as a means of conceptualization and developing ideas through drawings and digital sketch models.

## IND 211 Design Drawing 2

This is a practical course in product design freehand sketching skills. The drawing principles of line, light, shade, shadow, value and contrast are applied to shapes popularly used in manufactured products. The course concludes with an introduction to the use of color.

## IND 223 Digital 3D Modeling 1

This course is an introduction to digital 3D modeling using NURBS solid 3D modeling software. Students will explore basic modelmaking tools and techniques including those of translating 2D design sketches into 3D digital models.

## IND 239 Materials and Processes

This course covers the various product manufacturing processes and parameters involved in designing parts primarily out of plastics and metals. The major types of plastics and metal categories and their respective characteristics, actual design problems addressing proper detailing for the process, and product parts examination are all discussed.

## IND 240 Product Design 1

This course focuses on handheld products. Ergonomics will be discussed in-depth and students will apply research, ideation and problem solving to develop their concepts. Sketching and presentation rendering will be emphasized. Students will apply all skills learned to their final presentations including developmental sketches, orthographic drawings, sketch models and sketch renderings.

## IND 249 Transportation Design 1

This course covers the history of automotive styling trends and evolution, design philosophy and influence. Students continue to develop sketch and rendering skills. Emphasis is placed on accurate proportion, based on packaging of occupants and components.

## IND 251 Design Drawing 3

This is an industrial design rapid freehand sketching course that addresses techniques to quickly sketch free and geometric forms. There is a strong emphasis on volume production sketching, textures and material delineation.

## IND 263 Digital 3D Modeling 2

Students will explore the 3D design and modeling world using advanced-level NURBS surface modeling software with rendering capabilities. Basic rendering techniques will also be covered for creating presentation renderings. For the final project, students will develop digital models of their own designs.

## IND 271 Product Modeling

In this course, students will fabricate a professional quality model for a product designed in IND 210 Product Design 2. Students will gain hands-on experience with the machine lathe and vertical mill, make RTV molds, and cast duplicate parts. Dimensional accuracy and visual quality of models will be emphasized.

**VIEW the schedule, prerequisites,  
and course fees & REGISTER at  
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**IND 279 Traditional Transportation Modeling 1**

This course works in conjunction with IND 218, building a clay model for the vehicle designed in IND 218. Specific instructions are given for making tools used in clay modeling, preparation, and construction of a 1/5 scale automotive clay model, as well as making tires and wheels.

**IND 280 Product Design 2**

This course focuses on project management, collaboration, industry business practices and design based on manufacturing and assembly processes. Students will conduct intensive market research and develop their concepts. Students will apply all skills learned to their final presentations including developmental sketches, orthographic drawings, sketch models, sketch renderings and hard models.

**IND 282 Digital Transportation Design 2**

In this course students will study automotive history, evolution and influences of styling trends and incorporate this information into the design process utilizing both traditional drawing tools and digital media. Students will develop a 4-door sedan based on packaging of occupants and components. Emphasis will be on accurate proportion.

**IND 289 Transportation Design 2**

This course covers the history of automotive styling trends and evolution, design philosophy and influence. Students continue to develop sketch and rendering skills. Emphasis is placed on accurate proportion, based on packaging of occupants and components. Design will be developed into three-view tape drawing and accurate rendition in a 1/5 scale clay model.

**IND 311 Product Drawing**

In this advanced level drawing course, students will refine their skills in rapid visualization, perspective, and rendering, and learn to apply these skills to digital rendering in a highly professional process.

**IND 319 Transportation Drawing**

This class concentrates on drawing techniques used in the transportation design industry: in particular, automotive interior and exterior rendering. Real life examples will be used to demonstrate how light and reflections appear on car surfaces of differing color and form. The course will explore different interior textures and materials and how to render them using pen, pencil, marker and chalk.

**IND 323 Digital Solid Modeling**

In this course, students will learn the fundamentals of solid modeling, advanced part assemblies, and exporting data for CNC output purposes. Orthographic drawings will also be generated from 3-D data created in class.

**IND 325 Digital 3D Modeling 3**

This course continues the techniques developed in Digital 3D Modeling 2, teaching students the advanced modeling techniques necessary for the development of complex 3D models such as products, cars, aircraft and boats.

**IND 330 Model Making 3**

In this course, students will work further on current projects to create a high quality finished model.

**IND 339 Traditional Transportation Modeling 2**

This class is to be taken together with Transportation Design 3. Students will work in parallel on this class in order to complete high-quality finished model. Twelve hours of homework will be assigned for each class session. Emphasis will be on clay modeling, finishing, and painting techniques.

**IND 340 Product Design 3**

This course focuses on invention, innovation, sustainability and intensive research. Students will be challenged to design a product that does not currently exist. Students will apply all skills learned to their final presentations including developmental sketches, orthographic drawings, sketch models, sketch renderings and either digital 3D models or hard models.

**IND 342 Digital Transportation Design 3**

This is a small vehicle design class. Students will apply packaging concepts to their designs. Instruction will include sketching, rendering, and loft drawing to delineate 3D surfaces in a 2D domain. Final outcomes include sketches, renderings, package drawings, and scale model (foam).

**IND 349 Transportation Design 3**

In this course, students will design a small vehicle using the identity of a non-automotive brand. Students will develop their concepts within the constraints of the given specifications including the mechanical and occupant layout. Students will make a presentation including a complete painted clay model and a portfolio style project book.

**IND 363 Digital Imaging 2**

This course will explore the requirements involved and the variety of possible formats for work assembled in the students' portfolio. Past and current work will be reviewed to determine how and which projects should be prepared for inclusion.

**IND 369 Digital Transportation Modeling 1**

In this course, students will learn basic to intermediate methods for creating automotive exterior surfaces. All work will be done digitally, from concept sketches to model making. Advanced rendering will be explored once a wire frame is completed.

**IND 380 Product Design 4**

The focus of this course is on non-consumer product such as medical or industrial equipment. Intensive research on business and sketch models and/or study models will be required. Students will apply all skills learned to deliver a portfolio quality presentation complete with hard models (full-scale or scaled) and/or digital models.

**IND 381 Graphics & Portfolio**

This course introduces students to graphic design principles and the basic elements of a professional-level portfolio. Discussion and analysis of interviewing techniques will be included.

**IND 382 Digital Transportation Design 4**

This course covers automotive interior design development based on research and analysis of a target market group and brand. Students will develop packaging skills for human factors and package layouts. Designs will be developed into orthographic drawings and digital 3D models for a final portfolio-ready presentation.

**IND 383 Furniture Design**

Students will develop seating concepts and analyze the use and means required to create several original furniture design concepts. Students will evaluate ergonomic criteria, code/safety requirements and construction techniques (including upholstery) and the appropriate use of materials and details.

**IND 384 Portfolio Development**

In this course, students will work on projects that must be proposed and pre-approved prior to the start of the semester. Projects may be proposed as individual or group projects depending on the registered students' preferences, and the course will cater to students' needs and interests.

**IND 386 Toy Design**

This course focuses on the research and development of an innovative preschool toy, resulting in concept development and the creation of a three-dimensional prototype. Students may employ the use of 2D and 3D design tools to depict their designs in the final presentation.

**IND 389 Transportation Design 4**

This course covers automotive interior design. Students will develop package skills for human factors and package layouts. Design will be developed into 1/5 scale or full-scale tape drawing and a 1/5 scale or full-scale schematic drawing or space buck for a final portfolio-ready presentation.

**IND 423 Digital 3D Advanced Project**

Students will apply their knowledge of advanced-level NURBS surface modeling software to a major project. Rendering and animation techniques will be explored. Emphasis will be placed on using the software’s lighting, shading, and animation features for industrial design presentations.

**IND 440 Product Design 5**

In this portfolio building courses, students will be challenged to design a product with consideration of the specified manufacturing constraints. Students will apply all skills learned to achieve a studio level presentation complete with renderings and a final full-size appearance model. Corporate sponsorship may apply.

**IND 443 Intermediate Furniture Design**

This course offers a practical study and application of various finishing techniques, including stains, glazes and acid washes. Students will learn how these techniques enhance the overall look or design of a piece. Included are specialized techniques for detailing furniture for today’s market.

**IND 446 Intermediate Toy Design**

Expanding on the fundamental concepts of Toy Design, this course requires development of an innovative toy design, resulting in finished, working models of the design. Sketch models, molding and model making are employed to demonstrate the process associated with the production of a realistic final model.

**IND 449 Transportation Design 5**

In this course, students will continue to work on all aspects of the automotive design process with an emphasis on branding, positioning and theme development. Students will develop a professional quality presentation with 2-D artwork and a 3-D model. The class project may be sponsored by a company.

**IND 480 Product Design 6**

In this portfolio building course, students may propose their own project based on their field of interest. Students will employ all aspects of product design process from branding, positioning and theme development. Students will deliver a portfolio quality presentation with the complete design story. Corporate sponsorship may apply.

**IND 483 Advanced Furniture Design**

This course embodies all the skills required for a successful furniture designer. Research, analysis, problem definition and implementation will be required as the student selects a specific area of concentration. A full-size prototype with appropriate production details, documentation, material specification and costing will be required.

**IND 485 Transportation Design 6**

In this advanced course, students will engage all aspects of the automotive design process and propose a marketing strategy based on branding, positioning and theme development. Emphasis will be placed on producing a studio-quality presentation with professional level sketch renderings, package layouts and digital 3D models. Corporate sponsorship may apply.

**IND 486 Advanced Toy Design**

This course involves the development of a toy concept for a selected age demographic. Extensive research of the selected market is followed by submission of proposals for the new concept and further exploration of brand extensions, culminating into a final creation of the exploded view for manufacturability.

**IND 489 Transportation Design 7**

This course provides students with specific fields of interest the opportunity to prepare additional portfolio pieces and explore subject matter not previously covered. Students will evaluate their work-to-date and propose projects which enhance their portfolios. Emphasis will be placed on creating package layouts and designs that reflect the user story.

**IND 490 Portfolio Enhancement**

Students will further their skill in specific areas as determined by the Department Director. Professional standards for process, technique, and execution will be emphasized. Outcomes will be topic specific. Department Director approval is required. Course fees and prerequisites may vary by topic.

**IND 494 Corporate Sponsored Project**

In this corporate sponsored project, students will be given a project directly by the sponsor. Students will produce design proposals based on the sponsor’s project brief and will make adjustments based on sponsor feedback. Emphasis will be placed on concept, research, refinement, deliverables, presentation, and meeting project objectives.

**IND 498 Collaborative Project**

Students meeting set criteria are selected by their department to work on an interdisciplinary collaborative project

**IND 499 Special Topics**

Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee and course prerequisites may vary by topic.

**IND 500 Internship in Industrial Design**

Internships provide students with the opportunity to apply the knowledge and skills they have acquired from coursework in a work setting. “Internship for credit” is an option for qualified upper-division students meeting a minimum 3.0 cumulative GPA and having successfully completed 90 units. Students must complete an Internship Application form (obtained from their student services advisor) and gain department approval prior to the start of the semester and the start of the internship. Students should discuss internships and other course options with their student services advisor.

# GRADUATE COURSES

## IND 610 Industrial Design Processes

This highly interactive course explores the industrial design process and how it applies to various creative disciplines. Through videos, demos, lectures, group activities, individual assignments, presentations, readings, and case studies, students will learn the processes and exercises needed to pursue opportunities and solve problems creatively.

## IND 612 Industrial Design Drawing 1: Perspective

This course is an introduction to creating accurate representations of objects in perspective. Students will learn principles of one-point, two-point, and three-point perspective. Plotting light, shadow, and reflection will be discussed and practiced. Rapid visualization will be introduced, so students can create accurate drawings of basic forms, using freehand drawing techniques.

## IND 615 Digital Design Tools 1

This course introduces the basic design tools for industrial design presentations. Students reinforce visual communication skills while leveraging 2D vector and raster software. Computer-aided drafting, image retouching, rapid digital sketching, and vector art technique will be covered.

## IND 621 Model Making

In this course, students will learn to communicate and refine their designs and to make product models. Students will be instructed in techniques and materials for turning concepts and two-dimensional sketches and drawings into quick three-dimensional model representations. Emphasis will be on speed, accuracy and ability to communicate. Safety and workshop etiquette will be covered.

## IND 625 Polygon Modeling & Form Exploration

This course introduces a polygon/subdivision modeling software and form development and exploration. Basic Modo modeling commands, features, and workflow will be covered through assignments, exercises, and projects. Students are expected to apply creativity for development/exploration of forms. Generation of photorealistic rendering and file export for 3-D printing will be covered.

## IND 630 Design Project 1

In this project based class students will explore their personal and professional interests under an assigned general topic. Students will go through a typical design process that includes preparation, design research, design and implementation phases.

## IND 651 Materials and Processes

This course covers the various product manufacturing processes and parameters involved in designing parts primarily out of plastics and metals. Emphasis is placed on critical thinking involving how selection of materials affects decision-making and the design of the artifact.

## IND 662 Industrial Design Drawing 2

This course presents an in-depth study of light and shadow (black and white), color, and the introduction of rapid visualization. An increased level of awareness in both group and individual critiques will be emphasized.

## IND 680 Design Project 2

In this project based class students will explore their personal and professional interests under a chosen individual topic. Students will go through a comprehensive design process that includes preparation, design research, design and implementation phases. Secondary designs will be supported by an industry expert or mentor.

**VIEW the schedule, prerequisites,  
and course fees & REGISTER at  
<https://catalog.academyart.edu>**

## IND 694 Corporate Sponsored Project

In this corporate sponsored project, students will be given a project directly by the sponsor. Students will produce design proposals based on the sponsor's project brief and will make adjustments based on sponsor feedback. Emphasis will be placed on concept, research, refinement, deliverables, presentation, and meeting project objectives.

## IND 695 Collaborative Project

Students meeting set criteria are selected by their department to work on an interdisciplinary collaborative project as a part of their thesis or studio requirements.

## IND 699 Special Topics

Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee, prerequisites, and/or may require Department Director approval.

## IND 712 Industrial Design Drawing 3

This is a practical course in industrial design drawing. Students will implement their acquired tools and skills necessary to increase their rapid visualization skills, in order to communicate visually with speed and accuracy.

## IND 725 Introduction to Digital 3D Modeling

This course is an introduction to digital 3D modeling using NURBS solid 3D modeling software. Students will explore basic model making tools and techniques including those of translating 2D design sketches into 3D digital models.

## IND 730 Design Project 3

In this project based class students will explore their personal/professional interests under a chosen individual topic. Students will go through a comprehensive design process that includes preparation, design research, design and implementation phases. Professional practices, including portfolio design, will be covered. MA final reviews will also be addressed.

## IND 762 Industrial Design Drawing 4

In this advanced-level drawing course, students will refine their skills in rapid visualization, perspective, and rendering, and learn to apply these skills to digital rendering in a highly professional process.

## IND 773 Digital Solid Modeling

This advanced level course covers solid modeling, advanced part assemblies, and exporting data for advanced CNC output purposes. Orthographic drawings will also be generated from 3-D data created in class.

## IND 775 Intermediate Digital 3D Modeling

This course is an introduction to advanced-level NURBS surface modeling software. Students will explore Alias Studio Tools and learn how to translate their own designs into 3D digital models. Rendering techniques will also be covered.

## IND 780 Thesis Preparation

Through real-life observation and research students will support their midpoint proposals. Design tools from ethnographic research methods, time management, communication skills, and Midpoint Review guidelines for presentations will be taught. The results of their efforts will be presented at their midpoint review and must be approved by the review committee before proceeding to Directed Study.

## IND 800 Directed Study

Directed study is the primary concentration of a Master's degree candidate's work toward the completion of a Final Portfolio and/or Thesis Project. With the approval of the Department Director, students may take any university coursework to develop specific conceptual and technical skills that will enable them to further develop their Final Portfolio and/or successfully bring a Final Thesis Project to completion. Please note that some Directed Study courses have a required course fee and course prerequisites may vary by topic.



### IND 802 DS Mentorship Forum

In this course, students will meet independently with their Directed Study Mentor and participate in weekly online peer reviews and discussions. Students will refine their thesis concepts, clearly express intent and set personal goals for work. Instructor critique, peer review, and advancing work based on feedback will be emphasized. Students must submit a DS Mentorship request to their Department Director and the Graduate School for approval.

### IND 807 Industry Expert Focus

In this course, students further their thesis project under the direction of an industry expert. Students will receive targeted recommendations, set goals, work to achieve those goals, and give feedback to their peers. Emphasis will be placed on refining research, design and/or implementation phases.

### IND 810 Research

Design research is the initial phase of any industrial design project. In collaboration with classmates and faculty, students will exercise both traditional and creative research methodologies including prototyping and testing. Based on the results from testing their ideas, students will prepare a thorough product requirement document.

### IND 820 Thesis Development: User Experience

In this small group independent studies course students are encouraged to collaborate with a director approved mentor. They will be expected to refine their thesis projects by improving their design research, design and/or implementation phases. This class must be taken with a required GDS unless approved by the director. Focus will be to develop skills in improving on the complete user experience of thesis product designs and its use and impact on people.

### IND 822 Thesis Development: User Interface

In this small group independent studies course students are encouraged to collaborate with a director approved mentor. They will be expected to refine their thesis projects by improving their design research, design and/or implementation phases. This class must be taken with a required GDS unless approved by the director. Focus will be to develop skills in improving on the interaction between human and machine of new product designs and its use and impact on people. Based on test feedback, students will refine thesis design to improve the intuitive control and adjustment of new industrial design.

### IND 830 Design

In this course, students begin the most critical design phase for their thesis project. Based on faculty and classmate feedback, students will develop their creative design solutions using various tools and methodologies including sketch models, sketching, rendering, and 3D modeling. Students will create formal slide presentations of their design solutions.

### IND 850 Implementation

In this course, students begin the refinement and implementation phase of their thesis projects. Based on feedback from their design phase, students will modify, improve, and finalize their solutions. Students will design and fabricate an exhibit style presentation that includes flat work, final model, resume, business cards, and documentation.

### IND 900 Internship

Internships provide students with the opportunity to apply the knowledge and skills they have acquired from coursework in a work setting. “Internship for credit” is an option for qualified upper-division students meeting a minimum 3.0 cumulative GPA and the following: MFA: An approved Midpoint Review and director approval; MA: Director approval; MARCH: 24 units total of completed Major coursework, and director approved portfolio review. Students must complete an Internship Application form (obtained from their student services advisor) and gain department director approval prior to the start of the semester and the start of the internship. Students should discuss internships and other course options with their student services advisor.





# INTERIOR ARCHITECTURE & DESIGN



# Interior Design is the Best Possible Use of the Available Space

In the Interior Architecture & Design program, students create dynamic interiors through the use of innovative approaches to conceptual development, spatial organization, and material and furniture selection. If you are willing to push boundaries, we'll give you the space and support to do it.





# Learn to design spaces that evoke emotions in people

Classes in:

Interior Architecture & Design  
Interior Architecture  
Digital Imaging  
Residential Design  
Home Interior Design  
Commercial Design  
Retail Design  
Hospitality Design  
Color and Lighting  
Furniture Design  
Textile Design  
History of Interior Design  
...and More!

Interior Architecture & Design Firms  
Hiring Our Grads Include:

Andre Rothblatt Architecture  
Antonio Martins Interior Design  
Applegate Tran  
AvroKo  
Banks Ramos  
Brayton Hughes Design Studios  
D-Scheme Studio  
Gensler  
Hart Howerton  
Hirsch Bedner Associates  
Inspired Spaces Design  
Kendall Wilkinson Design  
Marsh & Clark Design  
Neiman Group  
Nicole Hollis Interior Design  
O + A  
Organic Architect  
Primo Hospitality Group  
Puccini Group  
Starbucks

# WHAT WE OFFER



**CIDA:** The Council for Interior Design Accreditation (CIDA) is an independent, non-profit accrediting organization for interior design education programs at colleges and universities in the United States and Canada. The BFA Interior Architecture & Design and the MFA Interior Architecture & Design programs are both accredited by the CIDA.

**Professional Curriculum:** The curriculum integrates theory, design, and technology in tandem with the standards of the industry. Our students develop the requisite intellectual, artistic, and ethical abilities necessary for professional practice.

**Professional Faculty:** Students benefit from the expertise and experience of professional and certified instructors who currently work in the design field.

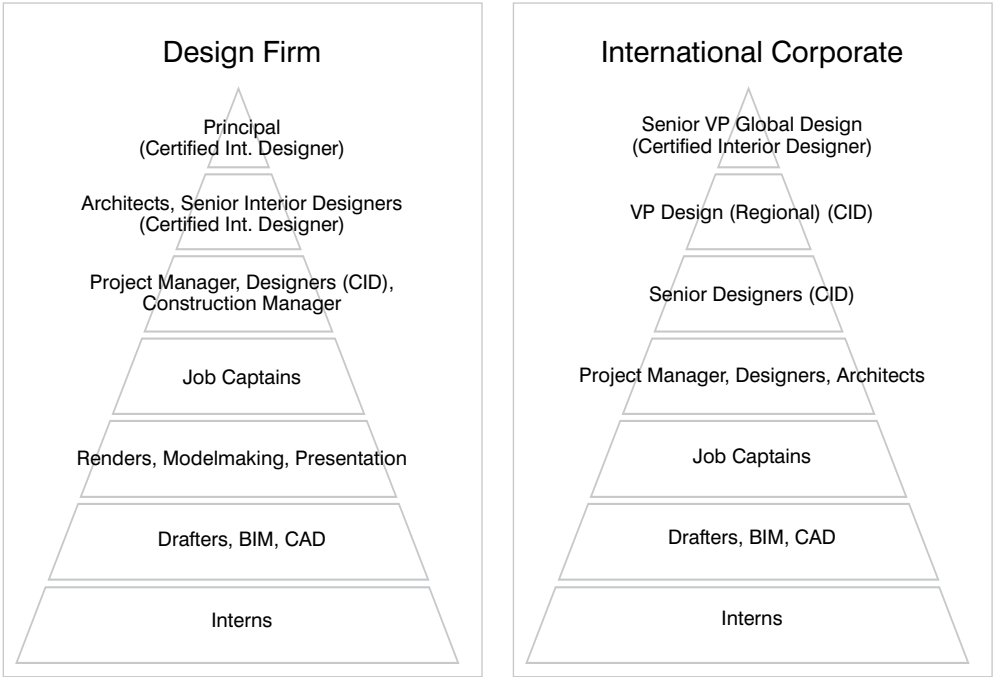
**State-of-the-Art Equipment:** We offer cutting edge computer labs with full support staff. We teach computer disciplines from REVIT and 3D Max to the Adobe Creative Suite both online and on campus.



**Located in an Industry Capital:** Located in San Francisco, the School of Interior Architecture and Design has exposure to many of the best firms and designers in the industry. The School's San Francisco location provides students with nearby access to the San Francisco Design Center (SFDC) which houses many of the finest and most accessible design showrooms in the US.

**Interdisciplinary Approach:** Our curriculum allows students to learn and benefit from graphic arts and other allied art and design courses.

# CAREER PATHS



## Did you know?

San Francisco boasts active chapters of International Interior Designer Association (IIDA), American Society for Interior Designers (ASID), Hospitality Industry Association (HIA), and others who work with Academy student chapters. The school joins with these groups for portfolio evaluations done in professional offices, by professionals.

The School of Interior Architecture & Design offers wonderful opportunities for students both online and on site to go to Chicago for NeoCon, participate in the Starbucks competition project and DIFFA (Design Industries Foundation Fighting Aids) annual design event that raises funds for HIV/AIDS.

Interior Architecture & Design is connected to many of the most famous designers and firms in the United States. We interact with this community through our faculty, tours, internships, lectures, and many activities.

Academy students are frequent winners at the Retail Design Institute's Annual International Student Store Design Competition; Anthony Nguyen has made quite the name for himself after winning 2nd place in this competition with his design for Ete Cosmetics Retail Space. Our students also participate in two annual design competitions, NEXT Student design competition and the ReVamp a Chair Competition sponsored by Leftovers Consignment Store, this last one is a charity event where students are given a chair to redesign raising funds for local animal shelters.

Recently, Hospitality Design Magazine did a special September education issue focusing on "projects, people and schools making an impact". AAU is featured along with Cornell, Harvard and Georgetown to name a few.

# DEGREE REQUIREMENTS

## Associate of Arts [AA] in Interior Architecture & Design

### AA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	33 UNITS
MAJOR	15 UNITS
+ LIBERAL ARTS	18 UNITS
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TOTAL	66 UNITS

## AA INTERIOR ARCHITECTURE & DESIGN DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, and LA 107 Writing for the Multilingual Artist or 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 2 Art Historical Awareness courses
  - 1 Written Communication: Composition course
  - 1 Written Communication: Critical Thinking course
  - 1 Employment Communications & Practices course

*After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.*

## AA INTERIOR ARCHITECTURE & DESIGN CORE COURSES

FND 113	Sketching for Communication
FND 122	Color Fundamentals
IAD 100	Design Principles & Elements
IAD 140	Introduction to Construction Documents
IAD 200	Studio 1: Introduction to Interior Architecture & Design
IAD 240	Building Codes & Systems
IAD 241	Perspective Drawing Techniques
IAD 245	Materials
IAD 280	BIM & Design Graphics
IAD 330	Introduction to Lighting Design
LAN 375	Sketching for Idea Development

## GENERAL EDUCATION REQUIREMENTS

### WRITTEN COMMUNICATION: COMPOSITION

CHOOSE ONE:

LA 107	Writing for the Multilingual Artist
LA 108	Composition for the Artist

### WRITTEN COMMUNICATION: CRITICAL THINKING

CHOOSE ONE:

LA 202	English Composition: Creative Persuasion & Argument
LA 207	Persuasion & Argument for the Multilingual Writer
LA 280	Perspective Journalism

### EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291	Designing Careers
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### ART HISTORICAL AWARENESS

LA 120	Art History through the 15th Century
LA 121	Art History through the 19th Century



Bachelor of Fine Arts [BFA] in Interior Architecture & Design

BFA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	36 UNITS
MAJOR	42 UNITS
+ ELECTIVES	9 UNITS
+ LIBERAL ARTS	45 UNITS
TOTAL	132 UNITS

BFA INTERIOR ARCHITECTURE & DESIGN DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, and LA 107 or LA 108, LA 226/IAD 230, & LA 229/IAD 231.
- Minimum 2.0 GPA and the following general education requirements:
  - 2 Art Historical Awareness courses
  - 2 Interior Architecture History courses
  - 1 Employment Communications and Practices course
  - 1 Written Communication: Composition course
  - 1 Written Communication: Context & Style course
  - 1 Written Communication: Critical Thinking course
  - 1 Historical Awareness course
  - 1 Quantitative & Human Factors course
  - 1 Cultural Ideas & Influences course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

BFA INTERIOR ARCHITECTURE & DESIGN CORE COURSES

FND 113	Sketching for Communication
FND 122	Color Fundamentals
IAD 100	Design Principles & Elements
IAD 140	Introduction to Construction Documents
IAD 200	Studio 1: Introduction to Interior Architecture & Design
IAD 240	Building Codes & Systems
IAD 241	Perspective Drawing Techniques
IAD 245	Materials
IAD 280	BIM & Design Graphics
IAD 330	Introduction to Lighting Design
IAD 450	IAD Portfolio Preparation
LAN 375	Sketching for Idea Development

GENERAL EDUCATION REQUIREMENTS

WRITTEN COMMUNICATION: COMPOSITION

CHOOSE ONE:

LA 107	Writing for the Multilingual Artist
LA 108	Composition for the Artist

WRITTEN COMMUNICATION: CONTEXT & STYLE

CHOOSE ONE:

LA 110	English Composition: Narrative Storytelling
LA 133	Short Form Writing

WRITTEN COMMUNICATION: CRITICAL THINKING

CHOOSE ONE:

LA 202	English Composition: Creative Persuasion & Argument
LA 207	Persuasion & Argument for the Multilingual Writer
LA 280	Perspective Journalism

HISTORICAL AWARENESS

CHOOSE ONE:

LA 171	Western Civilization
LA 270	U.S. History
LA 274	Study Abroad: Art & Architecture of Renaissance Florence
LA 276	Seminar in Great Britain
LA 278	Seminar in France
LA 279	Seminar in Italy
LA 359	Urban Sociology

ART HISTORICAL AWARENESS

LA 120	Art History through the 15th Century
LA 121	Art History through the 19th Century

INTERIOR ARCHITECTURE HISTORY

LA 226/IAD 230	Survey of Traditional Interior Architecture
LA 229/IAD 231	Survey of Contemporary Interior Architecture

QUANTITATIVE & HUMAN FACTORS

LA 254	Human-Centered Design
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CULTURAL IDEAS & INFLUENCES

CHOOSE ONE:

LA 127	Topics in World Art
LA 221	California Art in Cultural Context
LA 238	World Literature
LA 292	Programming & Culture
LA 343	Comparative Religion
LA 368	Experiencing Culture: Anthropology for Today's Artist
LA 462	Power of Myth and Symbol

EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291	Designing Careers
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Certificate in Interior Architecture & Design

CERTIFICATE REQUIREMENTS

MAJOR CORE (FOLLOW BFA CORE)	36 UNITS
MAJOR	42 UNITS
+ BY ADVISEMENT	24 UNITS
+ ELECTIVES	12 UNITS
+ ART HISTORY	6 UNITS

TOTAL 120 UNITS

- Minimum 2.0 GPA
- Minimum grade of C- in all core courses and major courses



## Master of Arts [MA] in Interior Architecture and Design

### MA UNIT REQUIREMENTS

MAJOR	30 UNITS
+ GRADUATE LIBERAL ARTS	6 UNITS
TOTAL	36 UNITS

### MA INTERIOR ARCHITECTURE AND DESIGN DEGREE REQUIREMENTS

- Successful completion of Final Portfolio Review
- Minimum grade of C in all required 36 units
- Minimum 2.0 cumulative GPA and the following Academic Study requirement:
  - 1 Art Historical Awareness & Aesthetic Sensitivity course

### MA INTERIOR ARCHITECTURE AND DESIGN REQUIRED MAJOR COURSES

IAD 600	Studio 1
IAD 601	Fundamentals of Design Documentation
IAD 602	Building Systems and Codes
IAD 603	Sketching & Perspective for Interior Environments
IAD 604	Lighting Design
IAD 608	Digital Imaging
IAD 610	Studio 2
IAD 611	BIM - Building Information Modeling
IAD 612	Material Use
IAD 613	Studio 3

### MA INTERIOR ARCHITECTURE AND DESIGN GRADUATE LIBERAL ARTS REQUIREMENTS

#### ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

##### CHOOSE ONE:

GLA 602	The Art and Ideology of the 20th Century
GLA 637	Theory & Movements in Traditional Interior Architecture
GLA 638	Theory & Movements in Contemporary Interior Architecture

#### PROFESSIONAL PRACTICES & COMMUNICATIONS

GLA 634	Professional Practices for Interior Designers
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## Master of Fine Arts [MFA] in Interior Architecture & Design

### MFA UNIT REQUIREMENTS

MAJOR	30 UNITS
+ MAJOR ELECTIVES (REQUIRED)	6 UNITS
+ DIRECTED STUDY	18 UNITS
+ GRADUATE LIBERAL ARTS	9 UNITS
TOTAL	63 UNITS

### MFA INTERIOR ARCHITECTURE & DESIGN DEGREE REQUIREMENTS

- Successful completion of Final Thesis Project
- Minimum grade of C in all required 63 units
- Minimum 2.0 cumulative GPA and the following Academic Study requirements:
  - 1 Art Historical Awareness & Aesthetic Sensitivity course
  - 1 Cross Cultural Understanding course
- A minimum of thirty semester credits of college-level liberal arts and sciences (general education) must be completed

(NOTE: this will include credits earned from the student's bachelor degree)

### MFA INTERIOR ARCHITECTURE & DESIGN REQUIRED MAJOR COURSES

IAD 600	Studio 1
IAD 601	Fundamentals of Design Documentation
IAD 602	Building Systems and Codes
IAD 604	Lighting Design
IAD 610	Studio 2
IAD 611	BIM - Building Information Modeling
IAD 612	Material Use
IAD 613	Studio 3
IAD 625	Survey of Sustainable Design
IAD 640	Light & Color Perception

### MFA INTERIOR ARCHITECTURE & DESIGN REQUIRED MAJOR ELECTIVES

IAD 603	Sketching & Perspective for Interior Environments
IAD 608	Digital Imaging

### MFA INTERIOR ARCHITECTURE & DESIGN GRADUATE LIBERAL ARTS REQUIREMENTS

#### PROFESSIONAL PRACTICES & COMMUNICATIONS

GLA 634	Professional Practice for Interior Designers
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#### CROSS CULTURAL UNDERSTANDING

GLA 637	Theory & Movements in Traditional Interior Architecture
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#### ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

GLA 638	Theory & Movements in Contemporary Interior Architecture
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## UNDERGRADUATE COURSES

### IAD 100 Design Principles & Elements

This course introduces design basics with a focus on 2D and 3D space and composition problem solving. Students will create a variety of solutions for a problem and present concepts to scale using sketches and models. Utilizing the elements of design to communicating abstract conceptual ideas will be emphasized.

### IAD 125 Kitchen & Bath Design

This course focuses on the unique functional, ergonomic, and spatial requirements in kitchen and bathroom design. Topics will include code compliance, basic plumbing, electrical and lighting solutions, fixtures, furniture, appliances, equipment, materials and finishes. Students will create code compliant designs, elevations, sections and perspective views to communicate their design intent.

### IAD 140 Introduction to Construction Documents

In this course, students gain the practical technical skills needed to create construction documents. Students will hand-draft architectural construction documents including floor, lighting, electrical, furniture and finish plans, sections, elevations, details and schedules. Applying lettering, line weight, dimensions, and graphic symbols will also be covered.

### IAD 161 The Golden Section and Sacred Geometry

The study of unique geometric constructions and proportions that form the structure of the universe. Artistic, mathematical, philosophical and aesthetic aspects will be explored. Students examine the symbolic and practical theories and applications of these divine principles from both classical and contemporary sources. Open to all majors.

### IAD 200 Studio 1: Introduction to Interior

#### Architecture & Design

In this course, students will have their first experience employing the design process and applying the principles and elements of design to develop an interior built environment. At a basic level, students will identify requirements, generate multiple options based on programmatic requirements, make refinements, and create graphic presentations.

### IAD 210 Digital Imaging

This course introduces students to digital imaging software. Students will learn techniques to enhance color presentations, create graphic layouts, and integrate various types of media into cohesive images.

### IAD 215 Model Making in the Design Process

Students will study the process of 3D visualization for interior environments; students will develop models for all stages of the design process. Conceptual models, sketch/working models, structural models and detailed final presentation models will be explored.

### IAD 230 Survey of Traditional Interior Architecture

This course will focus on major movements, innovations and advancements in architecture, design, furniture, and materials from pre-history to the early 19th century. Students apply design language and further examine societal, political, historical, and economical influences in a series of assignments and discussions.

### IAD 231 Survey of Contemporary Interior

#### Architecture

Students will study the evolution of modern concepts of architecture and interior design from the Industrial Revolution to the present. Social philosophy is explored with special attention to the historical, political, and geographic influences.

**VIEW the schedule, prerequisites,  
and course fees & REGISTER at  
<https://catalog.academyart.edu>**

### IAD 232 Survey of Bay Area Architecture

Students study San Francisco architecture and interiors within the context of Bay Area history. Students learn general structural terms and how to place materials and furnishings in historical context. Orders of architecture, roof types, windows, porches, towers and interior detailing are explored.

### IAD 240 Building Codes & Systems

This course provides a technical background in building systems. Students acquire vital knowledge for coordinating holistically with a design team. Subjects include structural, mechanical, electrical, plumbing, and acoustical systems, detailing, building codes, fire ratings, acoustics, and zoning. Students will exercise their knowledge and skills through a series of design vignettes focused on a commercial building renovation and two exams.

### IAD 241 Perspective Drawing Techniques

Students will learn one and two point perspective drawing to communicate design intent. Line drawings will be further developed with shade and shadow, integration of the human figure and landscape elements. Mechanical perspective drawing will be studied to enhance the development of free-hand perspective drawing.

### IAD 245 Materials

Properties and performance criteria of materials for interiors will be evaluated for ergonomics, environmental attributes, life cycle cost, indoor air quality, flame spread ratings, regulations, and color interaction and purposes. Material fabrication, installation, and maintenance will be discussed. A final project of material boards and specifications will be developed.

### IAD 260 Computer Aided Drafting

Students will learn the technical skill-sets of CAD while applying their existing drafting and design skills to a design project culminating in a small document set.

### IAD 270 3D Digital Modeling

Students will gain an understanding of the steps required to produce spatial visualizations using the computer. Students create and render their own designs and develop techniques to enhance their virtual environments using geometry, materials, light and shadow. Simple animations will be explored.

### IAD 280 BIM & Design Graphics

This course introduces building information modeling (BIM) technology. Students will create virtual 3D models and a document set including plans, elevations, sections, and details.

### IAD 310 Studio 2: Residential Design (formerly IAD 350 Design 4: Design Development)

Students will practice the design process from programming to design documentation at an intermediate level. Projects will be evaluated based on the student's ability to execute and communicate their design process including analysis, programming, conceptual design, space planning, design development, and design documentation. Specifications and architectural detailing will be emphasized.

### IAD 330 Introduction to Lighting Design

In this course, students will develop basic lighting designs, drawings and specifications for residential and commercial environments. Designs will be evaluated in terms of the design process, luminous composition, light and color, and inclusion of technical information on codes, calculations, lamping, and controls. Energy codes and daylighting will be emphasized.

### IAD 340 Studio 3: Commercial Design (formerly IAD 300 Design 3: Design Process)

Students will apply all skills and theory learned to develop a comprehensive response to program and context for a commercial design project. Students will demonstrate a detailed understanding of the design process including research, concept and design development, design documentation and presentation. Designing for real-world application will be emphasized.

### IAD 345 Color Rendering Techniques

This course focuses on professional rendering techniques that compliment other graphic communication methods. Students will employ a variety of mediums to create authentic versions of their designs. Work will be evaluated on application of color theory and ability to depict effects of color, light, material, texture in the built environment.

### IAD 363 Furniture & Case Goods Design

In this introduction to furniture design, students will study the history of furniture as well as the materials and techniques used to create custom-made furniture. This course is designed to provide an opportunity for students to make what they design.

### IAD 380 Sustainable Design

In this course, students gain a practical understanding of the field of environmentally conscious design. Students learn about the impact of design on the environment, and of ways to conserve and protect it. Focus is placed on principles of natural harmony, non-toxic materials and earth-friendly initiatives within the design industry.

### IAD 410 Studio 4: Social Design

This course focuses on the concepts, principles, and theories of sustainability as they pertain to building methods, materials, systems, and occupants. Students will be challenged to create design solutions that enhance health, safety, welfare, and performance of building occupants. Emphasis will be placed on incorporating the principles of thermal design, acoustics, indoor air quality, and industry specific regulations

### IAD 430 Professional Practice for Interior Design

The emphasis in this course is on the business skills necessary to open and operate an interior design practice. Professional ethics, liability, specification, purchasing documents and procedures will be stressed. Students will be taught to establish fee structures, negotiate services, and manage and expedite projects.

### IAD 440 Studio 5: Senior Studio Comprehensive Design

This course focuses on a complex commercial project in which students will apply their entire skillset. Students will identify the design problems unique to the project, research case studies for innovative solutions used to satisfy similar challenges, and based on analysis of the precedents, incorporate successful design components with their own creative ideas to formulate the best solution. Emphasis will be placed on a comprehensive approach, solutions that promote positive sustainability, and a complete presentation including drawings across a range of appropriate media.

### IAD 450 IAD Portfolio Preparation

The portfolio is a graphic representation of the designer's range and overall approach to projects. In this course, students will develop identity package and portfolio as presentation of their ability and personal style, under the guidance of the instructor. Emphasis will be placed on conveying strengths and professional readiness.

### IAD 490 Portfolio Enhancement

Independent study is advanced level instruction between a teacher and one to three students. It covers processes, projects, techniques, concepts and styles specific to the students involved. Outcomes will be unique to the individual. Department Director approval is required. Course fees and prerequisites may vary by topic.

### IAD 498 Collaborative Project

This course is offered to students meeting set criteria, who are chosen by the department to work on an interdisciplinary collaborative project with students from other programs.

### IAD 499 Special Topics

Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee and course prerequisites may vary by topic.

### IAD 500 Internship in Interior Design

Internships provide students with the opportunity to apply the knowledge and skills they have acquired from coursework in a work setting. "Internship for credit" is an option for qualified upper-division students meeting a minimum 3.0 cumulative GPA and having successfully completed 90 units. Students must complete an Internship Application form (obtained from their student services advisor) and gain department approval prior to the start of the semester and the start of the internship. Students should discuss internships and other course options with their student services advisor.

# GRADUATE COURSES

## IAD 600 Studio 1

This course will explore the design process through problem solving. Sketching alternatives, applied research and appropriate media for design communication will be stressed.

## IAD 601 Fundamentals of Design Documentation

This course teaches the fundamentals of construction documents for interior architecture and design. Design documentation will include plans, elevations, and sections.

## IAD 602 Building Systems and Codes

This course provides a technical background in building systems. Students acquire vital knowledge for coordinating holistically with a design team. Subjects include structural, mechanical, electrical, plumbing, and acoustical systems, detailing, building codes, and zoning. Students demonstrate their understanding by developing construction plans. Prior experience or coursework with CD's is required.

## IAD 603 Sketching & Perspective for Interior Environments

This course addresses the ability to create quick sketches and use perspective and composition to communicate design.

## IAD 604 Lighting Design

Students explore lighting design in a series of projects. Technical and aesthetic principles will be emphasized.

## IAD 605 Residential Design

A residential renovation will be used to direct students in the design process from conceptual design to design development and on through construction documents. Students will produce a comprehensive presentation suitable for their portfolio.

## IAD 606 Commercial Design

A commercial project is assigned to direct students in the design process from conceptual design to design development and on through construction documents. Students will produce a comprehensive presentation suitable for their portfolio.

## IAD 607 Hospitality Design

A hospitality project is assigned to direct students in the design process from conceptual design to design development and on through construction documents. Students will produce a comprehensive presentation suitable for their portfolio.

## IAD 608 Digital Imaging

Students will further develop their ability to use imaging software, learn to improve their digital techniques for color presentation and better integrate various media. Graphic design principles will be emphasized.

## IAD 609 Color Rendering Fundamentals

Quick sketch and color rendering techniques for design visualization will be developed in this studio-based class.

## IAD 610 Studio 2

This project-based course will emphasize development in spatial design, specifically as it relates to form, function, and developing spatial design concepts, Hand sketching, perspective drawing, and rendering will also be emphasized.

## IAD 611 BIM - Building Information Modeling

This project-based course introduces Building Information Modeling (BIM) as a means to convey geometry, spatial relationships, geographic information, as well as quantities and properties of building components. Students will learn to maintain project data within a single file, capable of seamlessly generating plans, sections, and elevations.

**VIEW the schedule, prerequisites,  
and course fees & REGISTER at  
<https://catalog.academyart.edu>**

## IAD 612 Material Use

This project-based course will emphasize the appropriate selection, specification and installation of both construction and finish materials used in the profession.

## IAD 613 Studio 3

Students will develop a medium scale mixed use project from site analysis through to design documentation. Design process, research and the principles of sustainable design are emphasized as they apply to the interior environment, including finish materials, daylighting, and indoor air quality.

## IAD 620 Retail Design

A commercial project is assigned to direct students through field study and direct observation of consumer behavior. Professional presentation techniques, codes, symbols, energy conservation, and problem solving skills are presented with emphasis placed on design creativity. The project will involve a new construction in an existing building. Students will produce a comprehensive presentation suitable for their portfolio.

## IAD 621 3D Modeling

Students will further develop their understanding of the steps required to produce architectural visualizations using the computer. Students will render their own designs using AutoDesk Viz.

## IAD 625 Survey of Sustainable Design

This course will focus on sustainable design concepts and environmental issues influencing design in the 21st century. Students will examine facts and establish opinions regarding sustainability leading to a personal philosophy.

## IAD 636 Modern Design Studio

This course will examine how modernity is closely tied to both modern and traditional construction methods. Students will complete three MFA level design projects focusing on quality of space, abstract composition, and material selections. Pioneering concepts, ideas, and inventions of the 20th century will be examined.

## IAD 640 Light & Color Perception

In this course, students will learn the principals of color and light and how they affect perception and the interior environment. Students will utilize various color theories and contemporary research to explain and predict integrated solutions considering human emotional responses, way finding, and behavioral modification through design. Students will perform spatial analysis using color composition to emphasize, complement and create foci.

## IAD 650 Portfolio Preparation

For a designer, it is essential that one be able to express their ideas and design decisions in a graphic representation, the portfolio. This course will assist students with developing their identities in regards to design ability and personal style in order to create an identity package and portfolio showcasing their strengths and professional readiness.

## IAD 699 Special Topics

Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee, prerequisites, and/or may require Department Director approval.

## IAD 800 Directed Study

Directed study is the primary concentration of a Master's degree candidate's work toward the completion of a Final Portfolio and/or Thesis Project. With the approval of the Department Director, students may take any university coursework to develop specific conceptual and technical skills that will enable them to further develop their Final Portfolio and/or successfully bring a Final Thesis Project to completion. Please note that some Directed Study courses have a required course fee and course prerequisites may vary by topic.



### **IAD 810 Concept**

In this course, students will continue to develop written concepts and abstract design interpretations for their Final Thesis Project. Students will document their process in weekly Directed Study Journal entries, oral reports, and a final presentation.

### **IAD 812 Programming & Space Planning**

The directed study focuses on space planning and programming through historical, observational, and interactive research. Students will evaluate building and site, examine human factors, accessibility and building codes. Based on client and user needs analysis, students will create adjacency matrices, flow charts, and bubble diagrams.

### **IAD 830 Design Development**

Students will develop and finalize design decisions in this course. Students will finalize FF&E, floor plans, furniture plans, working drawings, and identify presentation graphics for their Final Thesis Project. The process will be documented in weekly Directed Study Journal entries, weekly reports, and a final presentation.

### **IAD 834 Materials**

Students will focus on material use for interiors in this course. Maintenance, durability, environmental impact, and aesthetics factors are recalled and applied. Students will produce specifications for their Final Thesis Project and document the process in weekly Directed Study Journal entries.

### **IAD 838 3D Modeling**

In this course, students will focus on digitally rendering five main interior areas. Students will develop and apply 3-D modeling techniques. Students will develop and refine authentic representations of interiors for their Final Thesis Project and document the process in weekly Directed Study Journal entries and a final presentation.

### **IAD 850 Thesis Implementation**

In this course, students will receive instruction and critiques for their individual Final Thesis Project. In addition, students will discuss approaches to the written and graphic portions of their Final Thesis Project.

### **IAD 900 Internship**

Internships provide students with the opportunity to apply the knowledge and skills they have acquired from coursework in a work setting. "Internship for credit" is an option for qualified upper-division students meeting a minimum 3.0 cumulative GPA and the following: MFA: An approved Midpoint Review and director approval; MA: Director approval; MARCH: 24 units total of completed Major coursework, and director approved portfolio review. Students must complete an Internship Application form (obtained from their student services advisor) and gain department director approval prior to the start of the semester and the start of the internship. Students should discuss internships and other course options with their student services advisor.

### **IAD 990 Portfolio Enhancement**

Students will further their skill in specific areas as determined by the Department Director. Professional standards for process, technique, and execution will be emphasized. Outcomes will be topic specific. Department Director approval is required. Course fees and prerequisites may vary by topic.







# **JEWELRY & METAL ARTS**





“One should either be a work of art, or wear a work of art.”

—Oscar Wilde

Enter a Jewelry & Metal Arts school like no other, where the next generation designs and crafts unique objects, jewelry and prototypes for mass production. Through these creative jewelry and metal arts courses, students will find and cultivate their artistic voices as they create one-of-a-kind pieces utilizing techniques ranging from traditional jewelry design skills to the latest in digital 3D printing and laser cutting.

The School of Jewelry & Metal Arts degree program provides a hands-on environment in which students can develop their jewelry and metal design skills and concepts, plus collaborate with students from many different programs including the School of Fashion, School of Photography and School of Fine Art Sculpture, among others.





# WHAT WE OFFER

Academy of Art University offers an innovative curriculum that is built for artists who have a love of shape, textures, color, wearable form, and enjoy working three dimensionally.

Rooted on a rigorous commitment to personal vision, the Jewelry & Metal Arts degree program encourages self-inquiry and critical thinking in pursuing ideas, and the skill and self-discipline to bring them to life. The program is enriched by interdisciplinary collaboration which emphasizes investigation and dialogue at this state-of-the-art Jewelry & Metal Arts school.



# CAREER PATHS

As students earn their Jewelry and Metal Arts degree, they will develop a portfolio and well-rounded set of skills that will prepare them for professional opportunities such as:

- Artist Assistant
- Business Owner
- Casting-Shop Manager
- Commission Artist
- Designer of 'One-of-A Kind' High-End Functional & Non Functional Objects
- Fashion Accessory Designer
- Gallery Assistant
- Gallery Curator
- Gallery Owner
- Jewelry Design Assistant
- Jewelry Designer of One-of-A Kind, High-End Fashion Accessories
- Jewelry Mold-Making Shop Manager
- Jewelry Production Assistant

- Jewelry Repair Specialist
- Limited Edition Caster
- Limited Edition Jewelry Designer
- Mass Production Shop Manager
- Metal Fabricator
- Mold-Maker
- Product Developer
- Product Development
- Product Manager
- Production Specialist
- Small Object Mold-Maker
- Styling Assistant
- Toy Modeler/Assistant
- Unique Metal Prototype Designer
- And More!



# DEGREE REQUIREMENTS

## Associate of Arts [AA] in Jewelry & Metal Arts

### AA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	33 UNITS
MAJOR	15 UNITS
+ LIBERAL ARTS	18 UNITS
<hr/>	
TOTAL	66 UNITS

## AA JEWELRY & METAL ARTS DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, and LA 107 Writing for the Multilingual Artist or 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 2 Art Historical Awareness courses
  - 1 Written Communication: Composition course
  - 1 Written Communication: Critical Thinking course
  - 1 Employment Communications & Practices course

*After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.*

## GENERAL EDUCATION REQUIREMENTS

### WRITTEN COMMUNICATION: COMPOSITION

CHOOSE ONE:

- LA 107 Writing for the Multilingual Artist
- LA 108 Composition for the Artist

### WRITTEN COMMUNICATION: CRITICAL THINKING

CHOOSE ONE:

- LA 202 English Composition: Creative Persuasion & Argument
- LA 207 Persuasion & Argument for the Multilingual Writer
- LA 280 Perspective Journalism

### EMPLOYMENT COMMUNICATIONS & PRACTICES

- LA 291 Designing Careers

### ART HISTORICAL AWARENESS

- LA 120 Art History through the 15th Century
- LA 121 Art History through the 19th Century

## AA JEWELRY & METAL ARTS CORE COURSES

- FASCU 130 Sculpture 1
- or IND 138 Model Making 1
- FSH 120 Color Concepts for Fashion
- FSH 161 Digital Techniques for the Fashion Business
- FND 113 Sketching for Communication
- JEM 110 Jewelry & Metal Arts 1
- JEM 155 Jewelry & Fashion
- JEM 165 Centrifugal & Vacuum Casting 1
- JEM 210 Jewelry & Metal Arts 2
- JEM 233 Digital Design, Laser Cutting, Milling for Jewelry & Metal Arts
- JEM 240 Enameling 1
- JEM 344 Moving Metal 1

Bachelor of Fine Arts [BFA] in Jewelry & Metal Arts

BFA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	36 UNITS
MAJOR	42 UNITS
+ ELECTIVES	9 UNITS
+ LIBERAL ARTS	45 UNITS
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TOTAL	132 UNITS

BFA JEWELRY & METAL ARTS DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, and LA 107 Writing for the Multilingual Artist or 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 4 Art Historical Awareness courses
  - 1 Written Communication: Composition course
  - 1 Written Communication: Context & Style course
  - 1 Written Communication: Critical Thinking course
  - 1 Historical Awareness course
  - 1 Quantitative Literacy course
  - 1 Cultural Ideas & Influences course
  - 1 Employment Communications and Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

BFA JEWELRY & METAL ARTS CORE COURSES

FA 420	Senior Portfolio Workshop/Professional Practices
FASCU 130	Sculpture 1
or IND 138	Model Making 1
FND 113	Sketching for Communication
FSH 120	Color Concepts for Fashion
FSH 161	Digital Techniques for the Fashion Business
JEM 110	Jewelry & Metal Arts 1
JEM 155	Jewelry & Fashion
JEM 165	Centrifugal & Vacuum Casting 1
JEM 210	Jewelry & Metal Arts 2
JEM 233	Digital Design, Laser Cutting, Milling for Jewelry & Metal Arts
JEM 240	Enameling 1
JEM 344	Moving Metal 1

GENERAL EDUCATION REQUIREMENTS

WRITTEN COMMUNICATION: COMPOSITION

CHOOSE ONE:

LA 107	Writing for the Multilingual Artist
LA 108	Composition for the Artist

WRITTEN COMMUNICATION: CONTEXT & STYLE

CHOOSE ONE:

LA 110	English Composition: Narrative Storytelling
LA 133	Short Form Writing

WRITTEN COMMUNICATION: CRITICAL THINKING

CHOOSE ONE:

LA 202	English Composition: Creative Persuasion & Argument
LA 207	Persuasion & Argument for the Multilingual Writer
LA 280	Perspective Journalism

HISTORICAL AWARENESS

CHOOSE ONE:

LA 171	Western Civilization
LA 270	U.S. History
LA 274	Study Abroad: Art & Architecture of Renaissance Florence
LA 276	Seminar in Great Britain
LA 278	Seminar in France
LA 279	Seminar in Italy
LA 359	Urban Sociology

QUANTITATIVE LITERACY

CHOOSE ONE:

LA 124	Physics for Artists: Light, Sound, and Motion
LA 146	Anatomy of Automobiles
LA 200	Introduction to Computer Programming
LA 233	Popular Topics in Health, Nutrition, & Physiology
LA 254	Human-Centered Design
LA 255	College Math
LA 271	College Algebra with Geometry
LA 286	Discrete Mathematics
LA 288	Vector, Matrices, & Transformations
LA 293	Precalculus
LA 296	Applied Physics

CULTURAL IDEAS & INFLUENCES

CHOOSE ONE:

LA 127	Topics in World Art
LA 221	California Art in Cultural Context
LA 238	World Literature
LA 292	Programming & Culture
LA 343	Comparative Religion
LA 368	Experiencing Culture: Anthropology for Today's Artist
LA 462	Power of Myth and Symbol

EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291	Designing Careers
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ART HISTORICAL AWARENESS

LA 120	Art History through the 15th Century
LA 121	Art History through the 19th Century
CHOOSE TWO:	
LA/LAN 117	Survey of Landscape Architecture
LA/IND 118	History of Industrial Design
LA 127	Topics in World Art
LA 128	The Body As Art: History of Tattoo & Body Decoration
LA 129	History of Automotive Design
LA/GAM 131	History of Gaming
LA 132/ANM 102	History of Animation
LA 134/ANM 104	History & Technology of Visual Effects & Computer Animation
LA/VIS 137	History of Visual Development
LA/PH 147	History of Photography
LA/LAN 177	Pre-Industrial Urban Open Spaces
LA 182	Genres in Film
LA/ILL 195	History of Comics: American Comics
LA/ILL 197	History of Comics: International and Alternative Comics
LA/ARH 219	History of Architecture: Ancient to Gothic
LA 220	American Art History
LA 221	California Art in Cultural Context
LA 222	20th Century Art
LA 224	Women, Art & Society
LA 226 /IAD 230	Survey of Traditional Interior Architecture
LA 229/IAD 231	Survey of Contemporary Interior Architecture
LA 236/IAD 232	Survey of Bay Area Architecture
LA 242/GR 242	History of Graphic Design
LA 243/ILL 310	History of American Illustration
LA/FSH 244	History of Fashion
LA/JEM 245	History of Jewelry and Metal Arts from Around the World
LA/FSH 246	History of Textiles
LA 247	History & Techniques of Printmaking

LA 249	An Artistic and Intellectual History of the Renaissance
LA 274	Study Abroad: Art & Architecture of Renaissance Florence
LA 276	Seminar in Great Britain
LA/LAN 277	Post Industrial Urban Open Spaces
LA 278	Seminar in France
LA 279	Seminar in Italy
LA 281/MPT 255	Film History 1: Pre-1940
LA 282/MPT 256	Film History 2: 1940-1974
LA 283	Examining Film Noir
LA 284	Evolution of the Horror Film
LA 319	History of Architecture: Modernity
LA 327	Art of the Classical World
LA 333	Art of the Middle Ages
LA 361	The Artist in the Modern World
LA 382	Film History 3: Contemporary Cinema
LA 383	World Cinema
LA 384	Underrated Cinema
LA 385	Close-up on Hitchcock
LA 386	Exploring Science Fiction Cinema
LA 387	Women Directors in Cinema
LA 388	Survey of Asian Cinema
LA 408	Analog Before Digital: Punk/No Wave Film & Music
LA 420	Art of the Italian Renaissance
LA 421	Northern Renaissance Art
LA 422	Italian Baroque Art
LA 423	The Golden Age of Dutch Art
LA 432	Art of Spain: From El Greco to Picasso
LA 433	18th & 19th Century European Art
LA 434	History of Asian Art
LA 464	Survey of Dada & Surrealism



Master of Arts [MA] in Jewelry & Metal Arts

MA UNIT REQUIREMENTS

MAJOR	30 UNITS
+ GRADUATE LIBERAL ARTS	6 UNITS
TOTAL	36 UNITS

MA JEWELRY & METAL ARTS DEGREE REQUIREMENTS

- Successful completion of Final Portfolio Review
- Minimum grade of C in all required 36 units
- Minimum 2.0 cumulative GPA and the following Academic Study requirement:  
1 Art Historical Awareness & Aesthetic Sensitivity course

PROFESSIONAL PRACTICES & COMMUNICATIONS

GLA 674 Professional Practices for Fine Artists

MA JEWELRY & METAL ARTS REQUIRED MAJOR COURSES

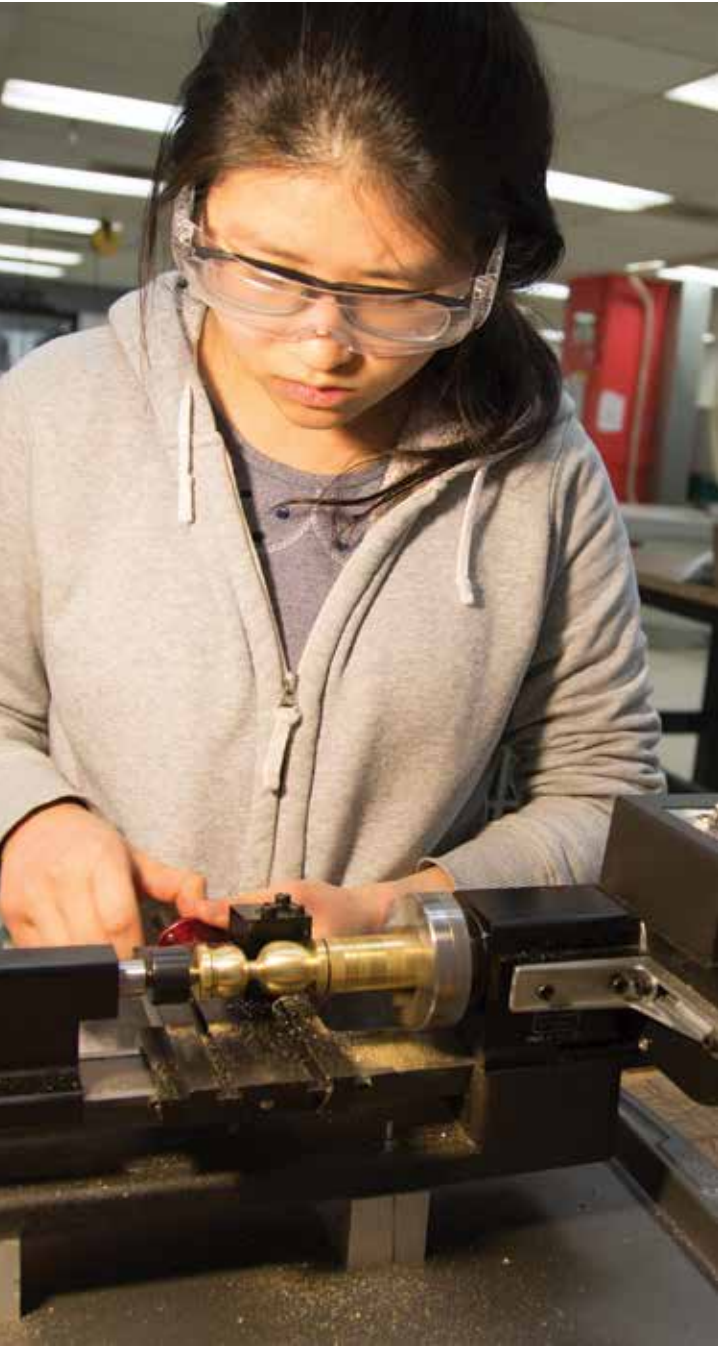
FA 601	Drawing
JEM 605	Forging & Forming
JEM 608	Wax Model Making and Introduction to Casting
JEM 610	Jewelry & Metal Arts: Design & Fabrication
JEM 620	Jewelry & Metal Arts: Advanced Design & Fabrication
JEM 635	Modern & Contemporary Design & Techniques
JEM 644	Project Development
JEM 649	Modular Casting for Sculpture and Jewelry
JEM 660	Introduction to 3D Printing and Modeling
JEM 668	Digital Design: Laser Cutting and Milling

MA JEWELRY & METAL ARTS GRADUATE LIBERAL ARTS REQUIREMENTS

ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

CHOOSE ONE:

GLA 601	Classical Aesthetics and the Renaissance
GLA 602	The Art & Ideology of the 20th Century
GLA 605	Motion Picture Theory & Style
GLA 606	Crossing Borders: Art & Culture in a Global Society
GLA 607	Art & Ideas of the Enlightenment
GLA 609	Renovating Tradition: Art & Ideas of the 19th Century
GLA 613	History of 20th Century Fashion Arts
GLA 615	History of Graphic Design
GLA 615E	History of Graphic Design
GLA 621	History & Techniques of Character Animation
GLA 622	History & Techniques of VFX
GLA 623	History and Techniques of Games
GLA 624	History of Visual Development
GLA 625	History of Photography
GLA 629	150 Years of American Illustration
GLA 640	The History of Urban Landscapes
GLA 903	Graduate Seminar in Europe
GLA 905	Graduate Seminar in Florence: Renaissance Art & Architecture



Master of Fine Arts [MFA] in Jewelry & Metal Arts

MFA UNIT REQUIREMENTS

MAJOR	30 UNITS
+ DIRECTED STUDY	18 UNITS
+ ELECTIVES*	6 UNITS
+ GRADUATE LIBERAL ARTS	9 UNITS
TOTAL	63 UNITS

\*Per director approval

MFA JEWELRY & METAL ARTS DEGREE REQUIREMENTS

- Successful completion of Final Thesis Project
- Minimum grade of C in all required 63 units
- Minimum 2.0 cumulative GPA and the following Academic Study requirements:

1

Art Historical Awareness & Aesthetic Sensitivity course

1

Cross Cultural Understanding course

MFA JEWELRY & METAL ARTS REQUIRED MAJOR COURSES

FA 601	Drawing
JEM 605	Forging & Forming
JEM 608	Max Model Making and Introduction to Casting
JEM 610	Jewelry & Metal Arts: Design & Fabrication
JEM 620	Jewelry & Metal Arts: Advanced Design & Fabrication
JEM 630	Innovations in Materials and Processes
JEM 643	Explorations in Papermaking
	or any course in major
JEM 644	Project Development
JEM 649	Modular Casting for Sculpture and Jewelry
JEM 668	Digital Design: Laser Cutting and Milling

MFA JEWELRY & METAL ARTS GRADUATE LIBERAL ARTS REQUIREMENTS

ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

CHOOSE ONE:

GLA 601	Classical Aesthetics and the Renaissance
GLA 602	The Art & Ideology of the 20th Century
GLA 605	Motion Picture Theory & Style
GLA 606	Crossing Borders: Art & Culture in a Global Society
GLA 607	Art & Ideas of the Enlightenment
GLA 609	Renovating Tradition: Art & Ideas of the 19th Century
GLA 613	History of 20th Century Fashion Arts
GLA 615	History of Graphic Design
GLA 615E	History of Graphic Design
GLA 621	History & Techniques of Character Animation
GLA 622	History & Techniques of VFX
GLA 623	History and Techniques of Games
GLA 624	History of Visual Development
GLA 629	150 Years of American Illustration
GLA 640	The History of Urban Landscapes
GLA 903	Graduate Seminar in Europe
GLA 905	Graduate Seminar in Florence: Renaissance Art & Architecture

CROSS CULTURAL UNDERSTANDING

CHOOSE ONE:

GLA 603	Anthropology: Experiencing Culture
GLA 606	Crossing Borders: Art & Culture in a Global Society
GLA 611	Cultural Narratives
GLA 617	Mythology for the Modern World
GLA 619	Culture & Identity in Modern American Theater
GLA 627	The Global Design Studio; Past, Present, & Future
GLA 903	Graduate Seminar in Europe
GLA 905	Graduate Seminar in Florence: Renaissance Art & Architecture

PROFESSIONAL PRACTICES & COMMUNICATIONS

GLA 674	Professional Practices for Fine Artists
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## UNDERGRADUATE COURSES

### JEM 108 Wax Carving and Introduction to Casting

Students will learn additive and subtractive methods of wax working including forming, texture, machining, sawing, and melting wax. Students will also execute proportions through layout carving, transferring, and build-up. Projects include casting wax into metal and casting stones in place.

### JEM 110 Jewelry & Metal Arts 1

In this course, students will create fine metal arts objects and jewelry using non-ferrous and precious metals. This course teaches technical and basic fabrication. Stone setting, metal forging, simple sinking, and die forming are also covered.

### JEM 143 3D Modeling and Printing 1

This course provides an introduction to 3D modeling, scanning, preparing files for 3D printing, and operating a 3D printer. Additionally, students will learn about materials available for printing, various printing processes, and post processing techniques. Students will gain knowledge of rapid prototyping techniques beneficial to jewelry designers, sculptors, and industrial designers.

### JEM 155 Jewelry & Fashion

This course covers intermediate fabrication, casting, and stone setting techniques. Emphasis will be placed on chain-making, etching, chasing and repousse, and creation of multiples. Students will use these techniques to make jewelry and accessories. Students will maintain inspiration notebooks of their research and ideas.

### JEM 165 Centrifugal & Vacuum Casting 1

This course introduces students to basic centrifugal and vacuum casting techniques. Working with bronze, silver, and gold, students will develop skills in injection mold making, gating, investing, metal pouring, casting and finishing. Students will also use ancient and modern techniques to make patterns directly from wax.

### JEM 208 Advanced Wax Carving and Modeling

Students will learn advanced additive and subtractive methods of hot and cold wax working through carving, machining, sawing, and melting wax. Through layout, carving, transferring, and build-up, students will learn to execute projects from designs. Students will learn and execute advanced stone-setting techniques in combination with wax working.

### JEM 210 Jewelry & Metal Arts 2

This course covers advanced fabrication, stone setting techniques, tool making, hydraulic press die forming, and electroforming. Students will develop jewelry, functional and non-functional forms, and small-scale sculptures that incorporate non-ferrous and precious metals, plastics and other mixed media.

### JEM 224 Textile Techniques

In this course, jewelers, textile artists, and sculptors learn to adapt textile techniques to metals. Fine wire and strips of metal are applied to weaving, knitting, and crocheting, as well as braiding and basketry techniques to create unique wearable and sculptural forms.

### JEM 233 Digital Design, Laser Cutting, Milling for Jewelry & Metal Arts

Students will design using industry standard software and adapt industrial techniques for jewelry design and sculpture. Students will create vectors and rasters and then use a laser cutter to cut precise, intricate designs in a variety of materials. The CNC mill and additional vector design techniques will be covered.

### JEM 235 Kinetics and Mechanics

This course introduces students to simple and complex mechanisms, like gears, cams pulleys and linkages, which can be used to create, convert, and control movement through the building of mechanical sculptures and automata. This course is recommended for anyone who wants to add movement and interactivity to their projects.

### JEM 238 Papermaking/Mixed Media

This course explores the creation of handmade paper for book arts, sculpture, printmaking, drawing, painting and experimental photography. Paper is used both alone and within the context of other media. Students learn how synthetic, natural and raw plant materials are pulped and used to make paper.

### JEM 239 Jewelry: Design and Rendering

This course focuses on rendering techniques to develop original and innovative jewelry designs. Topics include rendering gemstones and metals using watercolor, colored pencils, digital media and illustrative historical references. The final project will be a unique jewelry collection professionally presented, designed and rendered, using hand rendered or digital techniques (student choice).

### JEM 240 Enameling 1

In this course, students will learn enameling, the art of fusing glass to metals to create colorful designs and surface enhancement. Students will first learn the basic fundamentals, and then move on to applying these fundamentals to a diversity of techniques.

### JEM 245 History of Jewelry and Metal Arts from Around the World

This course provides a comprehensive study of the progression of design and craftsmanship of jewelry and metal arts starting with primitive materials from the ancient world and ending with 21st century digital innovations. Emphasis will be placed on materials, symbolism, techniques, and key artisans and their signature styles and contributions.

### JEM 255 Electronics and the Wearable Form

This course introduces the basics of analog and digital inputs/outputs, electronic components, and basic coding for microprocessors, for use in wearable objects, jewelry, and sculpture. This course is recommended for sculptors, fine artists, fashion designers, jewelry designers, and anyone interested in incorporating light, motion, and interactivity into their projects.

### JEM 265 Centrifugal & Vacuum Casting 2

In this course, students will advance their centrifugal and vacuum casting techniques with complex molds and mechanical finishing. Injection mold making, casting techniques and production finishing techniques will be covered. Students will use these techniques to make a multiple piece sculpture or jewelry project.

### JEM 275 Welding and Smithing

In this course, students will learn the techniques of smithing and welding: gas, arc, mig, and tig. Working from maquettes, these techniques will be applied to a final project which can be one of the following: wearable form, free standing sculpture, or a wall piece (modular or single unit).

### JEM 310 Jewelry & Metal Arts 3

This course focuses on innovations in material and techniques. Student will have the opportunity for in-depth exploration of a variety of materials including plastic, wood, ceramic, stone, textiles, paint, rubber, cement, resin, and found objects. Emphasis will be placed on developing a thematically related artistic series.

### JEM 320 The Jeweler's Lathe: Technique and Application

This advanced course focuses on metal lathe fabrication and machining applications that require high precision tolerances. Students will learn to turn a perfect cylinder, operate a live center, and combine a variety of materials using cold connections. Emphasis will be placed on safety and projects utilizing complex techniques.

**VIEW the schedule, prerequisites,  
and course fees & REGISTER at  
<https://catalog.academyart.edu>**

**JEM 333 3D Modeling and Printing 2**

Advanced techniques in 3D modeling will be examined and tested using state of the art printers. Students will continue to develop individual concepts while exploring more complicated forms in depth. Special attention will be paid to jewelry design applications, stone setting, interlocking designs, and professional-level rendering of final models.

**JEM 340 Enameling 2**

This course offers students the opportunity to build on and experiment with the techniques learned in Enameling 1. Students will learn innovative techniques and finishes, and how to expertly combine enameling with metalworking skills.

**JEM 344 Moving Metal 1**

In this course, students will learn the basic principles of using hammers and stakes to move and shape metal. Fundamental metal forming techniques covered will include: raising, planishing, forging, sinking, seaming, and fold forming. These techniques will be applied to jewelry, as well as functional and non-functional hollowware forms of all sizes.

**JEM 420 Advanced Techniques: Metalworking**

New and exciting metalworking techniques including reticulation, chasing and repoussé, ball clasp, hinges, and an introduction to working with gold bimetal and gold keum-boo are covered. Projects are individually tailored.

**JEM 422 Advanced Techniques: Stone Setting**

Students will further their stone-setting skills creating prong, channel, bead, and pave settings. Proper preparation of gravers and stone-setting tools will also be covered. Individualized projects will include the incorporation of advanced stone-setting techniques.

**JEM 444 Moving Metal 2**

This course builds on techniques learned in Moving Metals 1. Students will develop advanced projects using raising, fold forming, forging, die forming, surface embellishments and patina. Instruction on making tools and reshaping hammers is also included.

**JEM 450 Jewelry & Metal Arts Portfolio**

In this portfolio project course, students will develop and refine a unique body of work suitable for exhibition. Emphasis will be placed on concept, skill, craftsmanship and presentation.

**JEM 490 Portfolio Enhancement**

Work in this course requires a focused project proposal to develop a specific portfolio of work. Concept and timelines will be developed by the student, under instructor guidance. Professional standards for process, technique, and execution will be emphasized. Outcomes will be unique to the individual's project. Course fees and prerequisites may vary by topic.

**JEM 498 Collaborative Project**

Students meeting set criteria are selected by their department to work on an interdisciplinary collaborative project.

**JEM 499 Special Topics**

Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee and course prerequisites may vary by topic.

**JEM 500 Internship in Jewelry & Metal Arts**

Internships provide students with the opportunity to apply the knowledge and skills they have acquired from coursework in a work setting. "Internship for credit" is an option for qualified upper-division students meeting a minimum 3.0 cumulative GPA and having successfully completed 90 units. Students must complete an Internship Application form (obtained from their student services advisor) and gain department approval prior to the start of the semester and the start of the internship. Students should discuss internships and other course options with their student services advisor.

## GRADUATE COURSES

### JEM 605 Forging & Forming

This class addresses problems and the solutions for shaping non-ferrous metals through forging and fold forming. Students will learn to make tools specific to project needs; these projects include jewelry and functional and non-functional objects. This class gives students a greater understanding of the malleability of metals.

### JEM 608 Wax Model Making and Introduction to Casting

This course covers information essential for achieving creative and successful metal castings for jewelry and sculptural forms. Students learn to select and use waxes, tools, and finishes to create the wax model for the casting process. Final metal casts take on the exact image of wax models created in class.

### JEM 610 Jewelry & Metal Arts: Design & Fabrication

This course gives students the opportunity to develop individual expression while learning basic metal fabrication and casting techniques. The techniques covered include soldering, fabrication, stone setting, texturing, patination, and lost wax casting. Students are encouraged to develop a thematically related series with jewelry alone or in combination with functional or non-functional objects. Students keep detailed sketchbooks/notebooks for this course.

### JEM 620 Jewelry & Metal Arts: Advanced Design & Fabrication

In this course students will continue to explore and refine individually tailored projects in jewelry and object-making. Continued development of conceptual and technical advancement is emphasized along with developing awareness of trends, styles, and movements. Chain-making, etching, intermediate stone setting, and advanced clasps are taught as a continuation of the techniques learned in JEM 610. Students keep detailed sketchbooks/notebooks for this course.

### JEM 624 Jewelry Fabrication: Knit, Crochet, Weave with Metal

Using metal to apply the textile techniques of knitting, crocheting, weaving and basketry, students will create jewelry and sculptural forms.

### JEM 630 Innovations in Materials and Processes

Building upon previous coursework in Metal Arts/Jewelry, students will explore innovative concepts, materials, and techniques to complete a sophisticated and significant body of work. Student will use materials such as rubber, wood, fiber, cement and plastic, along with research, dialogue and critique to research professional outcome.

### JEM 635 Modern & Contemporary Design & Techniques

Students will integrate historical techniques and styles to create unique pieces of jewelry and metal art. Through research, analysis, writing, and fabrication of jewelry and related objects, students will gain an understanding of the concepts underpinning the various period styles.

### JEM 643 Explorations in Papermaking

This course includes an extensive exploration of surface techniques and media to be used in creating sheet paper as well as cast forms. Both Asian and European techniques are covered.

### JEM 644 Project Development

In this course, students will develop a portfolio and also create new pieces of work for inclusion in the portfolio. Students will examine their work to date, explore areas for growth, propose a project, and develop pieces and a final presentation. Rigorous conceptual and technical development will be emphasized.

### JEM 649 Modular Casting for Sculpture and Jewelry

Students will first explore and use historical casting techniques beginning with primitive cuttlefish and clay/sand casting. They will then use lost wax procedures in centrifugal and vacuum assisted casting. Students will apply these skills/techniques to produce a multiple part final project. Emphasis is placed on producing jewelry as well as sculptural objects.

### JEM 659 Advanced Modular Casting for Sculpture and Jewelry

Advanced centrifugal and vacuum casting techniques, from complex molds to mechanical finishing will be examined. Students will add skills in injection mold making and casting techniques including multiple part molds and metal alloying. Students will learn production finishing techniques to bring a multiple piece sculpture or jewelry project to completion.

### JEM 660 Introduction to 3D Printing and Modeling

Conceptual thinking and design is stressed in this introductory course to 3D modeling, scanning, preparing files for 3D printing, and operating a 3D printer. Additionally, students will learn about materials available for printing, various printing processes, and post-processing techniques. Students gain knowledge of rapid prototyping techniques beneficial to jewelry designers, sculptors, and industrial designers.

### JEM 668 Digital Design: Laser Cutting and Milling

Through individualized projects with a strong emphasis on concept, students will design using industry standard software and adapt industrial techniques for jewelry design and sculpture. Students will create vectors and rasters and then use a laser cutter to cut and etch precise, intricate designs in a variety of materials. The CNC mill and additional vector design techniques will be covered.

### JEM 670 Advanced 3D Modeling and Printing

In this course, students will apply advanced 3D modeling and rapid prototyping techniques to more challenging forms and gain additional hands-on experience with a variety of production and finishing methods. Emphasis is placed on precision and accuracy while developing individual concepts. The course culminates with the development of a cohesive collection and a professional-level presentation for inclusion in the student's portfolio.

### JEM 699 Special Topics

Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee, prerequisites, and/or may require Department Director approval.

### JEM 800 Directed Study

Directed study is the primary concentration of a Master's degree candidate's work toward the completion of a Final Portfolio and/or Thesis Project. With the approval of the Department Director, students may take any university coursework to develop specific conceptual and technical skills that will enable them to further develop their Final Portfolio and/or successfully bring a Final Thesis Project to completion. Please note that some Directed Study courses have a required course fee and course prerequisites may vary by topic.

### JEM 810 Group Directed Study

Graduate students working on final projects in jewelry and metal arts will receive instruction and critiques of their work. In addition to regular instructor critiques and technical instructions, students will discuss approaches to their final projects as peers.

**VIEW the schedule, prerequisites,  
and course fees & REGISTER at  
<https://catalog.academyart.edu>**



### **JEM 900 Internship**

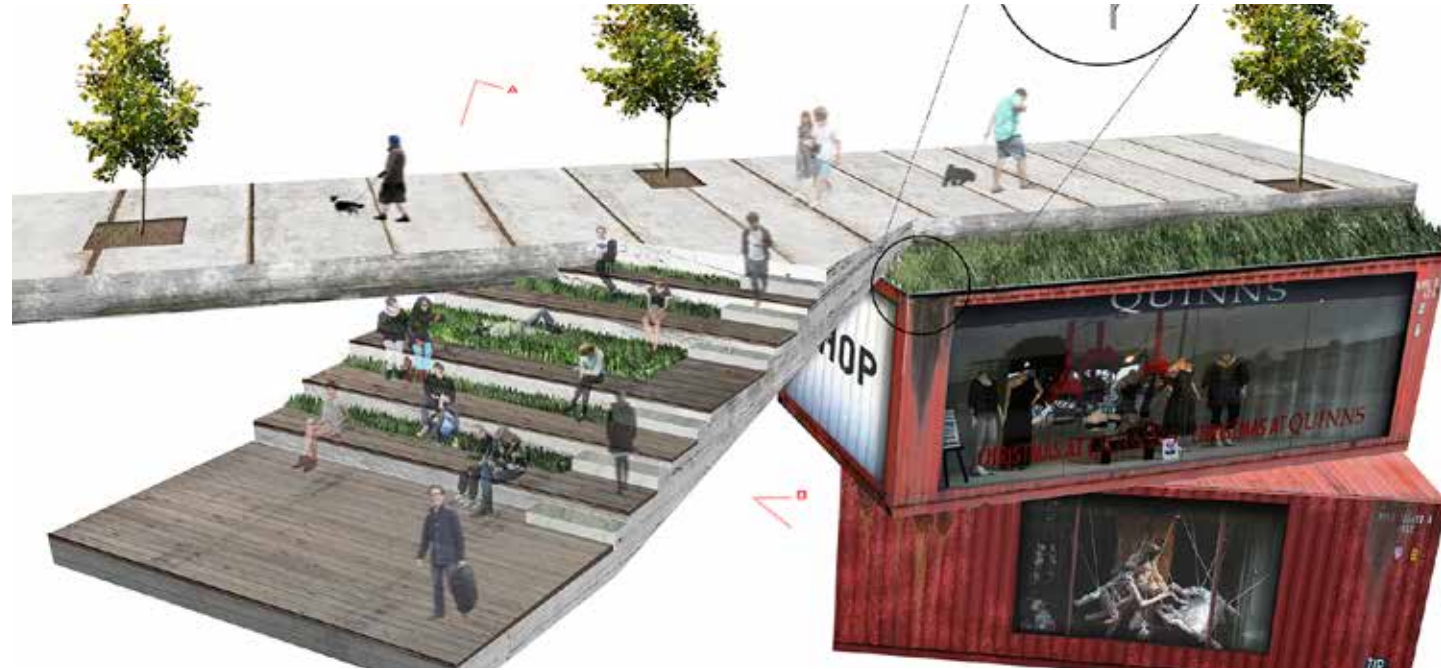
Internships provide students with the opportunity to apply the knowledge and skills they have acquired from coursework in a work setting. "Internship for credit" is an option for qualified upper-division students meeting a minimum 3.0 cumulative GPA and the following: MFA: An approved Midpoint Review and director approval; MA: Director approval; MARCH: 24 units total of completed Major coursework, and director approved portfolio review. Students must complete an Internship Application form (obtained from their student services advisor) and gain department director approval prior to the start of the semester and the start of the internship. Students should discuss internships and other course options with their student services advisor.





# LANDSCAPE ARCHITECTURE





# Design spaces that create harmony

We believe all people deserve a conversation with nature. Landscape architects create community parks, revitalize urban centers and watersheds. They rejuvenate suburban streetscapes, playing

fields and playgrounds. They design beautiful gardens, college campuses and landscapes for corporate headquarters. They create trails, interpretive walkways and entrances for national parks.

Urban regeneration, climate change, water issues, habitat restoration: here you will learn to think big. If you want to be a part of environmental solutions, landscape architecture is your passion.





# WHAT WE OFFER

**Professional Faculty:** San Francisco is home to one of the largest concentrations of Landscape Architects. Come learn from them.

**Cross-disciplinary Curriculum:** Collaborate with Academy of Art University students from the Schools of Architecture, Interior Architecture & Design, Motion Pictures & Television, Fine Art & Sculpture and Graphic Design to create dynamic landscapes for the 21st Century. Learn to see the world in a new way and create landscapes that people love, landscapes that restore the earth's processes and systems.

**Real World Experience:** Get hands-on experience with the latest tools in landscape architecture and learn to master every resource to create a dynamic portfolio that stands out above the rest.



# CAREER PATHS

Principal In Firm, Urban Designer, Senior Landscape Architect, Senior Project Manager, Environmental Planner

Junior Landscape Architect, Park Planner, Resource Management Coordinator, Construction Administrator

Landscape Designer, Cost Estimator, Habitat Restoration Coordinator, Garden Designer, Horticultural Consultant

Team Member Of Landscape Architect Firm, Technical Specification Writer, Irrigation Consultant, Assistant Garden Designer, Nursery Assistant

Landscape Architecture is the perfect combination of art and science, urban and rural, living systems and sculptural form, historical precedent and innovative vision. It is the profession of the future.

Come learn with us! All of our more than 25 instructors are practicing landscape architects, landscape designers, artists, or architects who bring their expertise and professional experience directly into our studios and classrooms. Our instructors represent celebrated landscape architecture firms recognized around the world for their exceptional and visionary designs:

PWP Landscape Architecture, Bionic, Tom Leader Studio, SWA Group, Hargreaves Associates, Surface Design, Inc., among others.



# DEGREE REQUIREMENTS

## Associate of Arts [AA] in Landscape Architecture

### AA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	30 UNITS
MAJOR	18 UNITS
+ LIBERAL ARTS	18 UNITS
<hr/>	
TOTAL	66 UNITS

### AA LANDSCAPE ARCHITECTURE CORE COURSES

ARH 110	Studio 1: Conceptual Design Studio
FND 113	Sketching for Communication
IAD 210	Digital Imaging
LAN 135	The Natural World 2: Climate & Plant Communities
LAN 180	Plants in the Landscape 1
LAN 193	Landscape Drawing & Drafting
LAN 213	Digital Rendering
LAN 235	The Natural World 3: Site Planning
LAN 250	Landscape Design Studio
LAN 260	The Technical World 1: Grading & Drainage

### AA LANDSCAPE ARCHITECTURE DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, and the following courses:
  - LA 107 Writing for the Multilingual Artist
  - or LA 108 Composition for the Artist
  - LA/LAN 177 Pre-Industrial Urban Open Spaces
  - LA 255 College Math
  - LA 271 College Algebra with Geometry
  - LA/LAN 277 Post Industrial Urban Open Spaces
- Minimum 2.0 GPA and the following general education requirements:
  - 2 History of Landscape Architecture courses
  - 1 Written Communication: Composition course
  - 1 Written Communication: Critical Thinking course
  - 1 Fundamental Math course
  - 1 Applied Math course
  - 1 Employment Communications & Practices course

*After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement*

## GENERAL EDUCATION REQUIREMENTS

### WRITTEN COMMUNICATION: COMPOSITION

CHOOSE ONE:

LA 107	Writing for the Multilingual Artist
LA 108	Composition for the Artist

### WRITTEN COMMUNICATION: CRITICAL THINKING

CHOOSE ONE:

LA 202	English Composition: Creative Persuasion & Argument
LA 207	Persuasion & Argument for the Multilingual Writer
LA 280	Perspective Journalism

### EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291	Designing Careers
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### FUNDAMENTAL MATH

LA 255	College Math
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### APPLIED MATH

LA 271	College Algebra with Geometry
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### HISTORY OF LANDSCAPE ARCHITECTURE

LA/LAN 177	Pre-Industrial Urban Open Spaces
LA/LAN 277	Post Industrial Urban Open Spaces



Bachelor of Fine Arts [BFA] in Landscape Architecture

BFA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	36 UNITS
MAJOR	42 UNITS
+ ELECTIVES	9 UNITS
+ LIBERAL ARTS	45 UNITS
TOTAL	132 UNITS

BFA LANDSCAPE ARCHITECTURE CORE COURSES

ARH 110	Studio 1: Conceptual Design Studio
FND 113	Sketching for Communication
IAD 210	Digital Imaging
LAN 135	The Natural World 2: Climate & Plant Communities
LAN 180	Plants in the Landscape 1
LAN 193	Landscape Drawing & Drafting
LAN 213	Digital Rendering
LAN 235	The Natural World 3: Site Planning
LAN 240	Planting Design
LAN 250	Landscape Design Studio
LAN 260	The Technical World 1: Grading & Drainage
LAN 450	Advanced Design Studio

BFA LANDSCAPE ARCHITECTURE DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, and the following courses:
  - LA 107 Writing for the Multilingual Artist or LA 108 Composition for the Artist
  - LA/LAN 115 The Natural World 1
  - LA/LAN 117 Survey of Landscape Architecture
  - LA/LAN 177 Pre-Industrial Urban Open Spaces
  - LA 255 College Math
  - LA 271 College Algebra with Geometry
  - LA/LAN 277 Post Industrial Urban Open Spaces
  - LA/LAN 297 Landscape Social Factors
- Minimum 2.0 GPA and the following general education requirements:
  - 2 History of Landscape Architecture courses
  - 1 Written Communication: Composition course
  - 1 Written Communication: Context & Style course
  - 1 Written Communication: Critical Thinking course
  - 1 Fundamental Math course
  - 1 Applied Math course
  - 1 Landscape Social Factors course
  - 1 Historical Awareness course
  - 1 Cultural Ideas & Influences course
  - 1 Employment Communications & Practices course

GENERAL EDUCATION REQUIREMENTS

WRITTEN COMMUNICATION: COMPOSITION

CHOOSE ONE:

LA 107	Writing for the Multilingual Artist
LA 108	Composition for the Artist

WRITTEN COMMUNICATION: CONTEXT & STYLE

CHOOSE ONE:

LA 110	English Composition: Narrative Storytelling
LA 133	Short Form Writing

WRITTEN COMMUNICATION: CRITICAL THINKING

CHOOSE ONE:

LA 202	English Composition: Creative Persuasion & Argument
LA 207	Persuasion & Argument for the Multilingual Writer
LA 280	Perspective Journalism

EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291	Designing Careers
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HISTORICAL AWARENESS

CHOOSE ONE:

LA 171	Western Civilization
LA 270	U.S. History
LA 274	Study Abroad: Art & Architecture of Renaissance Florence
LA 276	Seminar in Great Britain
LA 278	Seminar in France
LA 279	Seminar in Italy
LA 359	Urban Sociology

HISTORY OF LANDSCAPE ARCHITECTURE

LA/LAN 177	Pre-Industrial Urban Open Spaces
LA/LAN 277	Post Industrial Urban Open Spaces

LANDSCAPE SOCIAL FACTORS

LA/LAN 297	Landscape Social Factors
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CULTURAL IDEAS & INFLUENCES

CHOOSE ONE:

LA 127	Topics in World Art
LA 221	California Art in Cultural Context
LA 238	World Literature
LA 292	Programming & Culture
LA 343	Comparative Religion
LA 368	Experiencing Culture: Anthropology for Today's Artist
LA 462	Power of Myth and Symbol

FUNDAMENTAL MATH

LA 255	College Math
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APPLIED MATH

LA 271	College Algebra with Geometry
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Master of Arts [MA] in Landscape Architecture

MA UNIT REQUIREMENTS

MAJOR	36 UNITS
TOTAL	36 UNITS

MA LANDSCAPE ARCHITECTURE REQUIRED MAJOR COURSES

ANM 623	3D Modeling & Animation 1 (Maya)
or ARH 640	Architectural History - Introduction
or COM 608	Professional Drone Production
or GR 617	Type Forms
IAD 608	Digital Imaging
LAN 605	Drawing as Process
LAN 609	Ecological Foundations of Design 1
LAN 610	Landscape Architecture Design Studio
LAN 617	Site Engineering
LAN 619	Ecological Foundations of Design 2
LAN 620	Site Design Studio
LAN 658	Landscape Architecture Design Theory
LAN 665	Digital Graphics for Landscape Architecture
LAN 678	People & the Environment
LAN 679	Advanced Digital Graphics for Landscape Architecture

MA LANDSCAPE ARCHITECTURE DEGREE REQUIREMENTS

- Successful completion of Final Portfolio Review
- Minimum 2.0 cumulative GPA
- Minimum grade of C in all required 36 units



## Master of Fine Arts [MFA] in Landscape Architecture

### MFA UNIT REQUIREMENTS - TRACK I

MAJOR	33 UNITS
+ DIRECTED STUDY	12 UNITS
+ ELECTIVES*	9 UNITS
+ GRADUATE LIBERAL ARTS	9 UNITS
TOTAL	63 UNITS

\*Per director approval

### MFA LANDSCAPE ARCHITECTURE DEGREE REQUIREMENTS

- Successful completion of Final Thesis Project
- Minimum grade of C in all required 63 units
- Minimum 2.0 cumulative GPA and the following Academic Study requirements:

1

Art Historical Awareness & Aesthetic Sensitivity course

1

Cross Cultural Understanding course

### CROSS CULTURAL UNDERSTANDING

#### CHOOSE ONE:

- GLA 603

Anthropology: Experiencing Culture
- GLA 606

Crossing Borders: Art & Culture in a Global Society
- GLA 611

Cultural Narratives
- GLA 617

Mythology for the Modern World
- GLA 619

Culture & Identity in Modern American Theater
- GLA 627

The Global Design Studio; Past, Present, & Future
- GLA 903

Graduate Seminar in Europe
- GLA 905

Graduate Seminar in Florence: Renaissance Art & Architecture

### MAJOR DESIGNATED GRADUATE LIBERAL ARTS

- GLA 640

The History of Urban Landscapes

### MFA LANDSCAPE ARCHITECTURE REQUIRED MAJOR COURSES

- LAN 658

Landscape Architecture Design Theory
- LAN 660

Designing Public Spaces Studio
- LAN 665

Digital Graphics for Landscape Architecture
- LAN 670

Regional Planning & Analysis Studio
- LAN 673

Landscape Architectural Methods & Materials
- LAN 678

People & the Environment
- LAN 679

Advanced Digital Graphics for Landscape Architecture
- LAN 680

Site Planning & Sustainable Design Studio
- LAN 688

Emerging Topics & Research Methods
- LAN 690

Advanced Professional Design Studio
- LAN 700

Professional Practice for Landscape Architecture

### MFA LANDSCAPE ARCHITECTURE GRADUATE LIBERAL ARTS REQUIREMENTS

### ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

#### CHOOSE ONE:

- GLA 601

Classical Aesthetics and the Renaissance
- GLA 602

The Art & Ideology of the 20th Century
- GLA 605

Motion Picture Theory & Style
- GLA 606

Crossing Borders: Art & Culture in a Global Society
- GLA 607

Art & Ideas of the Enlightenment
- GLA 609

Renovating Tradition: Art & Ideas of the 19th Century
- GLA 613

History of 20th Century Fashion Arts
- GLA 615

History of Graphic Design
- GLA 615E

History of Graphic Design
- GLA 621

History & Techniques of Character Animation
- GLA 622

History & Techniques of VFX
- GLA 623

History and Techniques of Games
- GLA 624

History of Visual Development
- GLA 629

150 Years of American Illustration
- GLA 640

The History of Urban Landscapes
- GLA 903

Graduate Seminar in Europe
- GLA 905

Graduate Seminar in Florence: Renaissance Art & Architecture

## Master of Fine Arts [MFA] in Landscape Architecture

### MFA UNIT REQUIREMENTS - TRACK II

MAJOR	57 UNITS
+ DIRECTED STUDY	12 UNITS
+ ELECTIVES*	9 UNITS
+ GRADUATE LIBERAL ARTS	9 UNITS
TOTAL	87 UNITS

\*Per director approval

### MFA LANDSCAPE ARCHITECTURE DEGREE REQUIREMENTS

- Successful completion of Final Thesis Project
- Minimum grade of C in all required 87 units
- Minimum 2.0 cumulative GPA and the following Academic Study requirements:

1

Art Historical Awareness & Aesthetic Sensitivity course

1

Cross Cultural Understanding course

### MFA LANDSCAPE ARCHITECTURE REQUIRED MAJOR COURSES

IAD 608	Digital Imaging
LAN 605	Drawing as Process
LAN 607	Historical Precedents of Landscape Architecture
LAN 609	Ecological Foundations of Design 1
LAN 610	Landscape Architecture Design Studio
LAN 617	Site Engineering
LAN 619	Ecological Foundations of Design 2
LAN 620	Site Design Studio
LAN 658	Landscape Architecture Design Theory
LAN 660	Designing Public Spaces Studio
LAN 665	Digital Graphics for Landscape Architecture
LAN 670	Regional Planning & Analysis Studio
LAN 673	Landscape Architectural Methods & Materials
LAN 678	People & the Environment
LAN 679	Advanced Digital Graphics for Landscape Architecture
LAN 680	Site Planning & Sustainable Design Studio
LAN 688	Emerging Topics & Research Methods
LAN 690	Advanced Professional Design Studio
LAN 700	Professional Practice for Landscape Architecture

### MFA LANDSCAPE ARCHITECTURE GRADUATE LIBERAL ARTS REQUIREMENTS

#### ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

##### CHOOSE ONE:

GLA 601	Classical Aesthetics and the Renaissance
GLA 602	The Art & Ideology of the 20th Century
GLA 605	Motion Picture Theory & Style
GLA 606	Crossing Borders: Art & Culture in a Global Society
GLA 607	Art & Ideas of the Enlightenment
GLA 609	Renovating Tradition: Art & Ideas of the 19th Century
GLA 613	History of 20th Century Fashion Arts
GLA 615	History of Graphic Design
GLA 615E	History of Graphic Design
GLA 621	History & Techniques of Character Animation
GLA 622	History & Techniques of VFX
GLA 623	History and Techniques of Games
GLA 624	History of Visual Development
GLA 625	History of Photography
GLA 629	150 Years of American Illustration
GLA 640	The History of Urban Landscapes

GLA 903	Graduate Seminar in Europe
GLA 905	Graduate Seminar in Florence: Renaissance Art & Architecture

#### CROSS CULTURAL UNDERSTANDING

##### CHOOSE ONE:

GLA 603	Anthropology: Experiencing Culture
GLA 606	Crossing Borders: Art & Culture in a Global Society
GLA 611	Cultural Narratives
GLA 617	Mythology for the Modern World
GLA 619	Culture & Identity in Modern American Theater
GLA 627	The Global Design Studio; Past, Present, & Future
GLA 903	Graduate Seminar in Europe
GLA 905	Graduate Seminar in Florence: Renaissance Art & Architecture

#### MAJOR DESIGNATED GRADUATE LIBERAL ARTS

GLA 640	The History of Urban Landscapes
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## UNDERGRADUATE COURSES

### LAN 115 The Natural World 1: The Base Layer

This course provides the opportunity to gain a deeper understanding of the natural landscape. By exploring local sites, students will learn to identify and analyze soil types, geological forms, watersheds, and other topographical feature and how they affect design decisions. Strategies for mapping and recording this information will be introduced.

### LAN 117 Survey of Landscape Architecture

This course provides an overview of the profession and highlights the responsibilities and challenges of the 21st century landscape architect. Students will study the history of landscape architecture and the role landscape architects have in the shaping of human spaces. Influences for positive changes in the environment will be discussed.

### LAN 135 The Natural World 2: Climate & Plant Communities

This course looks at the living landscape though the lens of careful observation and analysis. Students will study soil, elevation and climate conditions to understand the direct relationships between plant communities, species and seasonal growth. These natural systems provide the foundation of the landscape architect's palette and inspiration for design.

### LAN 177 Pre-Industrial Urban Open Spaces

This course offers a comprehensive survey of the history of human impacts on environments from Stonehenge to the urban spaces, gardens and parks of the Renaissance. By systematically studying classic examples, students will learn to assess the qualities and relevance of each in their historical context.

### LAN 180 Plants in the Landscape 1

The use of plants in creating outdoor spaces is unique to landscape architecture. Students will identify, draw and describe the aesthetic qualities of a variety of trees, shrubs, ground covers, vines, and grasses. Students will use their knowledge of horticultural requirements to make responsible and effective design decisions.

### LAN 193 Landscape Drawing & Drafting

Communicating ideas by drafting plans, sections, and elevations to scale is a fundamental skill for any designer. Effective use of line weight, texture, shade and shadow and one point perspective will be taught. Students will create pen and pencil line drawings that express design ideas clearly and effectively.

### LAN 213 Digital Rendering

In this course, students will learn to effectively communicate spatial design ideas by applying the basics of SketchUp to create wireframes ready to be rendered by both traditional hand drawing and digital illustration techniques. Basic color theory and presentation strategies will be discussed.

### LAN 223 Computer Aided Drafting for Landscape Architecture

Digital documents facilitate the communication between design professionals. In this course students will apply the hand drafting techniques and skills previously learned to digitally draft plans, sections and elevations. Commands and methods that will enable them to produce drawings that are legible, accurate and well organized will be emphasized.

### LAN 235 The Natural World 3: Site Planning

Processes, forms and interrelationships in nature provide a rich palette of information and inspiration for the designer. In this course, students will build upon previous knowledge to identify the natural opportunities and constraints of a site. Students will learn to evaluate the appropriateness of design decisions based on existing conditions.

### LAN 240 Planting Design

In this course students will continue to build their knowledge of plants, plant communities and environments. Students will be challenged with selecting the most appropriate plants for that will provide year round seasonal interest for their site designs. Rendering techniques will be used to create detailed illustrations.

### LAN 250 Landscape Design Studio

This design studio will give students their first opportunity to explore the relationship between a thorough site observation, site analysis and the development of design concepts for projects of various scales. Emphasis will focus on producing and presenting conceptual ideas in diagrams, scaled drawings, and study models.

### LAN 260 The Technical World 1: Grading & Drainage

This course focuses on strategies and calculations for controlling stormwater movement. Students will create accurate grading plans and models in a variety of scales to test their designs. Students will be challenged to incorporate both functionality and aesthetics. Topics will include stormwater calculations, innovative sustainable technologies, bioswales, and rain gardens.

### LAN 277 Post Industrial Urban Open Spaces

Designed spaces are the product of a specific era, culture and location. This course continues the exploration of urban open spaces. Students will compare and contrast designed outdoor spaces from the Renaissance to the present day and discuss their significance in historical context.

### LAN 280 Plants as Design Elements in the Landscape 3

This course focuses on creating sustainable creative designs with an emphasis on drought tolerant plants and ornamental grasses. Students create detailed illustrations of plants, site designs and planting plans. Case studies of practical application of irrigation and xeriscaping will be discussed.

### LAN 297 Landscape Social Factors

An underlying mandate of landscape architecture is to build positive relationships between people, each other, and the outdoor environment. Applying theories and methods of prevalent social and psychological research, students will learn the research techniques and observation skills necessary to determine how people use, interact with and perceive the landscape.

### LAN 300 Design of Urban Places Studio

Building upon the information gained in previous courses, students will combine graphic skills, technical knowledge, and design principles in order to approach more complex projects. Emphasis will be placed on effectively applying each step of the design process to the creation of innovative, sustainable and beautiful urban outdoor spaces.

### LAN 323 Technical Digital Drawing 1

Building upon skills learned in previous digital graphics classes this course will focus on creating effective photorealistic simulations, animations, and fly-throughs. Using PhotoShop, Illustrator, SketchUP, EonVue, Lumion and other programs, you will learn to how to edit, add sound, and integrate this more interactive imagery into your design presentations.

### LAN 330 The Technical World 2: Materials & Details

The details of a project can make or break a design. This course focuses on creatively integrating innovative and sustainable materials and details into outdoor designs. Students will learn about the details of construction materials. Based on research, students will create detailed drawings indicating materials and installation methods.

**VIEW the schedule, prerequisites,  
and course fees & REGISTER at  
<https://catalog.academyart.edu>**

**LAN 350 Sustainable Designs & Practices Studio**

Continued exposure to real-world design projects will be a primary focus of this course. Special emphasis will be placed on developing the students' ability to make defensible design decisions, expand their design vocabulary and enhance graphic and verbal presentation skills. Strategies for sustainable design solutions will also be explored.

**LAN 360 The Technical World 3: Construction Documents**

This course focuses on drafting construction documents for the purpose of communicating complex concepts, ideas and construction details. Detailed instructions for contractors and sustainable construction & installation details will be emphasized. Students will develop design details that solve complex structural, aesthetic and environmental issues.

**LAN 375 Sketching for Idea Development**

Quick sketching is an essential tool for thinking and spatial problem-solving in the field. Designers use this tool to confidently communicate ideas quickly and efficiently to untrained viewers. In this course, students will sketch multi-view drawing to solve space issues, test ideas quickly, and evaluate their work and make decisions.

**LAN 391 Portfolio Preparation**

The portfolio is a graphic representation of the landscape architect's range and overall approach to projects, In this course, students will develop an identity package and portfolio as a presentation of their ability and individual style. Emphasis will be placed on conveying strengths and professional readiness.

**LAN 392 Professional Practices**

The successful practice of landscape architecture is the result of philosophical, management, and administrative practices that allow an individual or a large firm to be profitable and effective. In this course, students will define and identify relevant contractual and legal issues, pertinent building codes, and laws by analyzing case studies.

**LAN 398 Community Design Studio**

In this studio course, students will work as a team to design and implement a solution for a client. Working collaboratively, students will analyze the site, identify the unique challenges and devise a plan for completing the multistage project. Incorporating project manager and client feedback to improve work will be emphasized.

**LAN 400 Regional Planning & Design Studio**

In this course, students will learn the methods and strategies required to solve the larger scale and increasingly complex issues of regional planning and design. Students will apply the results of environmental inventory and analyses to produce planning and design solutions for more livable cities, towns, and communities.

**LAN 450 Advanced Design Studio**

Students will refine and apply all skills learned in previous courses to their independent design project. Research strategies, timelines, and the challenges common to the successful production of a professional quality project and portfolio will be emphasized.

**LAN 498 Collaborative Project**

Students meeting set criteria are selected by their department to work on an interdisciplinary collaborative project.

**LAN 499 LAN Special Topics**

Special Topics class offerings change each semester and are conducted by special guest artists. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee and course prerequisites may vary by topic.

**LAN 500 Internship in Landscape Architecture**

Internships provide students with the opportunity to apply the knowledge and skills they have acquired from coursework in a work setting. "Internship for credit" is an option for qualified upper-division students meeting a minimum 3.0 cumulative GPA and having successfully completed 90 units. Students must complete an Internship Application form (obtained from their student services advisor) and gain department approval prior to the start of the semester and the start of the internship. Students should discuss internships and other course options with their student services advisor.

# GRADUATE COURSES

## LAN 605 Drawing as Process

Students will develop strong foundations in mechanical and freehand drawing. Orthographic projection skills will be learned and applied to a variety of projects. The connections between observation and spatial problem solving through freehand drawing will be developed. Students will apply professional graphic conventions to communicate existing designs.

## LAN 607 Historical Precedents of Landscape Architecture

This course explores the complex forces and multi-disciplinary origins of the profession of landscape architecture. Designed landscapes through the centuries will be examined in the historical context of prevailing cultural, geographical, technological, climatic and horticultural factors. The nature and scope of current landscape architectural practice will be discussed.

## LAN 609 Ecological Foundations of Design 1

Soil and water are essential elements of the landscape. This course will focus on their chemical, biological, and physical characteristics, their various ecological relationships to one another and their relative tolerances for human development. Case studies and field work will be used to develop mapping, observation, and recording skills.

## LAN 610 Landscape Architecture Design Studio

This course focuses on the application of design principles and elements. Studio projects will focus on methods of spatial composition and organization to provide spaces with meaning and purpose. Application of the design process will be discussed with an emphasis on ideation and the selection among conceptual alternatives.

## LAN 617 Site Engineering

This course will focus on understanding the implications of manipulating both natural topography as well as constructed ground surfaces. Topics will include such items as the production of accurate and ecologically sensitive grading and drainage plans and construction details, road alignments and the management of water.

## LAN 619 Ecological Foundations of Design 2

This course will focus on recognizing plant communities; their distribution, habitat associations, classification, taxonomy, as well as horticultural and arboricultural issues. Plant morphology as a source of design inspiration and interpretation will also be discussed. Projects will include an introduction to the principles of planting design.

## LAN 620 Site Design Studio

Several small scale projects will provide a framework for students to develop analytical skills, communication techniques, and spatial ideas that appropriately reflect the context of urban sites, giving students the opportunity to develop a design process and express conceptual ideas that are generated from site criteria, rather than subjective opinion.

## LAN 658 Landscape Architecture Design Theory

This intensive research and writing course focuses on ideas, theories, and historical precedents central to the profession of landscape architecture. Emphasis will be placed how the general public perceives and values the landscape through film, advertising, branding, and social media. Historical, contemporary, and emerging topics will be discussed in depth.

## LAN 660 Designing Public Spaces Studio

This studio focuses on the challenges and opportunities of creating healthier, viable and more livable urban centers by integrating key aspects of the natural world with the daily necessities of urban life. Emphasis will be placed on how to solve complex urban environmental issue with innovative and sustainable solutions.

## LAN 665 Digital Graphics for Landscape Architecture

Digital documents facilitate the communication between design professionals. Building on hand drawing techniques, students will acquire industry standard software applications, commands and methods that will enable them to communicate spatial manipulation and construction accurately and legibly. The interrelationships of AutoCAD and Sketch Up will be explored.

## LAN 670 Regional Planning & Analysis Studio

This course focuses on the planning and site design of large scale outdoor environments specific to landscape systems throughout a region. A region varies in size and configuration, and is overlain with jurisdictional and/or natural boundaries. The design process is applied to generate design solutions for regional open space.

## LAN 673 Landscape Architectural Methods & Materials

In this course, students will investigate traditional and innovative materials while examining the process of developing conceptual ideas into built landscapes. Cost estimating, specifications, and evaluating the environmental impact of material selection and detailing will be discussed.

## LAN 678 People & the Environment

This course focuses on the relationship of individuals, communities, and societies to the landscape and the importance of promoting a user-oriented approach to design. Specific needs of under-represented populations will be discussed. Students will learn methods to observe, record, and analyze human interaction with their surroundings.

## LAN 679 Advanced Digital Graphics for Landscape Architecture

Digital drawings and illustrations facilitate communication amongst design professionals, their clients, and the general public. Refining skills acquired in previous courses, student will gain in-dept understanding of how inventory and analysis, designing in advanced 3D modeling platforms and 2D graphic representations are integral components of the professional design process.

## LAN 680 Site Planning & Sustainable Design Studio

This studio course focuses on the implementation of recognized sustainable site engineering and construction practices. Discussions will focus on innovative details, strategies and systems of landscape construction. In a series of projects students will incorporate all phases of the design process including concept development and design details.

## LAN 688 Emerging Topics & Research Methods

Students will research and debate a wide range of relevant topics including new developments and current challenges faced by the profession. Students will learn various research strategies and will use this seminar to begin to formulate a focus for their thesis project.

## LAN 690 Advanced Professional Design Studio

Students will begin the process of refining the various components of their thesis project as defined in the Midpoint Review. Research strategies, timelines, and the challenges common to the successful production of a professional quality graduate thesis and portfolio will be discussed.

## LAN 695 Collaborative Project

Students meeting set criteria are selected by their department to work on an interdisciplinary collaborative project.

**VIEW the schedule, prerequisites,  
and course fees & REGISTER at  
<https://catalog.academyart.edu>**



### **LAN 699 Special Topics**

Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee, prerequisites, and/or may require Department Director approval.

### **LAN 700 Professional Practice for Landscape Architecture**

The focus of this course is on the professional business skills and knowledge necessary to be an effective and responsible landscape architect. Students will learn about the various legalities and contractual arrangements involved in the design and construction process. Topics such as professional ethnics, insurance will also be discussed.

### **LAN 800 Directed Study**

Directed study is the primary concentration of a Master's degree candidate's work toward the completion of a Final Portfolio and/or Thesis Project. With the approval of the Department Director, students may take any university coursework to develop specific conceptual and technical skills that will enable them to further develop their Final Portfolio and/or successfully bring a Final Thesis Project to completion. Please note that some Directed Study courses have a required course fee and course prerequisites may vary by topic.

### **LAN 900 Internship in Landscape Architecture**

Internships provide students with the opportunity to apply the knowledge and skills they have acquired from coursework in a work setting. "Internship for credit" is an option for qualified upper-division students meeting a minimum 3.0 cumulative GPA and the following: MFA: An approved Midpoint Review and director approval; MA: Director approval; MARCH: 24 units total of completed Major coursework, and director approved portfolio review. Students must complete an Internship Application form (obtained from their student services advisor) and gain department director approval prior to the start of the semester and the start of the internship. Students should discuss internships and other course options with their student services advisor.





# MOTION PICTURES & TELEVISION





# Write Produce Direct Shoot Edit

## What's all here for the taking

Lights. Camera. Action! Here you'll learn the ins and outs of all three. And, you'll learn them in a real-world studio setting where there's a momentum to turn the theoretical into the actual.

You'll be able to experiment, but it will be under the guidance of people who are currently working in the industry: people who know that flights of fancy are the foundation of the future, but budgets are now.

What's more, you'll be working with the same equipment used by major film studios and video production companies. You'll have access to the latest in computer-assisted effects and animation. You'll learn acting from some of the most respected talent in the industry. You'll be part of the most complex, best-equipped film school in America. You'll be treated like a professional from the start and expected to be professional because amateur doesn't cut it here.





# WHAT WE OFFER

**World-Class Curriculum:** The School of Motion Pictures & Television fosters creativity and independence in filmmaking as an art. We also provide instruction in the commercial aspects of filmmaking as a business.

**Hands-On Approach:** Our approach is dedicated to practical, hands-on training in a collaborative framework. Students are immersed in a broad range of filmmaking skills, including producing, directing, cinematography, lighting, sound, editing, screenwriting, production design and acting.

**Specialist Training:** After gaining experience in a broad range of disciplines, students will specialize in one area for the purpose of portfolio development. We train students ultimately to become specialists, since specialists are what the industry requires.

**State-of-the-Art facilities:** We have the best resources of any film school out there, offering cutting-edge equipment for cinematography, video, sound, and lighting, in addition to a green screen studio, screenwriting lab, sound studio, editing rooms, black-box theater, prop vault, and so much more.

**Professional Faculty:** Be the best by learning from the best. We have a prestigious faculty of professionals working in the field. In addition, industry greats are invited as guest speakers every semester.



# CAREER PATHS



# DEGREE REQUIREMENTS

## Associate of Arts [AA] in Motion Pictures & Television

### AA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	33 UNITS
MAJOR	15 UNITS
+ LIBERAL ARTS	18 UNITS
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TOTAL	66 UNITS

## AA MOTION PICTURES & TELEVISION DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, and LA 107 Writing for the Multilingual Artist or 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 2 Art Historical Awareness courses
  - 1 Written Communication: Composition course
  - 1 Written Communication: Critical Thinking course
  - 1 Employment Communications & Practices course

*After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.*

## AA MOTION PICTURES & TELEVISION CORE COURSES

MPT 105	Cinematic Storytelling
MPT 106	Edit 1: The Art of Editing
MPT 159	Cinematography 1
MPT 166	The Power of Story
MPT 205	Introduction to Producing
MPT 225	Sound Design for Film 1: Basic Concepts
MPT 234	Scene Production Laboratory
MPT 236	Edit 2: Avid Fundamentals
MPT 285	Production Design Foundations
MPT 330	Directing Actors for Film & TV
MPT 378	Directing 2
or WRI 188	Characters & Backstory

## GENERAL EDUCATION REQUIREMENTS

### WRITTEN COMMUNICATION: COMPOSITION

#### CHOOSE ONE:

LA 107	Writing for the Multilingual Artist
LA 108	Composition for the Artist

### WRITTEN COMMUNICATION: CRITICAL THINKING

#### CHOOSE ONE:

LA 202	English Composition: Creative Persuasion & Argument
LA 207	Persuasion & Argument for the Multilingual Writer
LA 280	Perspective Journalism

### EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291	Designing Careers
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### ART HISTORICAL AWARENESS

LA 120	Art History through the 15th Century
LA 121	Art History through the 19th Century

## Bachelor of Fine Arts [BFA] in Motion Pictures & Television

### BFA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	36 UNITS
MAJOR	42 UNITS
+ ELECTIVES	9 UNITS
+ LIBERAL ARTS	45 UNITS
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TOTAL	132 UNITS

### BFA MOTION PICTURES & TELEVISION DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, and LA 107 Writing for the Multilingual Artist or 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 4 Art Historical Awareness courses
  - 1 Written Communication: Composition course
  - 1 Written Communication: Context & Style course
  - 1 Written Communication: Critical Thinking course
  - 1 Historical Awareness course
  - 1 Quantitative Literacy course
  - 1 Cultural Ideas & Influences course
  - 1 Employment Communications and Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

### BFA MOTION PICTURES & TELEVISION CORE COURSES

MPT 105	Cinematic Storytelling
MPT 106	Edit 1: The Art of Editing
MPT 159	Cinematography 1
MPT 166	The Power of Story
MPT 205	Introduction to Producing
MPT 225	Sound Design for Film 1: Basic Concepts
MPT 234	Scene Production Laboratory
MPT 285	Production Design Foundations
MPT 330	Directing Actors for Film & TV
MPT 378	Directing 2
or WRI 188	Characters & Backstory
MPT 495	Filmmaker Portfolio: Breaking Into the Entertainment Industry

### GENERAL EDUCATION REQUIREMENTS

#### WRITTEN COMMUNICATION: COMPOSITION

CHOOSE ONE:

LA 107	Writing for the Multilingual Artist
LA 108	Composition for the Artist

#### WRITTEN COMMUNICATION: CONTEXT & STYLE

CHOOSE ONE:

LA 110	English Composition: Narrative Storytelling
LA 133	Short Form Writing

#### WRITTEN COMMUNICATION: CRITICAL THINKING

CHOOSE ONE:

LA 202	English Composition: Creative Persuasion & Argument
LA 207	Persuasion & Argument for the Multilingual Writer
LA 280	Perspective Journalism

#### HISTORICAL AWARENESS

CHOOSE ONE:

LA 171	Western Civilization
LA 270	U.S. History
LA 274	Study Abroad: Art & Architecture of Renaissance Florence
LA 276	Seminar in Great Britain
LA 278	Seminar in France
LA 279	Seminar in Italy
LA 359	Urban Sociology

### QUANTITATIVE LITERACY

CHOOSE ONE:

LA 124	Physics for Artists: Light, Sound, and Motion
LA 146	Anatomy of Automobiles
LA 200	Introduction to Computer Programming
LA 233	Popular Topics in Health, Nutrition, & Physiology
LA 254	Human-Centered Design
LA 255	College Math
LA 271	College Algebra with Geometry
LA 286	Discrete Mathematics
LA 288	Vector, Matrices, & Transformations
LA 293	Precalculus
LA 296	Applied Physics

### CULTURAL IDEAS & INFLUENCES

CHOOSE ONE:

LA 127	Topics in World Art
LA 221	California Art in Cultural Context
LA 238	World Literature
LA 292	Programming & Culture
LA 343	Comparative Religion
LA 368	Experiencing Culture: Anthropology for Today's Artist
LA 462	Power of Myth and Symbol

### EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291	Designing Careers
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ART HISTORICAL AWARENESS		LA 249	An Artistic and Intellectual History of the Renaissance
LA 120	Art History through the 15th Century		
LA 121	Art History through the 19th Century	LA 274	Study Abroad: Art & Architecture of Renaissance Florence
CHOOSE TWO:		LA 276	Seminar in Great Britain
LA/LAN 117	Survey of Landscape Architecture	LA/LAN 277	Post Industrial Urban Open Spaces
LA/IND 118	History of Industrial Design	LA 278	Seminar in France
LA 127	Topics in World Art	LA 279	Seminar in Italy
LA 128	The Body As Art: History of Tattoo & Body Decoration	LA 281/MPT 255	Film History 1: Pre-1940
LA 129	History of Automotive Design	LA 282/MPT 256	Film History 2: 1940-1974
LA/GAM 131	History of Gaming	LA 283	Examining Film Noir
LA 132/ANM 102	History of Animation	LA 284	Evolution of the Horror Film
LA 134/ANM 104	History & Technology of Visual Effects & Computer Animation	LA 319	History of Architecture: Modernity
LA/VIS 137	History of Visual Development	LA 327	Art of the Classical World
LA/PH 147	History of Photography	LA 333	Art of the Middle Ages
LA/LAN 177	Pre-Industrial Urban Open Spaces	LA 361	The Artist in the Modern World
LA 182	Genres in Film	LA 382	Film History 3: Contemporary Cinema
LA/ILL 195	History of Comics: American Comics	LA 383	World Cinema
LA/ILL 197	History of Comics: International and Alternative Comics	LA 384	Underrated Cinema
LA/ARH 219	History of Architecture: Ancient to Gothic	LA 385	Close-up on Hitchcock
LA 220	American Art History	LA 386	Exploring Science Fiction Cinema
LA 221	California Art in Cultural Context	LA 387	Women Directors in Cinema
LA 222	20th Century Art	LA 388	Survey of Asian Cinema
LA 224	Women, Art & Society	LA 408	Analog Before Digital: Punk/No Wave Film & Music
LA 226 /IAD 230	Survey of Traditional Interior Architecture	LA 420	Art of the Italian Renaissance
LA 229/IAD 231	Survey of Contemporary Interior Architecture	LA 421	Northern Renaissance Art
LA 236/IAD 232	Survey of Bay Area Architecture	LA 422	Italian Baroque Art
LA 242/GR 242	History of Graphic Design	LA 423	The Golden Age of Dutch Art
LA 243/ILL 310	History of American Illustration	LA 432	Art of Spain: From El Greco to Picasso
LA/FSH 244	History of Fashion	LA 433	18th & 19th Century European Art
LA/JEM 245	History of Jewelry and Metal Arts from Around the World	LA 434	History of Asian Art
LA/FSH 246	History of Textiles	LA 464	Survey of Dada & Surrealism
LA 247	History & Techniques of Printmaking		

## Certificate in Motion Pictures & Television

### CERTIFICATE REQUIREMENTS

MAJOR CORE (FOLLOW BFA CORE)	36 UNITS
MAJOR	42 UNITS
+ BY ADVISEMENT	24 UNITS
+ ELECTIVES	12 UNITS
+ ART HISTORY	6 UNITS

TOTAL	120 UNITS
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- Minimum 2.0 GPA
- Minimum grade of C- in all core courses and major courses

## Master of Arts [MA] in Writing & Directing for Film

### MA UNIT REQUIREMENTS

MAJOR	33 UNITS
+ GRADUATE LIBERAL ARTS	3 UNITS
TOTAL	36 UNITS

### MA WRITING & DIRECTING FOR FILM DEGREE REQUIREMENTS

- Successful completion of Final Portfolio Review
- Minimum 2.0 cumulative GPA
- Minimum grade of C in all required 36 units

## Master of Fine Arts [MFA] in Motion Pictures & Television

### MFA UNIT REQUIREMENTS

MAJOR	30 UNITS
+ DIRECTED STUDY	18 UNITS
+ ELECTIVES*	6 UNITS
+ GRADUATE LIBERAL ARTS	9 UNITS

TOTAL	63 UNITS
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*\*Per director approval*

### MFA MOTION PICTURES & TELEVISION DEGREE REQUIREMENTS

- Successful completion of Final Thesis Project
- Minimum grade of C in all required 63 units
- Minimum 2.0 cumulative GPA and the following Academic Study requirements:

- |   |   |
|---|---|
| 1 | Art Historical Awareness & Aesthetic Sensitivity course |
| 1 | Cross Cultural Understanding course                     |

### MA WRITING & DIRECTING FOR FILM REQUIRED MAJOR COURSES

MPT 605	Film Language Studio
MPT 616	Directing Actors for Motion Pictures
MPT 618	Writer-Director Intensive 1
MPT 625	Editing Concepts
MPT 641	Visual Storytelling
MPT 644	Directors Rehearsing Actors
MPT 664	Organic Blocking for Camera
MPT 695	Collaborative Project: Shot in a Day
MPT 705	Breaking through the Noise of Social Media
MPT 750	Production Central*

*\*Year-long course taken over two consecutive semesters*

### MA WRITING & DIRECTING FOR FILM GRADUATE LIBERAL ARTS REQUIREMENTS

#### MAJOR DESIGNATED GRADUATE LIBERAL ARTS

GLA 716	Fast & Furious: The World of Shorts
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### MFA MOTION PICTURES & TELEVISION REQUIRED MAJOR COURSES

MPT 605	Film Language Studio
MPT 616	Directing Actors for Motion Pictures
MPT 618	Writer-Director Intensive 1
MPT 625	Editing Concepts
MPT 641	Visual Storytelling
MPT 644	Directors Rehearsing Actors
MPT 651	A Director Prepares
MPT 664	Organic Blocking for Camera
MPT 688	Development: Finding Material and Influencing Writers
MPT 773	Entertainment Professional Practices

### MFA MOTION PICTURES & TELEVISION GRADUATE LIBERAL ARTS REQUIREMENTS

#### ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

GLA 605	Motion Picture Theory & Style
or GLA 716	Fast & Furious: The World of Shorts

#### CROSS CULTURAL UNDERSTANDING

##### CHOOSE ONE:

GLA 603	Anthropology: Experiencing Culture
GLA 606	Crossing Borders: Art & Culture in a Global Society
GLA 611	Cultural Narratives
GLA 617	Mythology for the Modern World
GLA 619	Culture & Identity in Modern American Theater
GLA 627	The Global Design Studio; Past, Present, & Future
GLA 903	Graduate Seminar in Europe
GLA 905	Graduate Seminar in Florence: Renaissance Art & Architecture

#### MAJOR DESIGNATED GRADUATE LIBERAL ARTS

GLA 714	Acting
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## UNDERGRADUATE COURSES

### MPT 105 Cinematic Storytelling

This class is a hands-on overview of the entire filmmaking process. Emphasis will be place on collaboration between the various disciplines required to make a professional piece of digital content. Students will interact as teams, functioning in a range of creative and technical roles to produce content.

### MPT 106 Edit 1: The Art of Editing

This course introduces students to visual storytelling through the creative use of video editing. Using Adobe Premiere Pro, students will learn the concepts of montage, screen direction, continuity and the elements of style while editing a narrative scene. This class prepares students for the Adobe Premiere ACA exam.

### MPT 135 Virtual Reality/360 Production: The New Frontier

This course provides hands-on experience with cutting-edge Virtual Reality and 360-degree video production equipment and post-production software. Students will explore the emerging visual grammar of all types of VR and 360 video, develop and create 360-degree immersive experiences in narrative or non-narrative formats, and use industry-leading VR/360 post-production software.

### MPT 138 Immersive Storytelling

Focused on the emerging art of storytelling for VR, this course will teach practical skills from the worlds of immersive narrative, gaming and interactive video. Contemporary work in VR will be analyzed, and students will participate in a creative writing workshop with weekly assignments and critiques.

### MPT 140 Lighting 1: The Art of Seeing Light

This course will introduce students to the basic concepts of lighting. Students will gain hands on experience shooting with black and white film. Topics will include diffusion, contrast, key-to-fill ratios and light placement. Industry safety procedures including proper handling of electricity and high heat lights will be emphasized.

### MPT 159 Cinematography 1

This course is designed to give the student an introduction to the technical and conceptual aspects cinematography through short format filmmaking. This class will explore the tools, techniques and visual language of cinematography. Students will receive hands-on experience with cinematography while completing group and individual projects.

### MPT 166 The Power of Story

The root of all great storytelling is imagination channeled through character development, dialogue, conflict and structure. In this interactive class you will develop these skills with an eye to creating digital content for a screen of any size.

### MPT 204 Power of Social Media

This course offers an overview of how to harness the power of social media. Using case studies and other tools, students will analyze the roads to success and failure in the world of social media. Students will gain an appreciation of how to apply social media to an entrepreneurial career.

### MPT 205 Introduction to Producing

Students will participate in exercises that lead to identifying and refining the skills to perform as a creative producer. Skills included are: identifying and acquiring the rights to material, raising financing, securing distribution, creating a marketing plan, and functioning as a creative producer in all stages of production.

### MPT 225 Sound Design for Film 1: Basic Concepts

This course introduces the basic elements of sound recording and production for film and television. Students will learn microphone selection and placement, as well as mixing and equalization. Students will use Pro-Tools software for recording Foley and automatic dialog.

### MPT 233 Writing Shorts for Production

In this course, students will write two 8 to 12-minute scripts. Emphasis will be placed on great hooks and twists, solid structure, and compelling characters. Students will also learn how to pitch stories concisely and professionally.

### MPT 234 Scene Production Laboratory

In this course, students will work together in teams to write, produce and direct short scenes. Projects will emphasize developing the skills necessary to function in and run a film crew. Students will write, prepare, shoot and edit their scenes within a fixed schedule on within a set budget.

### MPT 235 Virtual Reality/360 Production & Post-Production

This course provides training in advanced techniques for Virtual Reality production and post-production. Students will learn immersive storytelling techniques, shoot with a variety of high quality VR/360 camera rigs, manually stitch and stabilize video using professional stitching software, practice advanced VR editing techniques with Adobe Premiere, and explore additional VR technology.

### MPT 236 Edit 2: Avid Fundamentals

This course will expand students' understanding of video editing and introduce them to Avid Media Composer. Students will explore editorial issues including file management, importing media and outputting final projects. Students will apply sound design, color correction, and special effects to their projects.

### MPT 256 Film History 2: 1940-1974

This course explores the major movements in the Golden Age of Cinema from 1940 to 1974 including Neo-Realism, the French New Wave, Cinema Verite, and A New Golden Age of Hollywood. The work of Vittorio DeSica, Billy Wilder, Francois Truffaut, Akira Kurosawa, Mike Nichols, Francis Ford Coppola, and other great directors will be examined. Lectures and screenings are accompanied by assigned readings.

### MPT 259 Cinematography 2

This course analyzes how high quality cinematography contributes to visual storytelling. The work of great Directors of Photography will be studied while students complete their own film projects. Camera techniques and visual thinking will be the primary emphases.

### MPT 271 Lighting 2: Film + Digital

The focus of the class will be lighting and photographing actors on stage and in real world situations. Student assignments will be shot on 16mm film. Assignment topics include matching lighting for coverage, the Director of Photography's role on a production, and the relationship to the gaffer.

### MPT 272 Lighting 2: Digital

Students will learn the three fundamental pillars of lighting, the Zone system, how to light and shoot green / blue screens and how to manipulate color. They will expand their skills to read existing lighting and modify it using grip and electrical tools. Assignments will be shot on digital video format.

### MPT 285 Production Design Foundations

Production designers are key to creating the visual style of a film. This course covers the components of the art department and the role of the production designer. Students will gain hands-on experience with the design process including breakdowns, research, basic set design and concept presentations for selected script scenes.

**VIEW the schedule, prerequisites,  
and course fees & REGISTER at  
<https://catalog.academyart.edu>**



MPT 286 Art Department Organization

In this class, you will work as the head of an art department. You will coordinate communications between executive producers, production office, director, art department and vendors. You will supervise acquisition of set decoration and props, and learn how to allocate crew as needed.

MPT 288 Development: From Ideas to Execution

In this course, students will acquire the skills to find and option material to develop as television series and feature films. Students will learn to write and deliver effective script notes that writers can implement. Students will also learn how to evaluate the appropriate marketplace for the material they are developing.

MPT 299 Directing: Breakdown & Blocking

This course is designed to give a solid foundation in the basic principles of narrative filmmaking through the effective breakdown of the screenplay. Students will fill the roles of Director, Editor, Actor, and Script Supervisor on various projects.

MPT 301 Makeup: Street & Special Effects

This course examines all aspects of creating realistic, contemporary street makeup, as well as dealing with the special needs of creating character, special effects and medical makeup.

MPT 303 Makeup: Character & FX

This course takes students into the realms of character-specific makeup, fashion makeup and advanced special effects. Students will take a script and create a character’s makeup design from printed words.

MPT 304 Crowdfunding & Social Media Marketing

This course will examine the increasingly important role of social media in project creation. Students will enhance, promote, and facilitate projects by integrating such concepts as crowdfunding, crowdsourcing, and transmedia development into their work. Through practical strategies, students will build a brand for their projects that can be used from development through production and distribution.

MPT 315 Experimental Filmmaking 1

This course focuses on expression ideas and emotions within the constraints of moving images. Students will reassign meaning to found footage and creatively combine sound and image for a visual experience. The evolution of experimental film will be studied in a sociological context.

MPT 325 Sound Design for Film 2: Advanced Concepts

This course focuses on production techniques including sync-sound recording, advanced Foley recording and automatic dialog replacement.

MPT 330 Directing Actors for Film & TV

In this course, students will concentrate on the analysis, rehearsal, and direction of scripted material. Practical elements of working with actors in the audition, casting, callback, and rehearsal process are also discussed.

MPT 341 Documentary 1

This course will expose students to the documentary form of motion pictures. Students view various examples of documentary film. Students will also create their own documentary projects.

MPT 343 Documentary Editing

Students in this course will acquire the skills to edit all forms of documentary content including narrative, non-fiction, long & short form, behind the scenes and corporate.

MPT 351 Lighting 3: Film

In this course, students will learn creative and technical approaches in lighting exteriors for day and night. Students will gain hands on experience with the operational procedures of working on a professional film set. Shooting will be done in both digital and film formats.

MPT 359 Cinematography 3

In this course, students will expand their knowledge of cinematic techniques and high end camera equipment. Working from original concepts, students will develop a simple script with a shot list. Based on their scripts, students will shoot a short narrative film utilizing advanced cinematographic techniques.

MPT 360 Producing for Motion Pictures

In this course, students will examine the producer’s role as the driving force in the selection and delivery of a visual product. Students will execute the role of producer on a student production and develop business plans and marketing strategy.

MPT 362 Cinematography: Shooting with Style

In this course, students will compare, contrast, and select the cinematic aesthetic that best supports their story. Students will analyze successful principals and techniques from classical composition and framing to today’s reality-driven frenzied approach. Aesthetics of light, color, framing, coverage and movement will be practiced in studio and location work.

MPT 363 Traditional & Social Media Marketing of Feature Films

This course examines film acquisitions, distribution, marketing and exhibition. Students will be given knowledge of the business of film, what sells and how to bring films into the marketplace. The course will link filmmaking and distribution/marketing so that each student will appreciate the interconnected qualities of the two disciplines.

MPT 367 Securing Rights & Agreements for Film

In this course, students will write option/purchase agreements, submission agreements, producer agreements, deal memos and employment agreements and non-disclosure agreements and also research right-to-work laws. Topics will include production company organization structure, project financing, intellectual property protection, fees, profit participation, compensation and insurance and negotiating agreements.

MPT 371 After Effects for Professional Editors

In this course, students learn the unique capabilities of Industry Standard Editing software in order to create state-of-the-art effects, layering and titles. This is an advanced editorial course designed to teach students the skills that are becoming the industry standard worldwide.

MPT 372 Advanced After Effects

In this course, students will explore the more advanced techniques that Adobe After Effects has to offer including motion tracking, chroma keying, expression scripting, and 3D motion graphics.

MPT 377 Principles of Directing

This course examines the role of the director in relation to critical, creative areas of motion picture production. Students work in digital video format to practice their skills. The course teaches students to recognize and execute the industry standards.

MPT 378 Directing 2

In this course Directors make two short films on the sound stage, working for the first time with an assigned cinematographer.

MPT 380 Film Postproduction: Digital Transfer & Color Correction

This technical course covers digital film transfer and digital intermediate color correction. Students will use their own media on telecine machine and in digital intermediate software to create desired effects through appropriate use of color grading, filters and masks.

MPT 384 Shooting the One-Hour Drama

Students will learn how to run a set, how to solve on-the-set problems, and how to communicate their vision to key personnel, such as the Production Designer, the Director of Photography, and the Editor. Emphasis will be placed on effective storytelling through camera direction, coverage, and shot selection for the One-Hour T.V. format.

**MPT 386 Advanced Editing Theory**

This course has been designed to provide an in-depth study of how editing rewrites the film based on image selection, juxtaposition and pace in addition to story principles. Students will deconstruct a wide variety of editing styles in order to understand the purpose of each one.

**MPT 387 Scenic Production (formerly Theatrical Construction & Design)**

This course focuses on the realization of scenic design. Students will learn to assess, design, and fabricate architectural elements, wall treatments, and set decorations. Selected joinery skills will be taught. Students will learn to work with schematics and scale drawings for building and budgetary purposes. Visual research will be emphasized.

**MPT 389 Production Design: Short Form Entertainment**

This course focuses on creating the “look” or visual style for commercials, music videos and short films. Lectures, demos and assignments will include researching and specifying choices for set decorations, props, location modifications, materials and scenic finishes for the sets in your selected projects.

**MPT 390 The Work of the Great Directors**

This course examines the films of the great directors with an emphasis on critical studies. In analyzing the work of such filmmakers as Woody Allen, Ingmar Bergman, Wong Kar Wai, Stanley Kubrick, Akira Kurosawa and Roman Polanski, students will develop an understanding of the creation of personal style.

**MPT 391 Production Design: Fundamentals**

In this course, students will develop sketching and drafting skills required to design sets for the television industry. Students will learn about set sketches, plans and drafting notations, model making, graphics and signs, storyboards, locations, sourcing, to networking and careers.

**MPT 392 Production Design: Features**

In this course students will analyze successful production design for feature films as research for their projects. Students will select a script and break it down into a scene list to establish the visual structure for the “look” of a film and design introduction, middle and climatic scenes.

**MPT 415 Experimental Filmmaking 2**

This course allows students further experience with filmmaking as a non-narrative art form. Students will be challenged to make multiple films unrestrained by the 3-act structure. Topics will include advanced hand processing, optical printing, and front and rear screen techniques. Visual poetry, aesthetics, utilizing public resources and found footage will be emphasized.

**MPT 431 Editing for Performance**

This class will consist of using dailies from acting classes and discussing a variety of editing decisions. The students will cut the scenes weekly and will be critiqued. There will be lectures on the numerous concerns regarding how the editing enhances, refines and accentuates the performance.

**MPT 440 Overview: Film & Video Post-Production**

In this class, emphasis is placed on the state-of-the-art post-production process. Students learn about motion picture laboratories and video post-production houses including the Bosch film to tape transfer houses including the Bosch film to tape transfer.

**MPT 441 Documentary 2**

In this class, students will take their projects to the next level. This course will be an in-depth workshop on researching, developing, and fine-tuning documentary projects. Issues of funding, production, post-production, and distribution will also be addressed.

**MPT 450 Making the Music Video**

In this course, each of the students will explore the entire creative process of producing work targeted toward music television (MTV) including conception, storyboarding, shooting, editing, and completing a music video of their own. Students will learn how to break down and time out a song and how to present initial conceptual ideas.

**MPT 455 Editing: Advanced Color Correction**

This course is designed to teach digital video color correction tips and techniques as performed in a variety of color correction software applications. Learn to adjust poorly exposed shots, create shots with color casts, create looks, match shots, and master secondary color correction techniques. Students will use color correction to advance a story.

**MPT 456 Emerging Technologies in Editing**

This is a cutting edge course designed to inform advanced students regarding the most recent developments in post-production practices. This course is an in-depth investigation of emerging tools and applications and will prepare students for the industry on a timely basis.

**MPT 459 Cinematography 4**

In this course, students will learn how to light and shoot night interiors and products. Image quality of 35mm and HD cameras will be compared. Different types of specialty cinematography are discussed, including underwater, car mounts, rigs, and aeri

**MPT 464 Directing the Commercial**

In this course, students will gain hands-on experience making original commercials. Lighting, set design, location scouting, casting, and directing talent will be covered. Effective editing will be emphasized to deliver a tight and understandable story. Projects will be critiqued based on current industry standards, concept, execution, performance, and image quality.

**MPT 467 T.V. Commercial Production**

In this collaborative course, ADV and MPT students will work in production teams to produce finished television commercials. Active collaboration with other majors will be encouraged in all stages of the production. Topics will include casting, the bidding process, music and sound design, graphics, special effects, and alternative broadcast media.

**MPT 471 Senior Narrative A**

In this course, students will work collaboratively to produce senior narrative films. Emphasis will be placed on prepping and shooting high quality films. Students will prepare a professional production book, finalize a production team, and build social media campaigns. Films will go through post-production in MPT 472.

**MPT 472 Senior Narrative B**

Students in Senior Narrative-Post will complete a previously started project. Emphasis will be placed on completing a 10 -12 minute film ready for film festival submission. Topics will include editing for a target audience, EPK (electronic press kit), and promoting projects with alternative media and mobile entertainment.

**MPT 479 Set Procedure & Protocol**

This course examines the relationships during production between four crew positions and departments; Camera Operator, Camera Assistant, Gaffer, and Grip. Students work in digital video format with professional cameras, lighting, and grip gear to practice their production skills. The course teaches students to recognize and execute industry standards as a unified crew.

**MPT 480 Producing for Television**

This course is designed as an overview of the professional television studio environment. The course will focus on specific applications for writing, producing and directing for cable and network television.

MPT 490 Portfolio Enhancement

Students will further their skill in specific areas as determined by the Department Director. Professional standards for process, technique, and execution will be emphasized. Outcomes will be topic specific. Department Director approval is required. Course fees and prerequisites may vary by topic. Course fees and prerequisites may vary by topic.

MPT 495 Filmmaker Portfolio: Breaking Into the Entertainment Industry

This culminating course focuses on developing the professional elements needed for entry into the entertainment industry. Students will create a comprehensive presentation, including a polished demo reel of their best work, industry-specific resume, and business card. Students will actively seek out networking opportunities, and develop and effective social media presence.

MPT 498 Collaborative Project

This course is offered to students meeting set criteria, who are chosen by the department to work on an interdisciplinary collaborative project with students from other programs.

MPT 498BD The Business of Drone: Designing a Career Around Drones

This course will provide the student with the skills required to complete the Part 107 FAA Drone Pilots License. Emphasis will be placed on designing a business model that the student can utilize for income generation. Various industries will be explored including motion pictures, newsgathering, regulatory and architecture.

MPT 498CB Characters & Backstory

In this course, students will learn to implement advanced screenwriting techniques through character development and backstory.

MPT 498WSD Writing for Production: Shot in a Day

In this course, students will work with directors to develop material for production on sound stages each week. Original scenes from class will be cast and shot each week. Focus is on developing story and character arc within a scene.

MPT 498WWS Writing for Production: Web Series

In this course, students will collaborate with producers and other writers to create a web series. Focus will be on engaging characters and dialogue within the framework of tight, character-driven plot. Students are expected to engage in robust rewrite process.

MPT 499 Special Topics

Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee and course prerequisites may vary by topic.

MPT 500 Internship in Motion Pictures & Television

Internships provide students with the opportunity to apply the knowledge and skills they have acquired from coursework in a work setting. “Internship for credit” is an option for qualified upper-division students meeting a minimum 3.0 cumulative GPA and having successfully completed 90 units. Students must complete an Internship Application form (obtained from their student services advisor) and gain department approval prior to the start of the semester and the start of the internship. Students should discuss internships and other course options with their student services advisor.

GRADUATE COURSES

MPT 600 Fast & Furious: The World of Shorts

This course will expose students to the history and nature of short films. Students will learn to develop short film story concepts, ranging from ten seconds to twelve minutes in length, work on originating workable concepts using skills necessary to develop them from scripts and storyboards to audience-pleasing motion media.

MPT 605 Film Language Studio

This course gives students an understanding of the basic elements of visual storytelling using still photography and digital video. Students perform exercises in bracketing, depth of field, shot size, framing, composition and camera movement, while learning to use the camera as an optical tool.

MPT 615 Lighting

This course is designed to give students an overall competency in motion picture lighting, combining the art of seeing with the science of exposure control. Students learn how to light actors on the set for the master shot, the close-up, reverse angle and cross key-light setups, as well as lighting for movement and for blue screen effects.

MPT 616 Directing Actors for Motion Pictures

In this course, students will gain a basic knowledge of the building blocks of directing actors for motion pictures. Topics include: understanding of a script and analyzing it, finding a vision of the story, and working with actors to realize that vision.

MPT 618 Writer-Director Intensive 1

Students will generate ideas for a short film. They will acquire the skills necessary to tell stories in a logical and emotionally connective way. Students will develop either original ideas or ideas adapted from existing material, through the outline stage.

MPT 624 Practical Set Management

In this course, students will learn practical set management techniques needed for working as Assistant Directors. Working within an industry structure governed by budgets, union and guild contracts, students will learn a variety of skills including scheduling, supervising crew, directing extras, creating reports, and problem solving on the set.

MPT 625 Editing Concepts

This course introduces students to the rules of editing through the use of non-linear Avid Media Composer editing systems. Students will learn the concepts of invisible rhythms, screen direction, continuity, and the elements of style.

MPT 630 Film Cinematography 1

In this course, students experiment with camera concepts. Emphasis is placed on further developing each student’s personal direction. Students produce 16mm black-and-white films that tell stories cinematically without the use of dialogue.

MPT 632 Sound Design

This is a studio course that covers the concepts of sound recording and production for the final thesis project. Independent exercises with sound production will provide hands-on learning and opportunities for critique.

MPT 634 Digital Cinematography 1

The purpose of this class is to produce films that tell stories cinematically without the use of dialogue. This course is designed to give students an introduction to the technical and conceptual aspects of DV cinematography through short format filmmaking.

MPT 636 Film Cinematography 2

This course offers an investigation into lighting, staging of scenes and blocking for the camera, as seen from the director of photography’s perspective. Projects will be in 16mm color film with dialog recorded.



MPT 639 Digital Cinematography 2

Students will explore the tools and skills that a Cinematographer employs to create and control the image and tell a story. Professional cameras, digital technology, lighting for digital and photographic technique will be discussed with an emphasis on producing stylistic quality products.

MPT 640 Producing for Motion Pictures

In this course, students study production from the perspective of the associate producer/unit production manager. Students break down a script into its prime components, and examine scheduling and budgeting issues. Sales, marketing and packaging motion pictures for investors are also explored.

MPT 641 Visual Storytelling

Students will study visual storytelling techniques in film masterpieces and make short digital films demonstrating these same techniques. Students will draw inspiration from well-known examples of film history. Students will work on shot choices, composition skills, camera movement, and editing decisions.

MPT 643 Experimental Sound Design for Visual Media

In this course, students learn the language and storytelling power of sound design in audiovisual media. Topics include ear training, psychoacoustics, physical and psychological impact of sound, creative use of plug-ins, developing soundtracks based on script and character analysis, how to collaborate intelligently with directors, editors, and composers. Audio editing skills are required.

MPT 644 Directors Rehearsing Actors

This course teaches students to successfully direct actors on camera. Students gain a firm grounding in matching their actors' performance and vocal energy to shot size. The course also covers creative blocking options, preparation for rehearsals, scene analysis, the creation rhythm and timing in scenes, and effective casting strategies.

MPT 645 Overview of Production Design

This course explores the importance of production design on the overall impact of a motion picture. Discussion topics will include interaction with the director, the importance of color, set design, period design, the budgetary process and other production issues.

MPT 646 Film Cinematography 3

In this course, students will be taught 35mm techniques in both Arriflex and Mitchell formats from the viewpoint of the first assistant cameraman.

MPT 649 Editing with Motion Graphics & Visual Effects

Students will learn the unique capabilities of AfterEffects in order to create state-of-the-art effects, layering, titles, motion graphics, compositing, and color enhancement. This course is designed to teach students skills that are a worldwide industry standard.

MPT 651 A Director Prepares

Creatively and financially, film productions need a director who shows up prepared. This course teaches directors to break down screenplays and communicate creative intentions and production needs. Students will practice pre-planning an entire film and each day of shooting, while maintaining flexibility when confronted with real world obstacles.

MPT 654 Unit Production Management

This course will cover the challenges and solutions that actual unit production managers have experienced during prep, shoot, and wrap on feature-length motion picture. It will demonstrate the most effective ways to approach the budget, schedule, and management for both independent low budget features and big budget studio features.

MPT 663 Aesthetics of Editing

Based on image selection, character development, pace, and story principles, students will learn how editing rewrites a film. Students will study various editors and editing styles to study each style's purpose. A variety of film and editing theories and how they relate to film production and editing will be covered.

MPT 664 Organic Blocking for Camera

Directors will assess different ways to cover rehearsed scenes – exploring the grammar of static masters, moving masters, developing masters, and the array of coverage options. Students will learn to evaluate the camera work and shot selection that best tells the story, and optimize performances through shot selection and adjustments between takes.

MPT 679 Set Procedure & Protocol

This course examines the relationships during production between four crew positions and departments; Camera Operator, Camera Assistant, Gaffer, and Grip. Students work in digital video format with professional cameras, lighting, and grip gear to practice their production skills. The course teaches students to recognize and execute industry standards as a unified crew.

MPT 685 Social Media Marketing for Entertainment

Whether you are creating an app, fashion line, game, product, film, or other endeavor, this course delivers the most current information about the increasingly important world of crowdfunding and social media marketing. Learn how to secure funds, build your brand, attract supporters, and bring your dream project to life.

MPT 688 Development: Finding Material and Influencing Writers

In this course, students will find and option material which can be developed for film and television. Students will evaluate appropriate marketplaces to sell the optioned material. Students will also practice writing effective script notes and delivering their notes to writers.

MPT 695 Collaborative Project

Students meeting set criteria are selected by their department to work on an interdisciplinary collaborative project as part of their studio requirement.

MPT 695BD The Business of Drone: Designing a Career Around Drones

This course will provide the student with the skills required to complete the Part 107 FAA Drone Pilots License. Emphasis will be placed on designing a business model that the student can utilize for income generation. Various industries will be explored including motion pictures, newsgathering, regulatory and architecture.

MPT 695CB Characters & Backstory

In this course, students will learn to implement advanced screenwriting techniques through character development and backstory.

MPT 695WSD Writing for Production: Shot in a Day

In this course, students will work with directors to develop material for production on sound stages each week. Original scenes from class will be cast and shot each week. Focus is on developing story and character arc within a scene.

MPT 695WWS Writing for Production: Web Series

In this course, students will collaborate with producers and other writers to create a web series. Focus will be on engaging characters and dialogue within the framework of tight, character-driven plot. Students are expected to engage in robust rewrite process.

MPT 699 Special Topics

Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee, prerequisites, and/or may require Department Director approval.

VIEW the schedule, prerequisites,  
and course fees & REGISTER at  
<https://catalog.academyart.edu>

**MPT 705 Breaking through the Noise of Social Media**

Using case studies and hands-on applications, students will learn how to manipulate a social media campaign in terms of strategy and techniques. Through the creation of a campaign, students will learn to employ tactics to reach a target audience, work within legal boundaries and measure their success.

**MPT 715 Advanced Interior Lighting**

Students will build on the skills acquired in MPT 615 focusing on advanced lighting and photographing actors on sound stages with discussions of real world situations. In-class student assignments will be shot on 16mm color film. Homework assignments will be shot on digital still cameras that students must provide.

**MPT 718 Writer-Director Intensive 2**

Writer-directors will take their outline from Writer-Director Intensive 1 to script. Students will complete a first draft, rewrite and polish of their thesis film. Emphasis will be placed on the central question, enhancing character through dialogue, and scene descriptions. Drafts will be refined based on audience reaction and instructor critiques.

**MPT 735 VR/360 Production**

In this course, students will learn how to communicate in VR/360 using an emerging visual language and apply it to their own projects in Virtual Reality/360 video. Students will utilize the workflow unique to VR/360 productions and learn basic stitching and editing techniques unique to this new medium.

**MPT 736 Cinematography Styles: Classic & Contemporary**

In this course, students will learn to compare, contrast, and explain how cinematic aesthetics support a story. Students will analyze successful principals and techniques from classical composition and framing to today's reality-driven frenzied approach. Aesthetics of light, color, framing, continuity, coverage, and movement will be emphasized.

**MPT 750 Production Central**

In this advanced course, teams of students work in a production environment to develop scripts and prepare, shoot and post projects. Students will troubleshoot and solve development and production problems working in assigned roles. Students will become adept at implementing notes to improve projects, as in a studio model.

**MPT 766 Certification Preparation for Avid Media Composer**

This course continues Avid Media Composer training, with emphasis on professional techniques. Upon completing the course, students may take the exam for Avid Certification as a Certified Avid Editor. This credential has international standing, proving you were trained for professional-level work with Avid Media Composer.

**MPT 773 Entertainment Professional Practices**

This course exposes students to the business and legal affairs of the motion picture industry. Emphasis is placed on understanding how professional film projects and production companies are organized and administered, project financing, protection of intellectual property, drafting and negotiation of agreements, fees, profit participation and other compensation, insurance, and relationships with cast and crew.

**MPT 800 Directed Study**

Directed study is the primary concentration of a Master's degree candidate's work toward the completion of a Final Portfolio and/or Thesis Project. With the approval of the Department Director, students may take any university coursework to develop specific conceptual and technical skills that will enable them to further develop their Final Portfolio and/or successfully bring a Final Thesis Project to completion. Please note that some Directed Study courses have a required course fee and course prerequisites may vary by topic.

**MPT 803C Content Creation: Film Postproduction: Digital Transfer & Color Correction**

This technical course covers digital film transfer and digital intermediate color correction. Students will use their own media on telecine machine and in digital intermediate software to create desired effects through appropriate use of color grading, filters and masks.

**MPT 803F Content Creation: Overview: Film & Video Post-Production**

In this class, emphasis is placed on the state-of-the-art post-production process. Students learn about motion picture laboratories and video post-production houses including the Bosch film to tape transfer houses including the Bosch film to tape transfer.

**MPT 803M Content Creation: Traditional & Social Media Marketing of Feature Films**

This course examines film acquisitions, distribution, marketing and exhibition. Students will be given knowledge of the business of film, what sells and how to bring films into the marketplace. The course will link filmmaking and distribution/marketing so that each student will appreciate the interconnected qualities of the two disciplines.

**MPT 804A Content Creation: Production Design: Fundamentals**

In this course, students will develop sketching and drafting skills required to design sets for the television industry. Students will learn about set sketches, plans and drafting notations, model making, graphics and signs, storyboards, locations, sourcing, to networking and careers.

**MPT 804D Content Creation: Art Department Organization**

In this class, you will work as the head of an art department. You will coordinate communications between executive producers, production office, director, art department and vendors. You will supervise acquisition of set decoration and props, and learn how to allocate crew as needed.

**MPT 804E Content Creation: Production Design: Short Form Entertainment**

This course focuses on creating the "look" or visual style for commercials, music videos and short films. Lectures, demos and assignments will include researching and specifying choices for set decorations, props, location modifications, materials and scenic finishes for the sets in your selected projects.

**MPT 804F Content Creation: Production Design: Features**

In this course students will analyze successful production design for feature films as research for their projects. Students will select a script and break it down into a scene list to establish the visual structure for the "look" of a film and design introduction, middle and climatic scenes.

**MPT 804S Content Creation: Scenic Production**

This course focuses on the realization of scenic design. Students will learn to assess, design, and fabricate architectural elements, wall treatments, and set decorations. Selected joinery skills will be taught. Students will learn to work with schematics and scale drawings for building and budgetary purposes. Visual research will be emphasized.

**MPT 805C Content Creation: T.V. Commercial Production**

In this collaborative course, ADV and MPT students will work in production teams to produce finished television commercials. Active collaboration with other majors will be encouraged in all stages of the production. Topics will include casting, the bidding process, music and sound design, graphics, special effects, and alternative broadcast media.

**MPT 805D Content Creation: Documentary 2**

In this class, students will take their projects to the next level. This course will be an in-depth workshop on researching, developing, and fine-tuning documentary projects. Issues of funding, production, post-production, and distribution will also be addressed.

**MPT 805E Content Creation: Experimental Filmmaking 1**

This course focuses on expression ideas and emotions within the constraints of moving images. Students will reassign meaning to found footage and creatively combine sound and image for a visual experience. The evolution of experimental film will be studied in a sociological context.

**MPT 805M Content Creation: Making the Music Video**

In this course, each of the students will explore the entire creative process of producing work targeted toward music television (MTV) including conception, storyboarding, shooting, editing, and completing a music video of their own. Students will learn how to break down and time out a song and how to present initial conceptual ideas.

**MPT 805T Content Creation: Directing the T.V. Commercial**

In this course, students will gain hands-on experience making original commercials. Lighting, set design, location scouting, casting, and directing talent will be covered. Effective editing will be emphasized to deliver a tight and understandable story. Projects will be critiqued based on current industry standards, concept, execution, performance, and image quality.

**MPT 806C Content Creation: Editing: Advanced Color Correction**

This course is designed to teach digital video color correction tips and techniques as performed in a variety of color correction software applications. Learn to adjust poorly exposed shots, create shots with color casts, create looks, match shots, and master secondary color correction techniques. Students will use color correction to advance a story.

**MPT 806D Content Creation: Documentary Editing**

Students in this course will acquire the skills to edit all forms of documentary content including narrative, non-fiction, long & short form, behind the scenes and corporate.

**MPT 806E Content Creation: Emerging Technologies in Editing**

This is a cutting edge course designed to inform advanced students regarding the most recent developments in post-production practices. This course is an in-depth investigation of emerging tools and applications and will prepare students for the industry on a timely basis.

**MPT 806N Content Creation: Cutting the Narrative**

In this intensive editing course, students will focus on narrative cutting. Students will edit short scenes and web series content. Professional level aesthetics and finishing will be emphasized.

**MPT 806P Content Creation: Editing for Performance**

This class will consist of using dailies from acting classes and discussing a variety of editing decisions. The students will cut the scenes weekly and will be critiqued. There will be lectures on the numerous concerns regarding how the editing enhances, refines and accentuates the performance.

**MPT 810 Content Creation: Into the Industry**

This culminating course focuses on developing the professional elements needed for entry into the entertainment industry. Students will create a professional website, resume, demo reel, and a personal pitch. They will also create and package a project to market to the industry upon graduation.

**MPT 815 Exterior Lighting**

This course is designed for students to learn advanced lighting techniques when faced with lighting on location for both day and night. Students will learn the technical and creative process as well as master working on a set in various crew positions. Digital and film formats will be used.

**MPT 830 Cinematography:The True Visual**

In this course, students will focus on their final thesis project and specifically, concentrate on the visual aspects of their film. Students will receive guidance on the successful completion of their thesis film.

**MPT 845 Production Design for Feature Film**

In this class, you will work as the head of an art department. You will coordinate communications between executive producers, production office, director, art department and vendors. You will supervise acquisition of set decoration and props, and learn how to allocate crew as needed.

**MPT 850 Content Creation: Production Central**

In this advanced course, teams of students work in a production environment to develop scripts and prepare, shoot and post projects. Students will troubleshoot and solve development and production problems working in assigned roles. Students will become adept at implementing notes to improve projects, as in a studio model.

**MPT 853 Making the Documentary**

This is an advanced videography course focusing on the documentary from both a production and a theoretical standpoint. Students will develop and produce their own documentary throughout the semester.

**MPT 855 Production Design for Short Films**

In this course, students will work on their individual production design styles and how to apply them to real student thesis projects. Working in student productions, they will be able to understand how to apply their style to the director's vision.

**MPT 856 Film Cinematography 4**

In this course, students will perform an in depth study of advanced techniques that are commonly applied in current motion picture production. Students will learn various shooting styles and disciplines. Students will study film through postproduction and applying advanced techniques.

**MPT 860 Advanced Editing & Post-Production**

In this course, students will focus on the post-production demands of completing a professional film/video for broadcast airing or film festivals submission. Using various software applications available in the Final Cut Studio Suite students will learn how to enhance sound and image for increased dramatic impact in their final product.



**MPT 870 Screenwriting Thesis 1: The Feature Outline**

In this course, students will write an outline for a feature-length screenplay. Students will focus on development of ideas, structure, and character development. Students will also write an effective logline and premise and identify the theme of their story.

**MPT 872 Screenwriting Thesis 2: The Feature Screenplay**

In this course, students will write a draft of a feature-length screenplay. In addition to story development, character development, and theme, students will also focus on dialogue, subtext, and proper script formatting.

**MPT 874 Screenwriting Thesis 3: The Feature Rewrite**

In this course, students will rewrite and polish a feature screenplay. Students will focus on tightening story structure, scene structure, dialogue and pacing, as well as improving character development. Attention will also be given to the look of the final script on the page.

**MPT 894 Content Creation: Overview of Production Design**

This course explores the importance of production design on the overall impact of a motion picture. Discussion topics will include interaction with the director, the importance of color, set design, period design, the budgetary process and other production issues.

**MPT 896 Content Creation: Aesthetics of Editing**

Based on image selection, character development, pace, and story principles, students will learn how editing rewrites a film. Students will study various editors and editing styles to study each style's purpose. A variety of film and editing theories and how they relate to film production and editing will be covered.

**MPT 900 Internship**

Internships provide students with the opportunity to apply the knowledge and skills they have acquired from coursework in a work setting. "Internship for credit" is an option for qualified upper-division students meeting a minimum 3.0 cumulative GPA and the following: MFA: An approved Midpoint Review and director approval; MA: Director approval; MARCH: 24 units total of completed Major coursework, and director approved portfolio review. Students must complete an Internship Application form (obtained from their student services advisor) and gain department director approval prior to the start of the semester and the start of the internship. Students should discuss internships and other course options with their student services advisor.

**MPT 990 Portfolio Enhancement**

Students will further their skill in specific areas as determined by the Department Director. Professional standards for process, technique, and execution will be emphasized. Outcomes will be topic specific. Department Director approval is required. Course fees and prerequisites may vary by topic.





# MUSIC PRODUCTION & SOUND DESIGN FOR VISUAL MEDIA

Score Editor

5| 4| 956 C7 Grid 0| 1| 000

The Hell Patrol - Cue 11B - "Fletcher" Bradley H

Piano

Musical score for "The Hell Patrol - Cue 11B - 'Fletcher'" by Bradley H. The score is in 4/4 time and features piano accompaniment. The first staff shows a melody in the right hand and a bass line in the left hand. The second staff continues the melody and bass line.



# Make the World Your Stage

Images need music to fully convey the depths of their emotion: the shower scene from *Psycho*, the beach scene from *Chariots of Fire*, level one of *Super Mario Brothers*. Ask anyone to imagine these visual media without their respective scores, and you'll see how vital the role of the composer really is.

Film, television, video games and the Internet have turned the world into one big concert stage, and today's musicians need to have the technological savvy to compose for it.

In our program, you'll become a professionally trained musician, and you'll learn the latest technology to make the world your stage.





# WHAT WE OFFER

**Compose for the Screen:** Music for Film, Video Games, Television, Web Content, and more.

**Professional Faculty:** The School of Music for Visual Media has assembled a distinguished faculty of working professionals, all at the top of the music industry.

**World-Class Curriculum:** We offer in-depth technical training, paired with advanced courses in music theory and composition. Technically and creatively, students learn to master the craft of pairing music with visual storytelling.

**State-of-the-Art Facilities:** The school offers all of the latest production technologies. Students have access to the same musical equipment, technology, and computer-based production tools used in the industry.

**Hands-on Experience:** Our approach is dedicated to practical, hands-on training in a collaborative framework, giving students many opportunities to work on real-world projects.

**Demo Reel:** Graduate with an impressive demo reel to take to prospective employers when you graduate.



# CAREER PATHS



# DEGREE REQUIREMENTS

## Associate of Arts [AA] in Music Production

### AA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	33 UNITS
MAJOR	15 UNITS
+ LIBERAL ARTS	18 UNITS
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TOTAL	66 UNITS

### AA MUSIC PRODUCTION CORE COURSES

MUS 102	Soundtrack Industry Overview
MUS 105	Digital Audio Workstations 1
MUS 110	Harmony 1
MUS 120	Music Production 1
MUS 125	Audio Production
MUS 130	Ear Training 1
MUS 140	Music Notation and Score Preparation
MUS 170	Music Production 2
MUS 205	Digital Audio Workstations 2
MUS 270	Music Editing for Visual Media 1
MUS 370	Music Editing for Visual Media 2

### AA MUSIC PRODUCTION DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, and LA 107 Writing for the Multilingual Artist or 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 1 Written Communication: Composition course
  - 1 Written Communication: Critical Thinking course
  - 1 Employment Communications & Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

### GENERAL EDUCATION REQUIREMENTS

#### WRITTEN COMMUNICATION: COMPOSITION

##### CHOOSE ONE:

LA 107	Writing for the Multilingual Artist
LA 108	Composition for the Artist

#### WRITTEN COMMUNICATION: CRITICAL THINKING

##### CHOOSE ONE:

LA 202	English Composition: Creative Persuasion & Argument
LA 207	Persuasion & Argument for the Multilingual Writer
LA 280	Perspective Journalism

#### EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291	Designing Careers
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## Associate of Arts [AA] in Sound Design

### AA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	33 UNITS
MAJOR	15 UNITS
+ LIBERAL ARTS	18 UNITS
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TOTAL	66 UNITS

### AA SOUND DESIGN CORE COURSES

MPT 225	Sound Design for Film 1: Basic Concepts
MPT 325	Sound Design for Film 2: Advanced Concepts
MUS 102	Soundtrack Industry Overview
MUS 105	Digital Audio Workstations 1
MUS 120	Music Production 1
MUS 125	Audio Production
MUS 170	Music Production 2
MUS 195	Sound for Games 1
MUS 205	Digital Audio Workstation 2
MUS 270	Music Editing for Visual Media 1
MUS 370	Music Editing for Visual Media 2

### AA SOUND DESIGN DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, and LA 107 Writing for the Multilingual Artist or 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 1 Written Communication: Composition course
  - 1 Written Communication: Critical Thinking course
  - 1 Sound Design Historical Awareness courses
  - 1 Employment Communications & Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

### GENERAL EDUCATION REQUIREMENTS

#### WRITTEN COMMUNICATION: COMPOSITION

##### CHOOSE ONE:

LA 107	Writing for the Multilingual Artist
LA 108	Composition for the Artist

#### WRITTEN COMMUNICATION: CRITICAL THINKING

##### CHOOSE ONE:

LA 202	English Composition: Creative Persuasion & Argument
LA 207	Persuasion & Argument for the Multilingual Writer
LA 280	Perspective Journalism

#### EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291	Designing Careers
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#### SOUND DESIGN HISTORICAL AWARENESS

LA 258	Creative Perspectives in Sounds Design 1
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## Bachelor of Fine Arts [BFA] in Music Production

### BFA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	36 UNITS
MAJOR	42 UNITS
+ ELECTIVES	9 UNITS
+ LIBERAL ARTS	45 UNITS
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TOTAL	132 UNITS

### BFA MUSIC PRODUCTION DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, and LA 107 Writing for the Multilingual Artist or 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 1 Art Historical Awareness courses
  - 1 Written Communication: Composition course
  - 1 Written Communication: Context & Style course
  - 1 Written Communication: Critical Thinking course
  - 1 Historical Awareness course
  - 1 Quantitative Literacy course
  - 1 Cultural Ideas & Influences course
  - 1 Employment Communications and Practices course

*After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.*

### BFA MUSIC PRODUCTION CORE COURSES

MUS 102	Soundtrack Industry Overview
MUS 105	Digital Audio Workstations 1
MUS 110	Harmony 1
MUS 120	Music Production 1
MUS 125	Audio Production
MUS 130	Ear Training 1
MUS 140	Music Notation and Score Preparation
MUS 170	Music Production 2
MUS 205	Digital Audio Workstations 2
MUS 270	Music Editing for Visual Media 1
MUS 370	Music Editing for Visual Media 2
MUS 480	Music Demo Reel

### GENERAL EDUCATION REQUIREMENTS

#### WRITTEN COMMUNICATION: COMPOSITION

CHOOSE ONE:

LA 107	Writing for the Multilingual Artist
LA 108	Composition for the Artist

#### WRITTEN COMMUNICATION: CONTEXT & STYLE

CHOOSE ONE:

LA 110	English Composition: Narrative Storytelling
LA 133	Short Form Writing

#### WRITTEN COMMUNICATION: CRITICAL THINKING

CHOOSE ONE:

LA 202	English Composition: Creative Persuasion & Argument
LA 207	Persuasion & Argument for the Multilingual Writer
LA 280	Perspective Journalism

#### HISTORICAL AWARENESS

CHOOSE ONE:

LA 171	Western Civilization
LA 270	U.S. History
LA 274	Study Abroad: Art & Architecture of Renaissance Florence
LA 276	Seminar in Great Britain
LA 278	Seminar in France
LA 279	Seminar in Italy
LA 359	Urban Sociology

### QUANTITATIVE LITERACY

CHOOSE ONE:

LA 124	Physics for Artists: Light, Sound, and Motion
LA 146	Anatomy of Automobiles
LA 200	Introduction to Computer Programming
LA 233	Popular Topics in Health, Nutrition, & Physiology
LA 254	Human-Centered Design
LA 255	College Math
LA 271	College Algebra with Geometry
LA 286	Discrete Mathematics
LA 288	Vector, Matrices, & Transformations
LA 293	Precalculus
LA 296	Applied Physics

### CULTURAL IDEAS & INFLUENCES

CHOOSE ONE:

LA 127	Topics in World Art
LA 221	California Art in Cultural Context
LA 238	World Literature
LA 292	Programming & Culture
LA 343	Comparative Religion
LA 368	Experiencing Culture: Anthropology for Today's Artist
LA 462	Power of Myth and Symbol

### EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291	Designing Careers
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ART HISTORICAL AWARENESS	
CHOOSE ONE:	
LA/LAN 117	Survey of Landscape Architecture
LA/IND 118	History of Industrial Design
LA 120	Art History through the 15th Century
LA 121	Art History through the 19th Century
LA 127	Topics in World Art
LA 128	The Body As Art: History of Tattoo & Body Decoration
LA 129	History of Automotive Design
LA/GAM 131	History of Gaming
LA 132/ANM 102	History of Animation
LA 134/ANM 104	History & Technology of Visual Effects & Computer Animation
LA/VIS 137	History of Visual Development
LA/PH 147	History of Photography
LA/LAN 177	Pre-Industrial Urban Open Spaces
LA 182	Genres in Film
LA/ILL 195	History of Comics: American Comics
LA/ILL 197	History of Comics: International and Alternative Comics
LA/ARH 219	History of Architecture: Ancient to Gothic
LA 220	American Art History
LA 221	California Art in Cultural Context
LA 222	20th Century Art
LA 224	Women, Art & Society
LA 226 /IAD 230	Survey of Traditional Interior Architecture
LA 229/IAD 231	Survey of Contemporary Interior Architecture
LA 236/IAD 232	Survey of Bay Area Architecture
LA 242/GR 242	History of Graphic Design
LA 243/ILL 310	History of American Illustration
LA/FSH 244	History of Fashion
LA/JEM 245	History of Jewelry and Metal Arts from Around the World
LA/FSH 246	History of Textiles
LA 247	History & Techniques of Printmaking

LA 249	An Artistic and Intellectual History of the Renaissance
LA 274	Study Abroad: Art & Architecture of Renaissance Florence
LA 276	Seminar in Great Britain
LA/LAN 277	Post Industrial Urban Open Spaces
LA 278	Seminar in France
LA 279	Seminar in Italy
LA 281/MPT 255	Film History 1: Pre-1940
LA 282/MPT 256	Film History 2: 1940-1974
LA 283	Examining Film Noir
LA 284	Evolution of the Horror Film
LA 319	History of Architecture: Modernity
LA 327	Art of the Classical World
LA 333	Art of the Middle Ages
LA 361	The Artist in the Modern World
LA 382	Film History 3: Contemporary Cinema
LA 383	World Cinema
LA 384	Underrated Cinema
LA 385	Close-up on Hitchcock
LA 386	Exploring Science Fiction Cinema
LA 387	Women Directors in Cinema
LA 388	Survey of Asian Cinema
LA 408	Analog Before Digital: Punk/No Wave Film & Music
LA 420	Art of the Italian Renaissance
LA 421	Northern Renaissance Art
LA 422	Italian Baroque Art
LA 423	The Golden Age of Dutch Art
LA 432	Art of Spain: From El Greco to Picasso
LA 433	18th & 19th Century European Art
LA 434	History of Asian Art
LA 464	Survey of Dada & Surrealism



## Bachelor of Fine Arts [BFA] in Music Scoring & Composition

### BFA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	36 UNITS
MAJOR	42 UNITS
+ ELECTIVES	9 UNITS
+ LIBERAL ARTS	45 UNITS
TOTAL	132 UNITS

### BFA MUSIC SCORING & COMPOSITION DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, and LA 107 Writing for the Multilingual Artist or 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 1 Art Historical Awareness courses
  - 1 Written Communication: Composition course
  - 1 Written Communication: Context & Style course
  - 1 Written Communication: Critical Thinking course
  - 1 Historical Awareness course
  - 1 Quantitative Literacy course
  - 1 Cultural Ideas & Influences course
  - 1 Employment Communications and Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

### BFA MUSIC SCORING & COMPOSITION CORE COURSES

MUS 102	Soundtrack Industry Overview
MUS 105	Digital Audio Workstations 1
MUS 110	Harmony 1
MUS 120	Music Production 1
MUS 125	Audio Production
MUS 130	Ear Training 1
MUS 140	Music Notation and Score Preparation
MUS 170	Music Production 2
MUS 195	Sound for Games 1
MUS 270	Music Editing for Visual Media 1
MUS 370	Music Editing for Visual Media 2
MUS 480	Music Demo Reel

### GENERAL EDUCATION REQUIREMENTS

#### WRITTEN COMMUNICATION: COMPOSITION

CHOOSE ONE:

LA 107	Writing for the Multilingual Artist
LA 108	Composition for the Artist

#### WRITTEN COMMUNICATION: CONTEXT & STYLE

CHOOSE ONE:

LA 110	English Composition: Narrative Storytelling
LA 133	Short Form Writing

#### WRITTEN COMMUNICATION: CRITICAL THINKING

CHOOSE ONE:

LA 202	English Composition: Creative Persuasion & Argument
LA 207	Persuasion & Argument for the Multilingual Writer
LA 280	Perspective Journalism

#### HISTORICAL AWARENESS

CHOOSE ONE:

LA 171	Western Civilization
LA 270	U.S. History
LA 274	Study Abroad: Art & Architecture of Renaissance Florence
LA 276	Seminar in Great Britain
LA 278	Seminar in France
LA 279	Seminar in Italy
LA 359	Urban Sociology

### QUANTITATIVE LITERACY

CHOOSE ONE:

LA 124	Physics for Artists: Light, Sound, and Motion
LA 146	Anatomy of Automobiles
LA 200	Introduction to Computer Programming
LA 233	Popular Topics in Health, Nutrition, & Physiology
LA 254	Human-Centered Design
LA 255	College Math
LA 271	College Algebra with Geometry
LA 286	Discrete Mathematics
LA 288	Vector, Matrices, & Transformations
LA 293	Precalculus
LA 296	Applied Physics

### CULTURAL IDEAS & INFLUENCES

CHOOSE ONE:

LA 127	Topics in World Art
LA 221	California Art in Cultural Context
LA 238	World Literature
LA 292	Programming & Culture
LA 343	Comparative Religion
LA 368	Experiencing Culture: Anthropology for Today's Artist
LA 462	Power of Myth and Symbol

### EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291	Designing Careers
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ART HISTORICAL AWARENESS

CHOOSE ONE:

- LA/LAN 117
- Survey of Landscape Architecture
- LA/IND 118
- History of Industrial Design
- LA 120
- Art History through the 15th Century
- LA 121
- Art History through the 19th Century
- LA 127
- Topics in World Art
- LA 128
- The Body As Art: History of Tattoo & Body Decoration
- LA 129
- History of Automotive Design
- LA/GAM 131
- History of Gaming
- LA 132/ANM 102
- History of Animation
- LA 134/ANM 104
- History & Technology of Visual Effects & Computer Animation
- LA/VIS 137
- History of Visual Development
- LA/PH 147
- History of Photography
- LA/LAN 177
- Pre-Industrial Urban Open Spaces
- LA 182
- Genres in Film
- LA/ILL 195
- History of Comics: American Comics
- LA/ILL 197
- History of Comics: International and Alternative Comics
- LA/ARH 219
- History of Architecture: Ancient to Gothic
- LA 220
- American Art History
- LA 221
- California Art in Cultural Context
- LA 222
- 20th Century Art
- LA 224
- Women, Art & Society
- LA 226 /IAD 230
- Survey of Traditional Interior Architecture
- LA 229/IAD 231
- Survey of Contemporary Interior Architecture
- LA 236/IAD 232
- Survey of Bay Area Architecture
- LA 242/GR 242
- History of Graphic Design
- LA 243/ILL 310
- History of American Illustration
- LA/FSH 244
- History of Fashion
- LA/JEM 245
- History of Jewelry and Metal Arts from Around the World
- LA/FSH 246
- History of Textiles
- LA 247
- History & Techniques of Printmaking

- LA 249
- An Artistic and Intellectual History of the Renaissance
- LA 274
- Study Abroad: Art & Architecture of Renaissance Florence
- LA 276
- Seminar in Great Britain
- LA/LAN 277
- Post Industrial Urban Open Spaces
- LA 278
- Seminar in France
- LA 279
- Seminar in Italy
- LA 281/MPT 255
- Film History 1: Pre-1940
- LA 282/MPT 256
- Film History 2: 1940-1974
- LA 283
- Examining Film Noir
- LA 284
- Evolution of the Horror Film
- LA 319
- History of Architecture: Modernity
- LA 327
- Art of the Classical World
- LA 333
- Art of the Middle Ages
- LA 361
- The Artist in the Modern World
- LA 382
- Film History 3: Contemporary Cinema
- LA 383
- World Cinema
- LA 384
- Underrated Cinema
- LA 385
- Close-up on Hitchcock
- LA 386
- Exploring Science Fiction Cinema
- LA 387
- Women Directors in Cinema
- LA 388
- Survey of Asian Cinema
- LA 408
- Analog Before Digital: Punk/No Wave Film & Music
- LA 420
- Art of the Italian Renaissance
- LA 421
- Northern Renaissance Art
- LA 422
- Italian Baroque Art
- LA 423
- The Golden Age of Dutch Art
- LA 432
- Art of Spain: From El Greco to Picasso
- LA 433
- 18th & 19th Century European Art
- LA 434
- History of Asian Art
- LA 464
- Survey of Dada & Surrealism





## Bachelor of Fine Arts [BFA] in Sound Design

### BFA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	36 UNITS
MAJOR	42 UNITS
+ ELECTIVES	9 UNITS
+ LIBERAL ARTS	45 UNITS
TOTAL	132 UNITS

### BFA SOUND DESIGN DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, and LA 107 Writing for the Multilingual Artist or 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 1 Written Communication: Composition course
  - 1 Written Communication: Context & Style course
  - 1 Written Communication: Critical Thinking course
  - 1 Sound Design Historical Awareness courses
  - 1 Historical Awareness course
  - 1 Quantitative Literacy course
  - 1 Cultural Ideas & Influences course
  - 1 Employment Communications and Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

### BFA SOUND DESIGN CORE COURSES

MPT 225	Sound Design for Film 1: Basic Concepts
MPT 325	Sound Design for Film 2: Advanced Concepts
MUS 102	Soundtrack Industry Overview
MUS 105	Digital Audio Workstations 1
MUS 120	Music Production 1
MUS 125	Audio Production
MUS 170	Music Production 2
MUS 195	Sound for Games 1
MUS 205	Digital Audio Workstations 2
MUS 270	Music Editing for Visual Media 1
MUS 370	Music Editing for Visual Media 2
MUS 480	Music Demo Reel

### GENERAL EDUCATION REQUIREMENTS

#### WRITTEN COMMUNICATION: COMPOSITION

CHOOSE ONE:

LA 107	Writing for the Multilingual Artist
LA 108	Composition for the Artist

#### WRITTEN COMMUNICATION: CONTEXT & STYLE

CHOOSE ONE:

LA 110	English Composition: Narrative Storytelling
LA 133	Short Form Writing

#### WRITTEN COMMUNICATION: CRITICAL THINKING

CHOOSE ONE:

LA 202	English Composition: Creative Persuasion & Argument
LA 207	Persuasion & Argument for the Multilingual Writer
LA 280	Perspective Journalism

#### HISTORICAL AWARENESS

CHOOSE ONE:

LA 171	Western Civilization
LA 270	U.S. History
LA 274	Study Abroad: Art & Architecture of Renaissance Florence
LA 276	Seminar in Great Britain
LA 278	Seminar in France
LA 279	Seminar in Italy
LA 359	Urban Sociology

### QUANTITATIVE LITERACY

CHOOSE ONE:

LA 124	Physics for Artists: Light, Sound, and Motion
LA 146	Anatomy of Automobiles
LA 200	Introduction to Computer Programming
LA 233	Popular Topics in Health, Nutrition, & Physiology
LA 254	Human-Centered Design
LA 255	College Math
LA 271	College Algebra with Geometry
LA 286	Discrete Mathematics
LA 288	Vector, Matrices, & Transformations
LA 293	Precalculus
LA 296	Applied Physics

### CULTURAL IDEAS & INFLUENCES

CHOOSE ONE:

LA 127	Topics in World Art
LA 221	California Art in Cultural Context
LA 238	World Literature
LA 292	Programming & Culture
LA 343	Comparative Religion
LA 368	Experiencing Culture: Anthropology for Today's Artist
LA 462	Power of Myth and Symbol

### EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291	Designing Careers
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### SOUND DESIGN HISTORICAL AWARENESS

LA/MUS 258	Creative Perspectives in Sounds Design 1
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## Master of Arts [MA] in Music Scoring & Composition

### MA UNIT REQUIREMENTS

MAJOR	33 UNITS
+ GRADUATE LIBERAL ARTS	3 UNITS
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TOTAL	36 UNITS

### MA MUSIC SCORING & COMPOSITION DEGREE REQUIREMENTS

- Successful completion of Final Portfolio Review
- Minimum 2.0 cumulative GPA
- Minimum grade of C in all required 36 units

## Master of Arts [MA] in Sound Design

### MA UNIT REQUIREMENTS

MAJOR	33 UNITS
+ GRADUATE LIBERAL ARTS	3 UNITS
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TOTAL	36 UNITS

### MA SOUND DESIGN DEGREE REQUIREMENTS

- Successful completion of Final Portfolio Review
- Minimum 2.0 cumulative GPA
- Minimum grade of C in all required 36 units

### MA MUSIC SCORING & COMPOSITION REQUIRED MAJOR COURSES

MUS 600	Fundamentals of Harmony
MUS 601	Digital Audio Workstations 1
MUS 602	Soundtrack Industry Overview
MUS 605	Music Notation and Score Preparation
MUS 609	Modern Techniques in Music Production
MUS 610	Harmony: Advanced Techniques
MUS 625	Orchestration
MUS 635	MIDI Orchestration
MUS 639	Music Production 2
MUS 640	Music Scoring for Film
MUS 780	Music and Sound Design Professional Practices

### MA MUSIC SCORING & COMPOSITION GRADUATE LIBERAL ARTS REQUIREMENTS

#### MAJOR DESIGNATED GRADUATE LIBERAL ARTS

GLA 618	Film Music History: The Art of the Film Score
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### MA SOUND DESIGN REQUIRED MAJOR COURSES

MPT 632	Sound Design
MUS 601	Digital Audio Workstations 1
MUS 602	Soundtrack Industry Overview
MUS 609	Modern Techniques in Music Production
MUS 616	Audio Production 1
MUS 617	Sound Design for Games
MUS 629	Music Editing for Visual Media
MUS 639	Music Production 2
MUS 643	Creative Sound Design for Visual Media
MUS 701	Digital Audio Workstations 2
MUS 780	Music and Sound Design Professional Practices

### MA SOUND DESIGN GRADUATE LIBERAL ARTS REQUIREMENTS

#### MAJOR DESIGNATED GRADUATE LIBERAL ARTS

GLA 618	Film Music History: The Art of the Film Score
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## Master of Fine Arts [MFA] in Music Scoring & Composition

### MFA UNIT REQUIREMENTS

MAJOR	30 UNITS
+ DIRECTED STUDY	18 UNITS
+ ELECTIVES*	6 UNITS
+ GRADUATE LIBERAL ARTS	9 UNITS
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TOTAL	63 UNITS

\*Per director approval

### MFA MUSIC SCORING & COMPOSITION DEGREE REQUIREMENTS

- Successful completion of Final Thesis Project
- Minimum grade of C in all required 63 units
- Minimum 2.0 cumulative GPA and the following Academic Study requirements:

1

Art Historical Awareness & Aesthetic Sensitivity course

1

Cross Cultural Understanding course

## Master of Fine Arts [MFA] in Sound Design

### MFA UNIT REQUIREMENTS

MAJOR	33 UNITS
+ DIRECTED STUDY	18 UNITS
+ ELECTIVES*	6 UNITS
+ GRADUATE LIBERAL ARTS	6 UNITS
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TOTAL	63 UNITS

\*Per director approval

### MFA SOUND DESIGN DEGREE REQUIREMENTS

- Successful completion of Final Thesis Project
- Minimum grade of C in all required 63 units
- Minimum 2.0 cumulative GPA and the following Academic Study requirements:

1

Art Historical Awareness & Aesthetic Sensitivity course

1

Cross Cultural Understanding course

### MFA MUSIC SCORING & COMPOSITION REQUIRED MAJOR COURSES

MUS 601	Digital Audio Workstations 1
MUS 602	Soundtrack Industry Overview
MUS 605	Music Notation and Score Preparation
MUS 609	Modern Techniques in Music Production
MUS 610	Harmony: Advanced Techniques
MUS 620	The Art of Counterpoint
MUS 625	Orchestration
MUS 639	Music Production 2
MUS 640	Music Scoring for Film
MUS 780	Music and Sound Design Professional Practices

### MFA MUSIC SCORING & COMPOSITION GRADUATE LIBERAL ARTS REQUIREMENTS

#### ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

GLA 605	Motion Picture Theory & Style
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#### CROSS CULTURAL UNDERSTANDING

##### CHOOSE ONE:

GLA 603	Anthropology: Experiencing Culture
GLA 606	Crossing Borders: Art & Culture in a Global Society
GLA 611	Cultural Narratives
GLA 617	Mythology for the Modern World
GLA 619	Culture & Identity in Modern American Theater
GLA 627	The Global Design Studio; Past, Present, & Future
GLA 903	Graduate Seminar in Europe
GLA 905	Graduate Seminar in Florence: Renaissance Art & Architecture

#### MAJOR DESIGNATED GRADUATE LIBERAL ARTS

GLA 618	Film Music History: The Art of the Film Score
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### MFA SOUND DESIGN REQUIRED MAJOR COURSES

MPT 632	Sound Design
MUS 601	Digital Audio Workstations 1
MUS 602	Soundtrack Industry Overview
MUS 609	Modern Techniques in Music Production
MUS 616	Audio Production 1
MUS 617	Sound Design for Games
MUS 629	Music Editing for Visual Media
MUS 639	Music Production 2
MUS 643	Creative Sound Design for Visual Media
MUS 701	Digital Audio Workstations 2
MUS 780	Music and Sound Design Professional Practices

### MFA SOUND DESIGN GRADUATE LIBERAL ARTS REQUIREMENTS

#### ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

GLA 605	Motion Picture Theory & Style
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#### CROSS CULTURAL UNDERSTANDING

##### CHOOSE ONE:

GLA 603	Anthropology: Experiencing Culture
GLA 606	Crossing Borders: Art & Culture in a Global Society
GLA 611	Cultural Narratives
GLA 617	Mythology for the Modern World
GLA 619	Culture & Identity in Modern American Theater
GLA 627	The Global Design Studio; Past, Present, & Future
GLA 903	Graduate Seminar in Europe
GLA 905	Graduate Seminar in Florence: Renaissance Art & Architecture

#### MAJOR DESIGNATED GRADUATE LIBERAL ARTS

GLA 618	Film Music History: The Art of the Film Score
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# UNDERGRADUATE COURSES

**MUS 101 Music Theory & Basic Notation**  
This course presents foundational material for the study of music. Key concepts in basic music theory will be covered, as well as basic keyboard skills. Students will acquire foundational skills for success in later music courses.

**MUS 102 Soundtrack Industry Overview**  
This course surveys the soundtrack industry and provides students with fundamental music and sound design terminology and theory necessary to critically listen to and discuss music scores and sound designs. Topics will include soundtrack components, music notation, dialog, effects, foley, and the relationship of music and sound to story narrative.

**MUS 105 Digital Audio Workstations 1**  
This course introduces students to digital audio workstation technology, which is at the heart of the modern audio production workflow. Industry standard software will be covered, including techniques to record, edit, process, and mix soundtrack elements into a cohesive whole.

**MUS 110 Harmony 1**  
This course provides fundamental skills necessary to construct music harmony. Students will begin to build a skill set for music composition. Principles of diatonic chord progressions and harmonic function will be introduced. Chord relationships, voice leading, and musical analysis will be explained.

**MUS 120 Music Production 1**  
Students will learn traditional music composition principles and apply them to 21st century production tools to create original musical sketches. Students will use digital audio workstations (DAW), virtual instruments and loops to sync music to video with SMPTE time code.

**MUS 125 Audio Production**  
This course introduces audio engineering principles and hands-on techniques for producing quality audio for media projects including games, animation and video. Students will record sound with microphones, record voiceovers and mix all soundtrack elements to sync with video. Music libraries, SFX libraries, editing, and audio processing tools will be covered.

**MUS 130 Ear Training 1**  
Students will develop heightened listening skills through exercises which will help them identify and recognize basic musical components. This skill is essential to understanding the language of music. Students will identify musical intervals, harmonic structures and melodic frameworks. Sight singing will reinforce recognition of musical concepts.

**MUS 140 Music Notation and Score Preparation**  
Students will learn to read, write and represent music using both traditional and 21st century musical notation techniques. Recognition of pitches and rhythms, score reading techniques and creating effective lead sheets will be covered. Exercises including rhythmic and melodic dictation will reinforce course material.

**MUS 142 Film Music Appreciation**  
This course surveys the development of the film score for motion pictures from its earliest inception through today. Selected examples throughout its history will be demonstrated in class. Students will learn the importance of the film score and how it functions to support the aesthetic and narrative elements of the story.

**MUS 150 Harmony 2**  
This course furthers the student's skill set in writing and understanding harmony. Students will learn intermediate concepts of scale and chord theory, harmonic progressions, and minor mode harmony. The importance of the musical cadence and voice leading will be explained and secondary dominants and modal harmony will be introduced.

**MUS 160 Ear Training 2**  
In this course students will continue to develop their listening skills and ability to recognize musical materials including intervals, triads, and intermediate harmonic progressions. Students will learn to identify and understand musical form and pieces through analysis of musical examples.

**MUS 170 Music Production 2**  
In this course students will use more advanced techniques to compose music for visual media. Students will integrate MIDI with audio and use plug-ins to create a compelling mix. Techniques for mixing in surround sound will be introduced and tempo mapping to stay in sync with picture will be emphasized.

**MUS 179 History of the Music Recording Industry**  
This course will present the various stages of the recording music industry in a historical context. Changes in technology and laws will be discussed. This leads to an understanding of the shifting economics of today, and an anticipation of tomorrow.

**MUS 180 Arranging 1**  
Arranging is the art of giving an existing melody musical variety. Students will prepare and adapt an existing composition to a new set of instruments and create an arrangement to set a mood. Students will make appropriate instrument choices for emotional impact and create lead sheets.

**MUS 195 Sound for Games 1**  
This course addresses creation of sound content in video games. Students will build skills in audio production - recording, editing, and mixing, with special emphasis on the implementation of voice, sound effects and music in the video game environment. Specialized workflow in audio assets for game design will be covered.

**MUS 210 Harmony 3**  
This course presents more advanced concepts of scale and chord theory as it applies to successful composition. Intermediate voice leading, harmonic rhythm principals, and musical texture will be emphasized. Students will apply melodic and harmonic techniques to construct effective musical phrases.

**MUS 222 Ableton Live Certification Preparation**  
This course will present Ableton Live software. You will learn how to use alternative workflows, how to compose in Ableton, how to create beats, and how to use Ableton in a Live environment. This course is appropriate for Music Production students, Scoring students, and Sound Design students.

**MUS 225 Real Time Mixing**  
This course will give students hands-on instruction in how to DJ, including using professional level mixing gear, track selection, mashup creation and beat creation. The course includes professional practices necessary to be a successful working DJ.

**MUS 235 Analysis of Dramatic Scoring**  
In this course, students will analyze music scoring examples to better understand their construction, and apply that analysis in creating music for specific dramatic situations. Students will transcribe music for analysis, and compose original music in the style of masterwork examples.

VIEW the schedule, prerequisites,  
and course fees & REGISTER at  
<https://catalog.academyart.edu>

MUS 240 Counterpoint 1: The Art of Combining Melodies

In music, counterpoint is the relationship between two or more voices that are independent in contour and rhythm and are harmonically interdependent. In this course, students will examine the art of combining melodic lines, evaluate musical examples and practice melodic interaction in writing complementary melodic material.

MUS 250 Harmony 4

This course presents advanced concepts in scale and chord theory as applied to composition. Emphasis is placed on creating effective harmonic chord progressions and melodies of varying types. Voice doubling and techniques for connecting musical phrases into longer forms will be explained. Students will practice advanced analysis of musical examples.

MUS 258 Creative Perspectives in Sound Design 1

This course surveys the development of sound design and sound tracks from before the inception of motion pictures through 1978. Selected examples throughout its history will be demonstrated in class. Students will learn the importance of sound design, the influence of technologies and key historical figures to help them in developing their own creative works. Emphasis will be placed on how sound design functions to support the aesthetic and narrative elements of the story.

MUS 265 Orchestration Techniques 1

This course focuses on the techniques of combining different instruments for effect & mood. Students will learn the characteristics and the sound ranges (played and written) for various instruments and apply that knowledge to create a full score based on a simple piano lead sheet.

MUS 270 Music Editing for Visual Media 1

Music which supports the emotional content of the visual image is essential to the success of a film. In this course, students will edit and adapt audio to create a seamless and effective sound track using music editing tools. Temp scores and film post production workflow will be explained.

MUS 280 Arranging 2

This course addresses advanced concepts in arranging and orchestration and complex combinations of instruments for the purpose of achieving an intended dramatic effect. Students will create a basic lead sheet and expand that material into a larger, more complex arrangement for a fully realized composition.

MUS 330 Production Sound Recording

This course provides strategies and techniques for recording sound during film production, with an emphasis on capturing high quality production tracks. Ambiences and sound effects will also be covered and the role of the production sound recordist on the film crew will be emphasized with hands-on projects.

MUS 340 Counterpoint 2

This course covers advanced concepts in the study of contrapuntal writing and introduces chromatic (non-diatonic) principles in melody. Three part writing, the relationship to harmony and voice leading will be analyzed and practiced. Students will apply this knowledge to the building blocks of counterpoint to create unique short musical compositions.

MUS 355 MIDI Orchestration

Students learn advanced techniques in creating realistic orchestral mockups with high quality virtual instrument samples. Coursework includes creating mockups of classical scores and modern film scores, as well as scores of the student's own composition and/or choice.

MUS 358 Creative Perspectives in Sound Design 2

This course surveys the development of sound design and soundtracks from 1978 through the present. Selected examples throughout its history will be demonstrated in class. Students will learn the importance of sound design, the influence of technologies, and key historical figures to help them in developing their own creative works. Emphasis will be placed on how sound design functions to support the aesthetic and narrative elements of the story.

MUS 365 Orchestration Techniques 2

This course addresses advanced concepts in orchestration and complex combinations of instruments for the purpose of achieving an intended dramatic effect. Students will create a basic lead sheet and expand that material into a larger, more complex orchestration for a fully realized composition.

MUS 370 Music Editing for Visual Media 2

A technical course designed to give composers practical experience in the area of music editing for a scored film and temp-tracked film project. Students will prepare the necessary documents involved in music post-production workflow and utilize advanced techniques to synchronize and edit music to picture on a digital audio workstation.

MUS 375 Music Scoring for Film 1

This course examines the tools and advanced techniques of composing music scores for motion pictures. Students will learn a combination of practical, technical, and aesthetic skills in support of creating an effective music score that reinforces the emotional content of the visual imagery. Practical methods of scoring will be demonstrated.

MUS 390 Advanced Game Audio

This course will instruct students on the creation and implementation of audio for game design. Emphasizing advanced level work utilizing industry software UNITY, FMOD and Wwise.

MUS 395 Music Scoring for Games

This course will focus on the unique challenges of music scoring for game environments. Parallels and distinctions with regard to film, TV, cartoons and other linear media music will be explored as students analyze and create music for video games and non-linear media. Technical considerations in game design workflow will be addressed as students compose music for a variety of game play styles and forms using DAW's, audio middleware and game engines.

MUS 415 Mixing 1: The Music Mix

This course teaches students the art of creating the final mix in music production. Balancing elements in the mix, signal processing, equalization and compression, and use of reverb will be covered. Students will produce polished final mixes ready for broadcast.

MUS 425 Experimental Sound Design & Synthesis

This course will give students instruction on experimental sound design and sound synthesis using Pro Tools and Logic. Emphasis with working on both legacy based creative projects and up to date technologies will provide students with a larger aural vista that can be applied to more commercial and more practical work in their careers.

MUS 430 Dialogue Editing

This course provides students with training and practice in the recording and editing of dialog in visual media. Strategies for quality source recordings, editing, OMFs, and the final mix will be covered. Students will do hands-on projects to practice creating quality dialog tracks, with workflows for film, games, and animation.

MUS 480 Music Demo Reel

In this senior level course, students will create a compelling demo reel that demonstrates professional competency and their aptitude for creating music that effectively supports the narrative and emotional content of the chosen visual media. Students will also develop marketing materials that reflect their musical style.

MUS 490 Portfolio Enhancement

Students will further their skill in specific areas as determined by the Department Director. Professional standards for process, technique, and execution will be emphasized. Outcomes will be topic specific. Department Director approval is required. Course fees and prerequisites may vary by topic.

MUS 492 Survey of Italian Music

This course takes place in Florence, Italy during the Summer “Study Abroad” program. It will survey Italian music from pre-Renaissance up to the modern era. Special attention will be paid to the Italian influence on the development of Western music, to opera, and to film scores.

MUS 493 Soundtrack Production for Italian Cinema

This course allows students to work with an Italian film and filmmaker to create sound and/or music in post-production. Students will use the environment in Florence, Italy to create post-production sound and music for the film. Personalized instruction will enhance student skills in each area.

MUS 498 Collaborative Project

Students meeting set criteria are selected by their department to work on an interdisciplinary collaborative project as part of their studio requirement.

MUS 498A The Agency

This class will explore methods and techniques to produce professional soundtracks for client-based collaborative projects from Advertising’s collaborative project: The Agency. Concentration on Scoring and Sound Design, library building and asset gathering.

MUS 498G Sound Design for Game Studio

This class will explore methods and techniques to produce professional soundtracks for interdisciplinary collaborative project from Game Development with industry professionals. Concentration on Scoring and Sound Design, library building and asset gathering.

MUS 498M Motion Picture Post Production

This class will explore methods and techniques to produce professional soundtracks for Motion Pictures and Television projects from MPT 234 Scene Production Laboratory. Concentration on Scoring and Sound Design, library building and asset gathering.

MUS 498V Game Sound Virtual Reality/Augmented Reality

This class will explore methods and techniques to produce professional soundtracks game design including VR and AR. Concentration on Scoring and Sound Design, library building and asset gathering.

MUS 498X Animation Studio X

This class will explore methods and techniques to produce professional soundtracks for animated shorts. Concentration on Scoring and Sound Design, library building and asset gathering.

MUS 499 Special Topics

Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee and course prerequisites may vary by topic.

MUS 500 Internship in Music for Visual Media

Internships provide students with the opportunity to apply the knowledge and skills they have acquired from coursework in a work setting. “Internship for credit” is an option for qualified upper-division students meeting a minimum 3.0 cumulative GPA and having successfully completed 90 units. Students must complete an Internship Application form (obtained from their student services advisor) and gain department approval prior to the start of the semester and the start of the internship. Students should discuss internships and other course options with their student services advisor.

GRADUATE COURSES

MUS 600 Fundamentals of Harmony

This course is the foundation of the language of music. Students will build a thorough skill set for music composition, including note identification, intervals, scale and mode construction, key signatures and chord construction. Principles of diatonic chord progressions, major and minor mode harmony and rhythmic meter principles will be introduced.

MUS 601 Digital Audio Workstations 1

This course provides training in digital audio workstations using industry standard software. Students will record, edit, process and mix music and sound into a cohesive whole. By providing training in professional workflows for music production and sound design, this course provides a foundation for future success in other production classes.

MUS 602 Soundtrack Industry Overview

Designed for all incoming MFA students, this class will prepare students for success in the MUS curriculum by providing an overview of the soundtrack for the visual media industry, and strategies for success in midpoint and final review. Topics in both music and sound design will be covered.

MUS 605 Music Notation and Score Preparation

This course introduces principals and techniques of traditional music notation. Students will clearly represent music in notation to communicate musical ideas in writing. Recognizing pitches & rhythms, score reading techniques and creating effective lead sheets will be covered. In class exercises including rhythmic and melodic dictation will reinforce course material.

MUS 609 Modern Techniques in Music Production

In this course, students will learn about contemporary music production technology using industry standard software. Students will learn how to use virtual instruments and loops to create a music arrangement, as well as learn about audio recording, editing, signal processing plug ins and mixing in a Digital Audio Workstation environment.

MUS 610 Harmony: Advanced Techniques

This course presents advanced concepts of music theory necessary for successful composition. Students will build upon concepts from Fundamentals of Harmony, and master techniques in voice leading, harmonic rhythm, voice doubling, and connecting musical phrases into longer forms. Students will conduct advanced analysis of musical examples.

MUS 615 Arranging

Arranging is the art of giving an existing melody musical variety. Students will prepare and adapt an existing composition to a new set of instruments and create arrangements to set a mood. Students will make appropriate instrument choices for emotional impact and create lead sheets.

MUS 616 Audio Production 1

In this course, students will learn audio production techniques geared towards creating successful midpoint and final thesis projects. Principles of the audio production workflow and hands-on techniques for creating quality audio for media projects including games, animation and film/video will be covered. Audio processing techniques for final mix are included.

VIEW the schedule, prerequisites,  
and course fees & REGISTER at  
<https://catalog.academyart.edu>



MUS 617 Sound Design for Games

In this course, students will learn how to create sound content in video games. Students will build skills in audio production - recording, editing, mixing - with special emphasis on the implementation of voice, sound effect and music in the video game environment. Specialized workflow in audio assets for game design will be covered.

MUS 619 Ear Training / Music Listening Skills

Students will develop heightened listening skills through exercises and examples which will help them identify and recognize core musical components, in order to fully understand the language of music. Students will identify musical intervals, harmonic structures and melodic frameworks. Sight singing will reinforce recognition of musical concepts.

MUS 620 The Art of Counterpoint

In music, counterpoint is the relationship between two or more voices that are independent in contour and rhythm and are harmonically interdependent. In this course, students will examine the art of combining melodic lines to give compositions greater depth and texture, evaluate musical examples and practice melodic interaction in writing interdependent musical material.

MUS 625 Orchestration

This course focuses on the techniques of combining different instruments for effect & mood. Students will learn the characteristics and the sound ranges (played and written) for various instruments and apply that knowledge to create a full score based on a simple piano lead sheet. MIDI techniques will be covered.

MUS 629 Music Editing for Visual Media

This course addresses the procedures and practices of music editing. Music editors are responsible for much of the music related post production workflow. They work closely with the composer, and must have musical knowledge, strong aesthetic sensibility, and a working technical knowledge of editing tools, audio file transfers, frame rates, picture sync, EDLs, and OMF files.

MUS 635 MIDI Orchestration

Graduate students working on music production techniques receive instruction and critiques of their work in addition to training in advanced features of MIDI orchestration and the use of high quality samples. In addition to regular instructor critiques of their work in progress, graduate students discuss possible implementation alternatives with their peers.

MUS 639 Music Production 2

In this course students will use more advanced techniques to compose music for visual media. Integration of advanced MIDI editing techniques and audio mixing will be covered. Advanced techniques for working with video files and tempo mapping to scene cuts to stay in sync with picture will be emphasized.

MUS 640 Music Scoring for Film

This course examines the tools and advanced techniques of composing music scores for motion pictures. Students will learn a combination of practical, technical, and aesthetic skills in support of creating an effective music score that reinforces the emotional content of the visual imagery. Practical methods of scoring will be demonstrated, as well as creating an effective demo reel.

MUS 643 Creative Sound Design for Visual Media

In this course, students learn the language and storytelling power of sound design in audiovisual media. Topics include ear training, psychoacoustics, physical and psychological impact of sound, creative use of plug-ins, developing soundtracks based on script and character analysis, how to collaborate intelligently with directors, editors, and composers. Audio editing skills are required.

MUS 645 Music Scoring for Games

This course will focus on music scoring for game environments. Differences from linear music are explored as students analyze and create music for interactive environments. Technical considerations in game design are addressed as students compose music for various game play styles using traditional tools, audio middleware and game engines.

MUS 649 Analysis of Dramatic Scoring

In this course students will complete in depth musical analysis of masterwork examples of music scores. Using both written and transcription analysis, students will gain insight into how successful music cues are constructed, and utilize that as a basis for writing their own music.

MUS 695 Collaborative Project

Students meeting set criteria are selected by their department to work on an interdisciplinary collaborative project as part of their studio requirement.

MUS 699 Special Topics

Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee, prerequisites, and/or may require Department Director approval.

MUS 701 Digital Audio Workstations 2

This course introduces students to advanced digital audio workstation technology, which is at the heart of the modern audio production workflow. Industry standard software will be covered, including advanced techniques to record, edit, process, and mix soundtrack elements into a cohesive whole.

MUS 780 Music and Sound Design Professional Practices

This course exposes students to the business and legal affairs that will affect them as composers, sound designers and audio artists. Emphasis is placed on understanding how professional projects and companies are organized and administered, music licensing, project financing, protection of intellectual property, drafting and negotiation of agreements, fees, profits participation and other compensation, insurance, and relationships with other business, legal and creative professionals.

MUS 800 Directed Study

Directed study is the primary concentration of a Master’s degree candidate’s work toward the completion of a Final Portfolio and/or Thesis Project. With the approval of the Department Director, students may take any university coursework to develop specific conceptual and technical skills that will enable them to further develop their Final Portfolio and/or successfully bring a Final Thesis Project to completion. Please note that some Directed Study courses have a required course fee and course prerequisites may vary by topic.

MUS 810 Composition 1

In this course, students working on their individual thesis projects will receive instruction and critiques of their work in orchestration and scoring. In addition to regular instructor critiques of their work in progress, there will be peer discussions regarding approaches to their thesis projects.

MUS 811 Sound Design & Production 1

Graduate students working on their individual thesis projects receive instruction and critiques of their work in sound design and music production, mixing, and the use of virtual instruments. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their thesis projects as peers.

MUS 815 Advanced Orchestration Techniques

Graduate students working on their individual thesis projects receive instruction and critiques of their work in addition to training in MIDI orchestration with high quality samples. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their thesis projects as peers.

### **MUS 819 Music Scoring 1**

This Directed Study will provide students with professional guidance in producing a comprehensive thesis portfolio of finished music scores for visual media that will be used for the purpose of presentation to prospective broadcast media clients. Detailed attention will be given to creative workflow and how this can impact professional outcomes.

### **MUS 830 Composition 2**

Graduate students working on their individual thesis projects receive instruction and critiques of their work in orchestration and scoring. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their thesis projects as peers.

### **MUS 831 Sound Design & Production 2**

Graduate students working on their individual thesis projects receive instruction and critiques of their work in sound design and music production, mixing, and the use of virtual instruments. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their thesis projects as peers.

### **MUS 839 Music Scoring 2**

Graduate students working on their individual thesis projects receive instruction and critiques of their work in music composition and scoring. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their thesis projects as peers.

### **MUS 859 Music Scoring 3**

In this course, graduate students will work on their individual thesis projects and receive instruction and critiques of their work in music composition and scoring. In addition to regular instructor critiques of their work in progress, graduate students will discuss approaches to their thesis projects as peers.

### **MUS 900 Internship**

Internships provide students with the opportunity to apply the knowledge and skills they have acquired from coursework in a work setting. “Internship for credit” is an option for qualified upper-division students meeting a minimum 3.0 cumulative GPA and the following: MFA: An approved Midpoint Review and director approval; MA: Director approval; MARCH: 24 units total of completed Major coursework, and director approved portfolio review. Students must complete an Internship Application form (obtained from their student services advisor) and gain department director approval prior to the start of the semester and the start of the internship. Students should discuss internships and other course options with their student services advisor.

### **MUS 902 Survey of Italian Music**

This course takes place in Florence, Italy during the Summer “Study Abroad” program. It will survey Italian music from pre-Renaissance up to the modern era. Special attention will be paid to the Italian influence on the development of Western music, to opera, and to film scores.

### **MUS 903 Soundtrack Production for Italian Cinema**

This course allows students to work with an Italian film and filmmaker to create sound and/or music in post-production. Students will use the environment in Florence, Italy to create post-production sound and music for the film. Personalized instruction will enhance student skills in each area.







# PHOTOGRAPHY



# The craft of photography comes from learning to create images, not taking pictures.

Taking a picture is easy these days. Anyone with a camera can do so. Creating an image that demands attention and remains memorable requires skill and effort.

A determination to create work that speaks to the viewer is at the heart of Academy of Art University's photographic education. Technical excellence is coupled with an advancement of the conceptual idea. Visual storytelling is the goal.

At Academy of Art University, you will be challenged from day one to conceive ideas and produce imagery that comes from a personal and unique view of the world.

We specialize in customizable tracks of photographic study that include art for commerce, fine art and photojournalism/documentary. Artistic excellence and an individual finished portfolio, demonstrating a personal, unique and signature style is the finished result.





# WHAT WE OFFER



**Industry Relationships:** Every semester, students benefit from lectures and artist presentations from top photographers all over the world, and the school helps students find internships with the top photographers in the field. In addition, many classes feature visits to leading photography studios.

**Industry Events:** The School of Photography participates in industry events year-round, including Society of Photographic Education national and regional events.



**Recruiting Opportunities:** Graduating students are given portfolio reviews by top gallery owners and professionals.

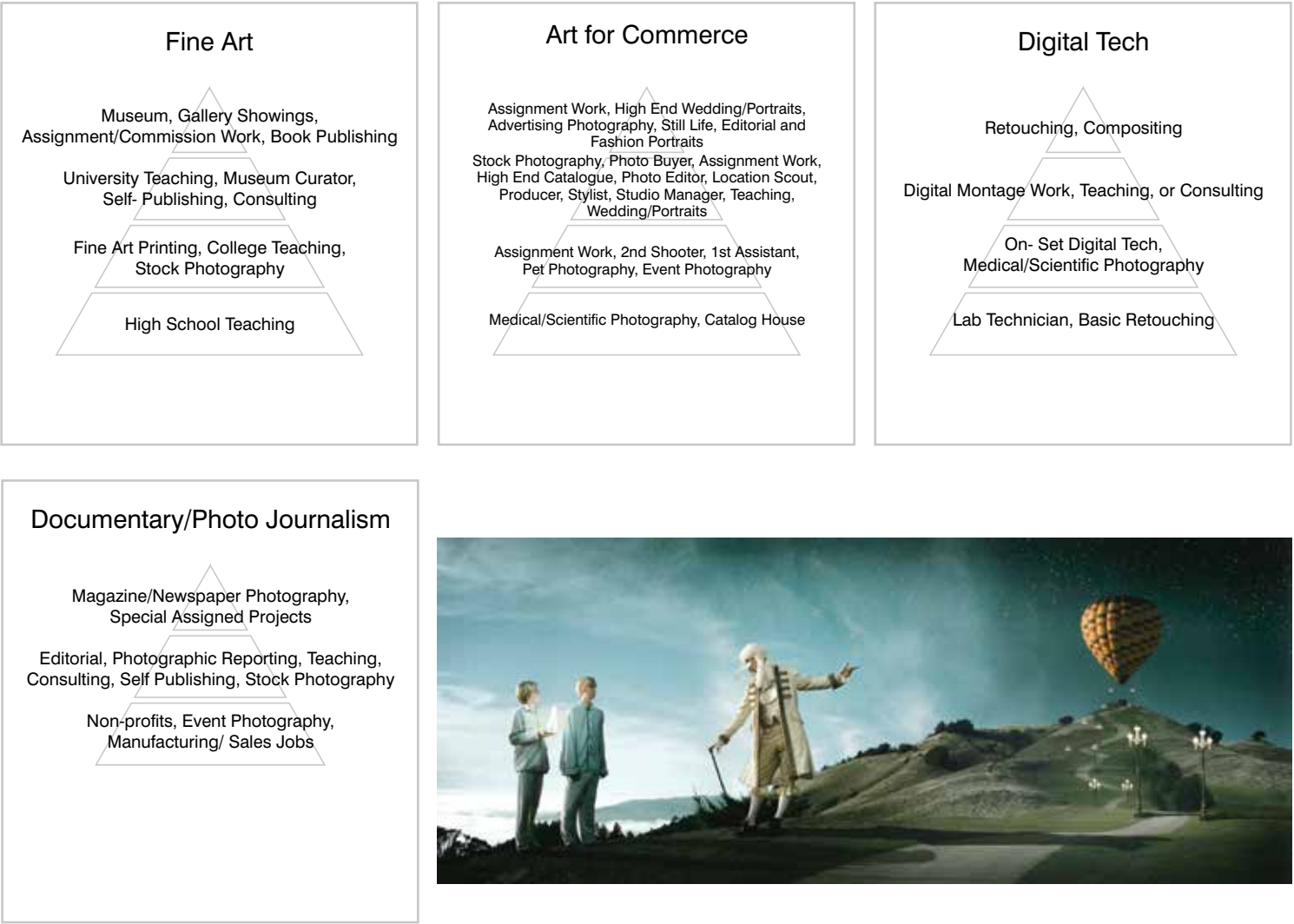
**State-of-the-Art Facilities:** The School of Photography boasts the best equipment and facilities offered by any photography school. This includes state-of-the-art cameras, lighting and other studio equipment, wet darkrooms, digital imaging/printing darkrooms, a variety of equipment accessories, and specialized working studios. The wide range of equipment and resources available to the student of Photography at Academy of Art University reflects the breadth of the curriculum that includes traditional photography and digital photography technology.

**Professional Faculty:** The School of Photography links students with mentors who are the top photographers in their field. We offer a prestigious faculty, legendary guest speakers, and an “Icons of Photography” series that links graduating seniors with industry greats.

## Companies Hiring Our Grads Include:

- Adobe
- Apple
- Bank of America
- Bon Appétit
- Bloomberg BusinessWeek
- Coca-Cola
- Canon
- Christian Dior
- Goodby Silverstein & Partners
- Guess
- Levi's
- New York Times Magazines
- Nike
- Porche
- 7 x 7 Magazine
- Seabourn Cruise Line
- Scientific American Magazine
- Sony
- TBWA / Chiat Day
- Wired Magazine
- Xbox

# CAREER PATHS



# DEGREE REQUIREMENTS

## Associate of Arts [AA] in Photography

### AA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	33 UNITS
MAJOR	15 UNITS
+ LIBERAL ARTS	18 UNITS
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TOTAL	66 UNITS

### AA PHOTOGRAPHY DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, and LA 107 Writing for the Multilingual Artist or 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 2 Art Historical Awareness courses
  - 1 Written Communication: Composition course
  - 1 Written Communication: Critical Thinking course
  - 1 Employment Communications & Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

### AA PHOTOGRAPHY CORE COURSES

PH 107	Imaging Workflow & Process
PH 108	Photography Principles and Techniques
PH 112	Quality of Light
PH 115	Visualization
PH 177	Imaging for Photographers
PH 197	Digital Printing
PH 225	Photo Design and Concept
PH 250	Location Lighting
PH 256	Motion for Photographers
PH 275	Concept Project
PH 385	Advanced Photo Imagery

### GENERAL EDUCATION REQUIREMENTS

#### WRITTEN COMMUNICATION: COMPOSITION

CHOOSE ONE:

LA 107	Writing for the Multilingual Artist
LA 108	Composition for the Artist

#### WRITTEN COMMUNICATION: CRITICAL THINKING

CHOOSE ONE:

LA 202	English Composition: Creative Persuasion & Argument
LA 207	Persuasion & Argument for the Multilingual Writer
LA 280	Perspective Journalism

#### EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291	Designing Careers
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#### ART HISTORICAL AWARENESS

LA 120	Art History through the 15th Century
LA 121	Art History through the 19th Century



# Bachelor of Fine Arts [BFA] in Photography

## BFA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	36 UNITS
MAJOR	42 UNITS
+ ELECTIVES	9 UNITS
+ LIBERAL ARTS	45 UNITS
TOTAL	132 UNITS

## BFA PHOTOGRAPHY CORE COURSES

PH 107	Imaging Workflow & Process
PH 108	Photography Principles and Techniques
PH 112	Quality of Light
PH 115	Visualization
PH 177	Imaging for Photographers
PH 197	Digital Printing
PH 225	Photo Design and Concept
PH 250	Location Lighting
PH 256	Motion for Photographers
PH 275	Concept Project
PH 385	Advanced Photo Imagery
PH 495	Senior Portfolio

## BFA PHOTOGRAPHY DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, and LA 107 Writing for the Multilingual Artist or 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 4 Art Historical Awareness courses
  - 1 Written Communication: Composition course
  - 1 Written Communication: Context & Style course
  - 1 Written Communication: Critical Thinking course
  - 1 Historical Awareness course
  - 1 Quantitative Literacy course
  - 1 Cultural Ideas & Influences course
  - 1 Employment Communications and Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

## GENERAL EDUCATION REQUIREMENTS

### WRITTEN COMMUNICATION: COMPOSITION

CHOOSE ONE:

LA 107	Writing for the Multilingual Artist
LA 108	Composition for the Artist

### WRITTEN COMMUNICATION: CONTEXT & STYLE

CHOOSE ONE:

LA 110	English Composition: Narrative Storytelling
LA 133	Short Form Writing

### WRITTEN COMMUNICATION: CRITICAL THINKING

CHOOSE ONE:

LA 202	English Composition: Creative Persuasion & Argument
LA 207	Persuasion & Argument for the Multilingual Writer
LA 280	Perspective Journalism

### HISTORICAL AWARENESS

CHOOSE ONE:

LA 171	Western Civilization
LA 270	U.S. History
LA 274	Study Abroad: Art & Architecture of Renaissance Florence
LA 276	Seminar in Great Britain
LA 278	Seminar in France
LA 279	Seminar in Italy
LA 359	Urban Sociology

## QUANTITATIVE LITERACY

CHOOSE ONE:

LA 124	Physics for Artists: Light, Sound, and Motion
LA 146	Anatomy of Automobiles
LA 200	Introduction to Computer Programming
LA 233	Popular Topics in Health, Nutrition, & Physiology
LA 254	Human-Centered Design
LA 255	College Math
LA 271	College Algebra with Geometry
LA 286	Discrete Mathematics
LA 288	Vector, Matrices, & Transformations
LA 293	Precalculus
LA 296	Applied Physics

## CULTURAL IDEAS & INFLUENCES

CHOOSE ONE:

LA 127	Topics in World Art
LA 221	California Art in Cultural Context
LA 238	World Literature
LA 292	Programming & Culture
LA 343	Comparative Religion
LA 368	Experiencing Culture: Anthropology for Today's Artist
LA 462	Power of Myth and Symbol

## EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291	Designing Careers
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ART HISTORICAL AWARENESS		LA 249	An Artistic and Intellectual History of the Renaissance
LA 120	Art History through the 15th Century		
LA 121	Art History through the 19th Century	LA 274	Study Abroad: Art & Architecture of Renaissance Florence
CHOOSE TWO:		LA 276	Seminar in Great Britain
LA/LAN 117	Survey of Landscape Architecture	LA/LAN 277	Post Industrial Urban Open Spaces
LA/IND 118	History of Industrial Design	LA 278	Seminar in France
LA 127	Topics in World Art	LA 279	Seminar in Italy
LA 128	The Body As Art: History of Tattoo & Body Decoration	LA 281/MPT 255	Film History 1: Pre-1940
LA 129	History of Automotive Design	LA 282/MPT 256	Film History 2: 1940-1974
LA/GAM 131	History of Gaming	LA 283	Examining Film Noir
LA 132/ANM 102	History of Animation	LA 284	Evolution of the Horror Film
LA 134/ANM 104	History & Technology of Visual Effects & Computer Animation	LA 319	History of Architecture: Modernity
LA/VIS 137	History of Visual Development	LA 327	Art of the Classical World
LA/PH 147	History of Photography	LA 333	Art of the Middle Ages
LA/LAN 177	Pre-Industrial Urban Open Spaces	LA 361	The Artist in the Modern World
LA 182	Genres in Film	LA 382	Film History 3: Contemporary Cinema
LA/ILL 195	History of Comics: American Comics	LA 383	World Cinema
LA/ILL 197	History of Comics: International and Alternative Comics	LA 384	Underrated Cinema
LA/ARH 219	History of Architecture: Ancient to Gothic	LA 385	Close-up on Hitchcock
LA 220	American Art History	LA 386	Exploring Science Fiction Cinema
LA 221	California Art in Cultural Context	LA 387	Women Directors in Cinema
LA 222	20th Century Art	LA 388	Survey of Asian Cinema
LA 224	Women, Art & Society	LA 408	Analog Before Digital: Punk/No Wave Film & Music
LA 226 /IAD 230	Survey of Traditional Interior Architecture	LA 420	Art of the Italian Renaissance
LA 229/IAD 231	Survey of Contemporary Interior Architecture	LA 421	Northern Renaissance Art
LA 236/IAD 232	Survey of Bay Area Architecture	LA 422	Italian Baroque Art
LA 242/GR 242	History of Graphic Design	LA 423	The Golden Age of Dutch Art
LA 243/ILL 310	History of American Illustration	LA 432	Art of Spain: From El Greco to Picasso
LA/FSH 244	History of Fashion	LA 433	18th & 19th Century European Art
LA/JEM 245	History of Jewelry and Metal Arts from Around the World	LA 434	History of Asian Art
LA/FSH 246	History of Textiles	LA 464	Survey of Dada & Surrealism
LA 247	History & Techniques of Printmaking		

## Certificate in Photography

### CERTIFICATE REQUIREMENTS

MAJOR CORE (FOLLOW BFA CORE)	36 UNITS
MAJOR	42 UNITS
+ BY ADVISEMENT	24 UNITS
+ ELECTIVES	12 UNITS
+ ART HISTORY	6 UNITS

TOTAL	120 UNITS
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- Minimum 2.0 GPA
- Minimum grade of C- in all core courses and major courses

## Master of Arts [MA] in Photography

### MA UNIT REQUIREMENTS

MAJOR	33 UNITS
+ GRADUATE LIBERAL ARTS	3 UNITS
TOTAL	36 UNITS

### MA PHOTOGRAPHY DEGREE REQUIREMENTS

- Successful completion of Final Portfolio Review
- Minimum grade of C in all required 36 units
- Minimum 2.0 cumulative GPA and the following Academic Study requirement:

1 Art Historical Awareness & Aesthetic Sensitivity course

### MA PHOTOGRAPHY REQUIRED MAJOR COURSES

- PH 601Photography Concept
- PH 603The Language of Photography
- PH 612The Nature of Photography
- PH 616Photoshop & Lightroom for Photographers
- PH 635Digital Printing Techniques
- PH 673Portfolio: Concept & Development
- PH 675Portfolio: Print & Presentation
- + 4 Major courses

### MA PHOTOGRAPHY GRADUATE LIBERAL ARTS REQUIREMENTS

#### ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

- GLA 625History of Photography

## Master of Fine Arts [MFA] in Photography

### MFA UNIT REQUIREMENTS

MAJOR	30 UNITS
+ DIRECTED STUDY	18 UNITS
+ ELECTIVES*	6 UNITS
+ GRADUATE LIBERAL ARTS	9 UNITS
TOTAL	63 UNITS

\*Per director approval

### MFA PHOTOGRAPHY REQUIRED MAJOR COURSES

- PH 601Photography Concept
- PH 603The Language of Photography
- PH 612The Nature of Photography
- PH 616Photoshop & Lightroom for Photographers
- PH 635Digital Printing Techniques
- PH 675Portfolio: Print & Presentation
- PH 673Portfolio: Concept & Development
- + 3 Major courses

### MFA PHOTOGRAPHY DEGREE REQUIREMENTS

- Successful completion of Final Thesis Project
- Minimum grade of C in all required 63 units
- Minimum 2.0 cumulative GPA and the following Academic Study requirements:

1 Art Historical Awareness & Aesthetic Sensitivity course

1 Cross Cultural Understanding course

### MFA PHOTOGRAPHY GRADUATE LIBERAL ARTS REQUIREMENTS

#### ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

- GLA 625History of Photography

#### CROSS CULTURAL UNDERSTANDING

##### CHOOSE ONE:

- GLA 603Anthropology: Experiencing Culture
- GLA 606Crossing Borders: Art & Culture in a Global Society
- GLA 611Cultural Narratives
- GLA 617Mythology for the Modern World
- GLA 619Culture & Identity in Modern American Theater
- GLA 627The Global Design Studio; Past, Present, & Future
- GLA 903Graduate Seminar in Europe
- GLA 905Graduate Seminar in Florence: Renaissance Art & Architecture

#### PROFESSIONAL PRACTICES & COMMUNICATIONS

- GLA 626Business Practices & Principles for Photographers



UNDERGRADUATE COURSES

PH 103 Digital Photography for Artists

This course is designed for all majors interested in photography. An inspired approach to lighting, composition, color and design will be studied. Photographing flat art, three-dimensional objects and optimizing photos for a digital workflow will be covered. A digital camera is required for this course.

PH 107 Imaging Workflow & Process

This class will acquaint students with raw processing, imaging workflow and build on digital photography skills. Students receive detailed instruction of image editing, and gain tools necessary for the professional market.

PH 108 Photography Principles and Techniques

This is a foundational class that explores the technical and creative side of photography. Students will study the camera operations of digital SLR and receive an introduction to lighting, exposure and composition. Students will gain a deeper understanding of the most recent digital technologies necessary for professional photography.

PH 112 Quality of Light

This course teaches students the practical skills needed to employ, control and communicate with light. Using a variety of light shaping tools and studio equipment, students will support the concept of their photographs by adjusting the color, direction and quality of light.

PH 115 Visualization

This course provides an introduction to the fundamentals of photography. A systematic and thorough approach is emphasized in the area of composition, light, and camera operations. Students develop essential skills for obtaining consistent results and a foundation in photography as a visual language.

PH 147 History of Photography

This course is a survey of the visual structure and history of photography, examining individuals, movements and the theories behind them that are the foundation of the art form.

PH 150 Traditional Photo Process

This course offers students an introduction to traditional black and white film processes. Black and white film development and darkroom printing are the primary focus of the course. A systematic and thorough approach to the art of darkroom processes will be emphasized.

PH 177 Imaging for Photographers

This course will build on topics from previous semesters and cover more advanced areas inside Adobe Photoshop. The goal of this class is to deepen students' understanding of various digital imaging skills and gain more insight related to the powerful tools needed to expand the creative possibilities.

PH 197 Digital Printing

The objective of this class is to build skills necessary to create a print portfolio. Traditional photographic concepts will be translated into digital terms to provide students with instruction in photo realistic output. Students will be taught to work in color or black and white.

PH 200 Advanced Traditional Photo Processes

This course introduces students to medium and large format film cameras. Students will also learn advanced techniques for black and white fine printing in the darkroom. Emphasis is placed on both technical and aesthetic considerations. The course will involve lectures, demonstrations, critiques, and supervised darkroom printing sessions.

PH 225 Photo Design and Concept

This is the second of our creative concept classes. Emphasis is placed on contemporary composition and graphic design combined with the personality and style of the student photographer's work.

PH 235 People Photography

This course explores all forms of people photography with emphasis on graphic design and emotional input portraiture. Instruction will be relevant to all fields of photography including illustration, fashion and documentary. The class includes lighting instruction for both studio and natural light.

PH 250 Location Lighting

This course will teach students how to create a 'studio' look in photography while on the road. Utilizing strobe and ambient lighting, students will learn the techniques to do the most with the least amount of equipment while on location.

PH 256 Motion for Photographers

This course introduces photography students to the technical and conceptual aspects of effective communication using motion imaging. The course will emphasize basic camera operations, editing, and storyboarding, which students will apply to two completed projects. Current industry trends and standards will be considered, as well as production and organization strategies.

PH 260 Documentary

In this course, students will explore the difference between documentary photography and photojournalism. Content explores major historical, contemporary and ethical markers in the field of photojournalism. Students will create images targeted for print or online publication. Projects include spot news, features and one long-term project.

PH 275 Concept Project

In this course, students will utilize skills and techniques to improve conceptual intent of the final image. Assignments will focus on conceptual development and refinement of individual styles. Students will make personal images that are memorable and evoke response from the viewer.

PH 295 Portfolio Preparation and Professional Development

In this Associates of Art Photography degree capstone course, students will focus on achieving a unified body of work to showcase their readiness to compete for professional photography opportunities. Developing a cohesive style will be emphasized as students narrow career goals and establish clear action steps to achieve their objectives.

PH 300 Architectural Landscape Photography

The primary aim of this course is to create interesting and effective landscape photographs. Students develop a definition of the term 'landscape' that will add meaning and dimension to the photographs they take.

PH 310 Fine Art Photography

This course emphasizes photography as a means of artistic expression. Contemporary and historical ideas and movements are discussed. Students will also submit their own work for critique.

PH 312 Alternative Processes

This course explores various types of photographic processes, including pinhole photography, cyanotype, and Van Dyke prints. Students work on individual projects that examine historical, technical and aesthetic approaches.

VIEW the schedule, prerequisites,  
and course fees & REGISTER at  
<https://catalog.academyart.edu>

**PH 316 Landscape as Fine Art**

This course investigates the role of landscape photography within the fine art world. Students will produce a personal series of work to demonstrate technical and conceptual proficiency within the medium of photography. Weekly critiques and individualized discussions will focus on the unique and personal vision of the student.

**PH 325 Advanced Digital Capture**

This course will cover the techniques, software, studio production, and other skills related to advanced digital capture. Students will learn about tethered shooting and workflow, utilizing Phase One and Leaf digital backs, and Capture One software. Students will produce high quality files suitable for fine printmaking and/or client delivery.

**PH 335 Contemporary Fine Art Practices**

This course introduces students to contemporary fine art photographic practices. The emphasis is placed on the photographic process and presentation as means for conveying concepts. Students produce a body of work that reflects their photographic interests.

**PH 338 Fine Art Portraiture**

This class concentrates on the development of an individual style that will be applied to a portfolio of portraits. An overview of past and current fine art portraiture will be covered. Natural light and studio lighting may be used.

**PH 345 Still Life 1**

This course is a survey of all types of still photography, from tabletop to fine art to illustrative. Appropriate studio and natural light will be covered.

**PH 350 Architectural Photography**

This course focuses on the conceptual and technical skills necessary for photographing buildings and exteriors. Topics will include lens movements, tilt/shift, lens choices, angle of view, sense of space, perspective, lighting, and choosing the appropriate time of day. Students will shoot under multiple light sources with different color temperatures.

**PH 355 Portfolio Development 1**

This is a portfolio production course where students will develop projects that fit within a specific marketable category of photography. The emphasis of the course is to enable students to advance their own personal style. Students will have weekly shooting assignments according to the individual goals of each student's portfolio.

**PH 356 Motion Project**

This course introduces photography students to the technical and conceptual aspects of effective communication with the motion image. Once students understand the basics of technique after completing the first part of the course, they will be asked to select presentation methods that are appropriate for their content and intended audience.

**PH 365 Commercial Photography**

This course introduces students to the various forms of commercial photography and also examines the traits required to be a successful commercial photographer, such as having a consistent vision, a willingness to collaborate and an attitude of reliability and professionalism.

**PH 369 The Photo Essay**

This course focuses on the art and craft of visual storytelling. Students will learn to effectively caption images and write substantive essays that support and enhance their projects. Research, editing, access, page layout and basic audio recording are also strongly emphasized.

**PH 370 Photo Illustration**

In this this portfolio building course, students will focus on making photographs to illustrate a concept, story, or mood. Emphasis will be placed on creative approach and utilizing advanced lighting techniques to support the storytelling qualities of the image.

**PH 371 Advanced Location Lighting**

In this course students will expand their ability to creatively light a variety of complex subjects including cars, buildings, interiors, people and macro objects. Employing professional lighting equipment, students will sync multiple light sources, work with remotes, ambient light and lighting modifiers and also paint with light to create specific effects.

**PH 372 Environmental Portraiture**

This course is an investigation of the relationship between ambiance and persona and what environment reveals about character. Students will be introduced to relevant historical and contemporary photographers. Assignments facilitate the development of a personal theme or concept.

**PH 380 Still Life 2**

This advanced course continues the study surrounding trends, concepts and techniques as they pertain to still life imagery. Shooting assignments, discussions, and critique will be used as a basis for making creative and memorable images. Classroom discussions will be focused on the individual student's unique approach from concept to execution.

**PH 385 Advanced Photo Imagery**

This course focuses on compositing as a means to explore the unlimited possibilities of artistic and commercial applications of Adobe Photoshop. Emphasis is also placed on the concepts and methodology relating to capturing source photos for use in final image creation.

**PH 414 Photography & Mixed Media**

This course introduces students to the use of mixed media in photography. Students will learn how to combine their photographic images with other media to create works that are layered both visually and conceptually. Techniques include printing on alternative surfaces and materials, painting, drawing, sewing, collage and incorporating found objects.

**PH 425 Advanced Digital Retouching**

This course provides photographers with advanced digital imaging skills for advertising photography. Students will learn tools for a wide range of retouching scenarios with specific techniques in the area of skin, hair, and eyes. Current market trends with the latest imaging software will be discussed and utilized in class.

**PH 455 Fine Art Project**

In this course, students begin to focus on creating a significant body of personal work. Students will explore the ideas that inspire them and will regularly present work for discussion and criticism.

**PH 462 Editorial Photography**

Editorial photography is a shooting-based course focused on portfolio development. Students will explore this market, based in print and online publications, and prepare for assignments in the editorial marketplace. Business strategies are also discussed.

**PH 464 Self-Promotion & Marketing**

This course offers a practical guide to self-promotion and marketing their photography business. Topics covered include developing a business identity and branding, diverse marketing approaches, and public relations. Students will develop marketing collateral and strategies specifically designed to help their photography business succeed.

**PH 475 The Business of Photography**

In this course, various aspects of running a photography business will be introduced. This course will cover marketing, accounting, legal issues, copyright concerns, estimating jobs, permits, hiring employees, and other aspects of creating a successful business. This senior-level course will prepare photography students for an independent and successful career.

**PH 476 Fashion and Beauty 1**

This course offers an advanced treatment of fashion photography using both color and black and white materials, as well as location and studio techniques. The course also emphasizes the special requirements of various types of work, such as retail vs. advertising.

**PH 488 Senior Project**

This is an advanced course with content created specifically for the individual student. The course will cover processes, techniques, concepts, styles, and approaches specific to the students involved. Course outcomes will be met through weekly assignments, discussions, and instructor review. Department Director approval is required.

**PH 489 Fine Art Project 2**

This course is a vehicle for development of a substantial body of personal work. This course includes information on self-promotion and marketing for the fine art photographer. Students will be expected to complete a project ready for presentation to galleries and fine art professionals.

**PH 490 Portfolio Enhancement**

Students will further their skill in specific areas as determined by the Department Director. Professional standards for process, technique, and execution will be emphasized. Outcomes will be topic specific. Department Director approval is required. Course fees and prerequisites may vary by topic. Course fees and prerequisites may vary by topic.

**PH 493 Study Abroad Photo Intensive**

This seven-week travel abroad course will expose students, through the photographic medium, to the art, culture and historical significance of Italy. Supervised tours will allow students to explore and photograph a wide range of Italian cities, countryside and historical monuments. This course is open to all on-campus and online students.

**PH 495 Senior Portfolio**

In this course, students will focus on portfolio development, including both traditional and contemporary methods, to create a solid and cohesive presentation suitable for sharing work beyond the classroom setting. Physical and web-based portfolios are produced, as well as other marketing materials to be used professionally in the photographic marketplace.

**PH 496 Fashion and Beauty 2**

This course prepares students for a wide range of fashion editorial assignments both on location and in the studio. Students develop an individual style and technical skills to support that style. The varied demands of fashion photography are discussed.

**PH 497 Advertising / Editorial Portfolio**

In this course, students will develop a professional advertising/ editorial photography portfolio. The focus will be on creating a unique body of work that reflects a personal style. Students will produce a portfolio book as well as other promotional materials for marketing their work to clients, reps and agencies.

**PH 498 Collaborative Project**

Students meeting set criteria are selected by their department to work on an interdisciplinary collaborative project.

**PH 499 Special Topics**

Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee and course prerequisites may vary by topic.

**PH 500 Internship in Photography**

Internships provide students with the opportunity to apply the knowledge and skills they have acquired from coursework in a work setting. “Internship for credit” is an option for qualified upper-division students meeting a minimum 3.0 cumulative GPA and having successfully completed 90 units. Students must complete an Internship Application form (obtained from their student services advisor) and gain department approval prior to the start of the semester and the start of the internship. Students should discuss internships and other course options with their student services advisor.



GRADUATE  
COURSES

PH 600 Digital Photography Concepts & Techniques

This course is designed to provide students with a solid technical foundation in digital photography. Topics will include: use of camera controls, capture techniques, quality of light, image editing and composition. Industry standards for image quality and photographic concepts will be emphasized in the course discussions and assignments.

PH 601 Photography Concept

In this course, students develop and sharpen their conceptual and technical abilities through practical assignments and the development of a concept-driven body of work. This course guides each student toward an individual artistic style and aids in the preliminary exploration of concept as it pertains to future portfolio projects.

PH 603 The Language of Photography

In this course, students engage in an in-depth study of the fundamental language of photography comprised of the aesthetical, technical, and practical aspects of the medium. Artistic interpretation and techniques are examined through the study of image capture, processing, and presentation relevant to fine art, commercial, and documentary photography applications.

PH 608 Lighting

In this course, students gain hands-on technical experience in use of lighting equipment as they learn studio lighting techniques, light modification, and creative lighting design. Quality of light in relation to concept and mood is explored in depth as students apply their skills to assignment images.

PH 611 Contemporary Landscape

In this course, students explore the genre of landscape photography through depictive, expressive, illustrative, statement-oriented and form-based conceptual approaches. Students learn various imaging techniques and tools appropriate to landscape photography, explore contemporary landscape concepts and methodologies, and discuss the cultural impact of landscape representation.

PH 612 The Nature of Photography

This course is dedicated to the investigation and understanding of photography as a visual language. The elemental relationship of form and narrative is explored as a means for individual artistic expression. Emphasis is placed on application of these principles through practical assignments and verbal discussion.

PH 613 Color & Light

In this course, students study the fundamental relationship between color, quality of light, and mood. Emphasis is placed on producing technically proficient and creative photographs through lighting, color filtration, and post-production of images. Technical, aesthetical, and conceptual aspects of color and light will be discussed in depth.

PH 614 Black & White Darkroom

This course establishes black and white darkroom techniques and procedures, including the processes related to black and white printing. Students explore film processing and exposure standardization techniques. Toning and other fine art printing strategies are introduced.

PH 616 Photoshop & Lightroom for Photographers

In this course, photography students develop expertise in preparing and editing images with Adobe Lightroom and Photoshop. Students receive detailed instruction in asset management, RAW processing, image editing, color correction, and use of program tools. This course is kept current with the newest technologies and latest release of Adobe CC.

PH 620 Still Life Composition & Technique

In this course, students learn still photography as it pertains to small objects, food, and still life composition. Students experiment with a variety of studio lighting techniques and light modifiers, while maintaining conceptual focus on style and contextual design in art for commerce and fine art applications.

PH 621 Experimental Photography

In this course, students explore a multitude of experimental photographic techniques. Topics include: alternative capture techniques, image transfer, alternative printing processes, as well as other experimental methods that allow for greater interpretation and expression of the photographic medium.

PH 622 Documentary & Visual Narrative

In this course, students explore the broad spectrum of documentary photography from its roots as objective witness in service of social change, to depictive images intended for subjective interpretation. Students learn the skills necessary for successful visual storytelling including: editing, sequencing, access, flow, research, and caption/proposal writing.

PH 623 Portraiture

In this course, students learn a wide variety of portraiture techniques in fine art, documentary and art for commerce applications. Students advance their skills in use of lighting equipment and creative lighting design. Emphasis is placed on technical proficiency while exploring the creative and conceptual role of the portrait photographer.

PH 626 Self as Subject

In this course, students explore various creative and conceptual methodologies and applications of self portraiture. Emphasis is on the creation of a cohesive body of work that challenges the individual creative vision and approach to the genre. The work of numerous self-portraiture photographers will be presented and discussed.

PH 632 Large Format Techniques

In this course, advanced still life, figure, interior and exterior photographic techniques will be explored and mastered. Students will gain extensive knowledge of large format camera applications; primarily using a 4x5 camera. Emphasis will be placed on defining and interpreting spatial relationships.

PH 633 Fashion & Beauty

This course teaches an approach to photographing people and other subjects that fuses editorial and fashion techniques. The course concentrates on current styles and trends in editorial photography, while also covering lighting aspects of editorial and fashion assignments. Students will produce a portfolio of work as part of their final assignment.

PH 635 Digital Printing Techniques

This course concentrates on current practices in digital printing. Scanning, printing and color management are discussed. Students explore various paper options and learn to accurately reproduce color and black & white photographic images.

PH 636 Digital Imaging

In this intermediate Photoshop course, students build upon imaging and digital output skills from PH 616: Photoshop & Lightroom for Photographers. Emphasis is on technical refinement of digital imaging techniques, conceptual and interpretive application of Photoshop, introduction to image compositing, and file preparation for digital output.

VIEW the schedule, prerequisites,  
and course fees & REGISTER at  
<https://catalog.academyart.edu>

**PH 640 Historic Processes**

In this course students are introduced to historic 19th century photographic processes such as Cyanotype, Van Dan Dyke Brown, Tintype and Gum Printing. Students will learn how to produce digital negatives and explore contact printing. Students experiment with multiple printing techniques.

**PH 642 Lighting on Location**

In this course, students are introduced to a wide variety of location lighting techniques including maximizing available light, using strobes, controlling light using light modifiers, and mixed lighting techniques on location. Through practical exercises and assignments, students apply creative lighting skills in interior and exterior locations.

**PH 644 Mixed Media Photo Techniques**

This course introduces the use of mixed media in photography. Drawing and painting techniques, collage and multiple imagery are explored. Students experiment with surface textures and sculptural elements. Students practice alternative presentation strategies.

**PH 645 Experimental Contemporary Photography**

In this course, students learn non-traditional methods of creating and displaying photographic work. A variety of creative techniques are explored including alternative capture, liquid emulsion, toning, colorization, image transfer, and experimentation with alternative print surfaces and scale. Emphasis is placed on individual creativity and artistic expression using the photographic medium.

**PH 646 Pinhole, Plastic, & Mobile Devices**

This course explores photographic expression through the use of pinhole and plastic cameras, as well as mobile devices. Students will be introduced to many different camera types and artists working within this genre of photography.

**PH 650 Portfolio Development**

This course is designed to support students as they develop promotional materials for their photographic projects in preparation for entry into the professional market. Following current industry standards, students design and produce a print portfolio to showcase their thesis work and other relevant photographic projects.

**PH 653 Environmental Portraiture and Production**

This course is designed to support students in creating portraits on location. Students refine location lighting skills and develop photographic business practices. Students gain valuable experience working with a wide range of subjects and environments. Emphasis is placed on pre-production planning and on-set production value.

**PH 655 Digital Montage**

In this course, students explore the diverse, imaginative possibilities of digital montage using Adobe Photoshop. This advanced course builds on techniques learned in previous digital imaging courses in the program. Students refine and apply their creative, conceptual and technical imaging skills through advancement of individual photographic projects.

**PH 656 Motion Capture & Visual Storytelling**

In this course, photography students explore the conceptual and technical components of visual narrative using motion imaging. Utilizing video capture and Adobe Premiere Pro editing software, students conceptualize, create, and finalize motion projects. Advanced motion concepts are explored relative to current industry practices for photographers.

**PH 658 Advanced Digital Capture**

This course covers the techniques, software, studio production and other skills related to advanced digital capture. Students will learn about innovative tethered shooting and workflow, utilizing Phase One and Leaf digital backs, and Capture One software. Students will produce high quality files suitable for client delivery and/or personal digital output.

**PH 672 Photography Intensive**

Photography Intensive students create a series of photographs working within the confines of shooting in a single location during the condensed summer semester. The course culminates in a three-week group exhibition, put together by the students, at the **625 Sutter Street gallery**.

**PH 673 Portfolio: Concept & Development**

This portfolio course is designed for students who have completed the core curriculum in the program, and are ready to apply their knowledge of photographic concepts and techniques to the development of a cohesive and professional body of work. Emphasis is on advanced level concept development, image capture, and critique.

**PH 674 Portfolio: Capture & Critique**

This course builds on topics from PH 673: Portfolio Concept & Development, and is designed for students to continue capture and concept refinement of an advanced-level photography project. Emphasis is on the ongoing development of an individualized body of work, in conjunction with in-depth critique from faculty and peers.

**PH 675 Portfolio: Print & Presentation**

In this portfolio course, students learn the skills necessary for the professional presentation of a completed body of work including editing, sequencing, printing, marketing, portfolio design, and image presentation. Students produce a digital and physical portfolio that demonstrates their highest level of proficiency in technical skill, composition, concept and presentation.

**PH 682 Concept & Critical Processes**

In this course, advanced students confront concepts and theories related to the visual arts. Influential theories surrounding the definition of art and their effects on the artist's process are explored. This course involves abstract thinking, examination of critical processes, and meaningful application of such concepts in the student's personal work.

**PH 692 Contemporary Topics in Photography**

In this course, students will explore contemporary topics in photography through participation in artist lectures, interviews, and advanced-level group discussion. Artist talks and interviews with leaders in the industry will be presented through live and recorded webcasts. Course topics will be further explored through research, writing, and photography assignments.

**PH 694 The Art of Teaching Photography**

This course is designed for advanced students aspiring to teach photography at the collegiate level. Contemporary educational practices in on-campus and online art education will be critically explored. Emphasis will be placed on curriculum development, complemented by an in-depth examination and practical application of pedagogical methodologies specific too photographic education.

**PH 695 Collaborative Project**

Students meeting set criteria are selected by their department to work on an interdisciplinary collaborative project as part of their studio requirement.

**PH 699 Special Topics**

Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee, prerequisites, and/or may require Department Director approval.

**PH 705 Digital Capture & Post-Production**

In this course, students will learn and apply a wide array of digital capture controls and technical strategies in addition to applying post-production skills using the latest Adobe Photoshop software. Emphasis is on refinement of applied technical skills in the still image.

**PH 710 Visual Concepts & Communication**

In this course students learn how to apply technical and compositional skills to best relay the intended idea, concept, or story in visual imagery. Emphasis is on creative application of color, light, composition and post-production techniques to aid in visual communication in photography and motion capture.

**PH 720 Lighting Techniques & Set Design 1**

In this course, students learn practical and creative lighting strategies and set design to best support the intended aesthetic and narrative in a variety of image applications. Students learn use of ambient light, continuous light, strobes, and a multitude of light modifiers in the studio setting.

**PH 725 Lighting Techniques & Set Design 2**

This course builds on the techniques and concepts learned in Lighting Techniques & Set Design 1. Emphasis is on advanced lighting strategies, lighting on location, use of color gels and mixed light sources in addition to creative use of props and intermediate set design for still and motion capture applications.

**PH 774 Adobe Photoshop Certification Preparation**

In this course, students engage in intensive preparation for taking the Adobe Photoshop certification test. Students will demonstrate advanced knowledge in the use of Photoshop tools and techniques as evidenced in a wide array of image applications.

**PH 775 Adobe Premiere Pro Certification Preparation**

In this course, students engage in intensive preparation for taking the Adobe Premiere Pro certification test. Students will demonstrate advanced knowledge in the use of Premiere Pro tools and techniques as evidenced in a wide array of video editing applications.

**PH 780 Still & Motion Capture Portfolio 1**

In this course, students develop creative portfolio, demo reel, and other marketing strategies to highlight their technical skills in preparation for applying for jobs in the industry. Emphasis is on production of still images and video for inclusion in a professional portfolio package.

**PH 785 Still & Motion Capture Portfolio 2**

This course builds on the concepts learned in Still & Motion Capture Portfolio 1. Advanced portfolio concepts are explored as students finalize their print portfolios and demo reels in preparation for a career in the industry. Additional topics include resume development, social media strategies, website presence and professional networking.

**PH 800 Directed Study**

This Directed Study option provides students with the opportunity to take studio coursework to continue development of specific technical and/or conceptual photography skills relevant to their Thesis Project. This course option must be approved by the Department Director. Course fees and prerequisites will vary by topic.

**PH 802 DS Mentorship Forum**

In this course, students have the unique opportunity to work one-on-one with a Mentor in the photography industry in conjunction with group discussion and critique in the class environment. Emphasis in this course is on advancement of individual Thesis Projects through application of industry advice and academic critique.

**PH 810 Concept & Image**

This course offers students the opportunity to receive instruction and critique on their individual Thesis Projects in a small group environment. Designed for students who have recently passed their Midpoint Review, the emphasis of this course is placed on concept refinement, overcoming project challenges, and Thesis portfolio development.

**PH 816 Fine Art**

This course offers photography students with a Fine Art emphasis the opportunity to receive instruction and critique on their Thesis Projects in a small group environment. Emphasis is on advancement of project concepts and portfolio development. Contemporary philosophies and practices related to Fine Art Photography will be explored and discussed.

**PH 817 Art for Commerce**

This course offers art for commerce photography students the opportunity to receive instruction and critique on their thesis projects in a small group environment. Emphasis is on advancement of project concepts and portfolio development. Contemporary philosophies and practices related to art for commerce photography will be explored and discussed.

**PH 818 Documentary**

This course offers photography students with a Documentary emphasis the opportunity to receive instruction and critique on their Thesis Projects in a small group environment. Emphasis is on advancement of project concepts and portfolio development. Contemporary philosophies and practices related to Documentary Photography will be explored and discussed.

**PH 830 Context & Communication**

In this course, students will define thesis work in contemporary and historical context, deepen understanding of applied photographic methodologies, and refine personal artistic philosophies relevant to Thesis studies. Emphasis is placed on research and visual, verbal and written communication in preparation for Final Reviews and entrance into the photography industry.

**PH 831 Thesis Intensive**

This summer intensive course is designed to provide students of all photographic emphases a flexible course structure in which to advance their research, concepts, and imagery for their thesis projects. Emphasis is placed on independent project advancement, individualized instruction, and group critique on each student's project progress.

**PH 836 Advanced Photoshop**

This course offers students the opportunity to receive advanced Photoshop instruction and critique on their thesis projects in a small group environment. Emphasis is placed on advancement of creative post-processing and printing skills as students assemble their thesis portfolios. Assignments and discussions will be developed based on individual student needs.

**PH 837 Alternative Practices**

This course offers students working with creative and/or historical capture and processing techniques the opportunity to receive instruction and critique on their thesis projects in a small group environment. Emphasis is placed on refinement of alternative capture and printing methods. Assignments and discussions will be based on individual student needs.

**PH 850 Project Research & Development**

In this course, students engage in individualized project research in conjunction with advancement of their thesis project portfolios in a small group environment. Emphasis is placed on the creation of thesis project images, instructor and peer critiques, and ongoing discussion of new work.

**PH 856 Final Review Preparation**

This course offers students in their last semester the opportunity to receive guidance as they prepare for Final Reviews and entry into the professional industry of photography. Emphasis is placed on advancement of verbal and written skills relating to art, professional readiness, and completion of thesis projects.

**PH 860 Collaborative Production**

In this group directed study course, students work in collaboration on group assignments. Emphasis is placed on creative interpretation of complex technical assignments, team problem-solving on production tasks, and overall proficiency and professionalism working as part of a creative production team.



### **PH 870 Advanced Lighting Techniques & Set Design 1**

This course offers students the opportunity to receive advanced lighting and set design instruction and critique in a small group environment. Emphasis is placed on advancement of creative lighting skills as students develop their thesis portfolios. Assignments and discussions will be developed based on individual student needs.

### **PH 875 Advanced Lighting Techniques & Set Design 2**

This course offers students the opportunity to receive advanced instruction and critique in motion capture techniques and editing strategies using Adobe Premiere and Adobe After Effects in a small group environment. Emphasis is placed on development of a professional demo reel. Assignments and discussions are based on individual student needs.

### **PH 895 Final Portfolio & Demo Reel Presentation**

In this course, students will prepare for their Final Review in the Photography & Motion Capture Technologies program. Students will receive individualized guidance and critique as they prepare their final print portfolios, demo reels, and marketing materials in preparation for entrance into the industry.

### **PH 900 Internship**

Internships provide students with the opportunity to apply the knowledge and skills they have acquired from coursework in a work setting. "Internship for credit" is an option for qualified upper-division students meeting a minimum 3.0 cumulative GPA and the following: MFA: An approved Midpoint Review and director approval; MA: Director approval; MARCH: 24 units total of completed Major coursework, and director approved portfolio review. Students must complete an Internship Application form (obtained from their student services advisor) and gain department director approval prior to the start of the semester and the start of the internship. Students should discuss internships and other course options with their student services advisor.

### **PH 903 Study Abroad Photo Intensive**

This seven-week travel abroad course will expose students, through the photographic medium, to the art, culture and historical significance of Italy. Supervised tours will allow students to explore and photograph a wide range of Italian cities, countryside and historical monuments. This course is open to all on-campus and online students.





# VISUAL DEVELOPMENT



# Develop the Mood of a Story

Visual Development artists communicate narrative, thematic and functional design ideas using visual media. Visual Development is key to envisioning complex scenes before the actor steps onto the set, or before characters become animated on film or in game play. They are the visual storytellers who design and stage scenes from a script with effective camera choices that enhance the development and mood of the story.

Academy of Art University offers an innovative curriculum that emphasizes the skills needed to succeed in the growing field of Visual Development. A trained eye can see artistic potential in a blank page. A trained hand can turn that potential into reality. Come and learn from industry professionals and create a unique portfolio that demonstrates your personal style as a visual development artist.





# WHAT WE OFFER

**Companies Hiring  
Our Grads Include:**

- Bandai Namco
- Blue Sky
- Dreamworks
- EA Games
- Fantasy Flight Games
- ILM
- Lolapps
- Lucas Arts
- Massive Black
- Nickelodeon
- PDI
- Disney Mobile
- Pixar
- Valve
- Walt Disney Animation Studios
- Warner Bros. Studios
- Zynga
- And More!



The Visual Development degree program offers students a solid grasp of all fundamental Visual Development principles and is designed to create a well-rounded education in the arts. Emphasis is placed on mastery of traditional, technical and conceptual abilities, as well as an emotional response, in all aspects of the Visual Development process. The Visual Development degree program fosters a strong development of the individual's style as well as a wide range of methods to transform their traditional skills into those reflecting the breadth of the updated industry technology. Students will become skilled at the full range of tasks related to Visual Development, enhancing their creativity, problem solving, and professionalism.

# CAREER PATHS

**Graduates of the School of Visual  
Development can embark on careers  
such as:**

- Art Director
- Background/Layout Designer
- Character Designer
- Concept Artist
- Creature Designer
- Environment Designer
- Level Designer for Games
- Maquette Sculptor
- Model Packet Designer
- Production Artist
- Production Assistant
- Production Designer
- Prop Designer
- Set Designer
- Sketch Artist
- Texture Artist
- Texture Artist/ Prop Designer
- Visual Development Artist



# DEGREE REQUIREMENTS

## Associate of Arts [AA] in Visual Development

### AA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	33 UNITS
MAJOR	15 UNITS
+ LIBERAL ARTS	18 UNITS
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TOTAL	66 UNITS

### AA VISUAL DEVELOPMENT DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, and LA 107 Writing for the Multilingual Artist or 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 2 Art Historical Awareness courses
  - 1 Written Communication: Composition course
  - 1 Written Communication: Critical Thinking course
  - 1 Employment Communications & Practices course

*After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.*

### AA VISUAL DEVELOPMENT CORE COURSES

FA 110	Still Life Painting 1
FASCU 270	Ecorche
FND 110	Analysis of Form
FND 112	Figure Drawing
FND 116	Perspective
FND 125	Color and Design
FND 131	Figure Modeling
VIS 103	Visual Development Imaging
VIS 150	Visual Development 1
VIS 205	Visual Development Production
VIS 250	Visual Development 2

### GENERAL EDUCATION REQUIREMENTS

#### WRITTEN COMMUNICATION: COMPOSITION

CHOOSE ONE:

LA 107	Writing for the Multilingual Artist
LA 108	Composition for the Artist

#### WRITTEN COMMUNICATION: CRITICAL THINKING

CHOOSE ONE:

LA 202	English Composition: Creative Persuasion & Argument
LA 207	Persuasion & Argument for the Multilingual Writer
LA 280	Perspective Journalism

#### EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291	Designing Careers
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#### ART HISTORICAL AWARENESS

LA 120	Art History through the 15th Century
LA 121	Art History through the 19th Century

Bachelor of Fine Arts [BFA] in Visual Development

BFA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	36 UNITS
MAJOR	42 UNITS
+ ELECTIVES	9 UNITS
+ LIBERAL ARTS	45 UNITS
TOTAL	132 UNITS

BFA VISUAL DEVELOPMENT DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, and LA 107 Writing for the Multilingual Artist or 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 4 Art Historical Awareness courses
  - 1 Written Communication: Composition course
  - 1 Written Communication: Context & Style course
  - 1 Written Communication: Critical Thinking course
  - 1 Historical Awareness course
  - 1 Quantitative Literacy course
  - 1 Cultural Ideas & Influences course
  - 1 Employment Communications and Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

BFA VISUAL DEVELOPMENT CORE COURSES

FA 110	Still Life Painting 1
FASCU 270	Ecorche
FND 110	Analysis of Form
FND 112	Figure Drawing
FND 116	Perspective
FND 125	Color and Design
FND 131	Figure Modeling
VIS 103	Visual Development Imaging
VIS 150	Visual Development 1
VIS 205	Visual Development Production
VIS 250	Visual Development 2
VIS 405	Senior Portfolio for Visual Development

GENERAL EDUCATION REQUIREMENTS

WRITTEN COMMUNICATION: COMPOSITION

CHOOSE ONE:

LA 107	Writing for the Multilingual Artist
LA 108	Composition for the Artist

WRITTEN COMMUNICATION: CONTEXT & STYLE

CHOOSE ONE:

LA 110	English Composition: Narrative Storytelling
LA 133	Short Form Writing

WRITTEN COMMUNICATION: CRITICAL THINKING

CHOOSE ONE:

LA 202	English Composition: Creative Persuasion & Argument
LA 207	Persuasion & Argument for the Multilingual Writer
LA 280	Perspective Journalism

HISTORICAL AWARENESS

CHOOSE ONE:

LA 171	Western Civilization
LA 270	U.S. History
LA 274	Study Abroad: Art & Architecture of Renaissance Florence
LA 276	Seminar in Great Britain
LA 278	Seminar in France
LA 279	Seminar in Italy
LA 359	Urban Sociology

VISUAL DEVELOPMENT

VIS

QUANTITATIVE LITERACY

CHOOSE ONE:

LA 124	Physics for Artists: Light, Sound, and Motion
LA 146	Anatomy of Automobiles
LA 200	Introduction to Computer Programming
LA 233	Popular Topics in Health, Nutrition, & Physiology
LA 254	Human-Centered Design
LA 255	College Math
LA 271	College Algebra with Geometry
LA 286	Discrete Mathematics
LA 288	Vector, Matrices, & Transformations
LA 293	Precalculus
LA 296	Applied Physics

CULTURAL IDEAS & INFLUENCES

CHOOSE ONE:

LA 127	Topics in World Art
LA 221	California Art in Cultural Context
LA 238	World Literature
LA 292	Programming & Culture
LA 343	Comparative Religion
LA 368	Experiencing Culture: Anthropology for Today's Artist
LA 462	Power of Myth and Symbol

EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291	Designing Careers
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ART HISTORICAL AWARENESS

- LA 120 Art History through the 15th Century
- LA 121 Art History through the 19th Century

CHOOSE TWO:

- LA/LAN 117 Survey of Landscape Architecture
- LA/IND 118 History of Industrial Design
- LA 127 Topics in World Art
- LA 128 The Body As Art: History of Tattoo & Body Decoration
- LA 129 History of Automotive Design
- LA/GAM 131 History of Gaming
- LA 132/ANM 102 History of Animation
- LA 134/ANM 104 History & Technology of Visual Effects & Computer Animation
- LA/VIS 137 History of Visual Development
- LA/PH 147 History of Photography
- LA/LAN 177 Pre-Industrial Urban Open Spaces
- LA 182 Genres in Film
- LA/ILL 195 History of Comics: American Comics
- LA/ILL 197 History of Comics: International and Alternative Comics
- LA/ARH 219 History of Architecture: Ancient to Gothic
- LA 220 American Art History
- LA 221 California Art in Cultural Context
- LA 222 20th Century Art
- LA 224 Women, Art & Society
- LA 226 /IAD 230 Survey of Traditional Interior Architecture
- LA 229/IAD 231 Survey of Contemporary Interior Architecture
- LA 236/IAD 232 Survey of Bay Area Architecture
- LA 242/GR 242 History of Graphic Design
- LA 243/ILL 310 History of American Illustration
- LA/FSH 244 History of Fashion
- LA/JEM 245 History of Jewelry and Metal Arts from Around the World
- LA/FSH 246 History of Textiles
- LA 247 History & Techniques of Printmaking

- LA 249 An Artistic and Intellectual History of the Renaissance
- LA 274 Study Abroad: Art & Architecture of Renaissance Florence
- LA 276 Seminar in Great Britain
- LA/LAN 277 Post Industrial Urban Open Spaces
- LA 278 Seminar in France
- LA 279 Seminar in Italy
- LA 281/MPT 255 Film History 1: Pre-1940
- LA 282/MPT 256 Film History 2: 1940-1974
- LA 283 Examining Film Noir
- LA 284 Evolution of the Horror Film
- LA 319 History of Architecture: Modernity
- LA 327 Art of the Classical World
- LA 333 Art of the Middle Ages
- LA 361 The Artist in the Modern World
- LA 382 Film History 3: Contemporary Cinema
- LA 383 World Cinema
- LA 384 Underrated Cinema
- LA 385 Close-up on Hitchcock
- LA 386 Exploring Science Fiction Cinema
- LA 387 Women Directors in Cinema
- LA 388 Survey of Asian Cinema
- LA 408 Analog Before Digital: Punk/No Wave Film & Music
- LA 420 Art of the Italian Renaissance
- LA 421 Northern Renaissance Art
- LA 422 Italian Baroque Art
- LA 423 The Golden Age of Dutch Art
- LA 432 Art of Spain: From El Greco to Picasso
- LA 433 18th & 19th Century European Art
- LA 434 History of Asian Art
- LA 464 Survey of Dada & Surrealism



Master of Arts [MA] in Visual Development

MA UNIT REQUIREMENTS

MAJOR	33 UNITS
+ GRADUATE LIBERAL ARTS	3 UNITS
TOTAL	36 UNITS

MA VISUAL DEVELOPMENT REQUIRED MAJOR COURSES

ANM 610	Figurative Concepts
ANM 633	Drawing and Design for Animation
FA 602	Head Drawing
or FA 605	Landscape Painting
or FA 607	Cityscape Painting
	or any course in major
FA 630	Color Theory
ILL 610	Clothed Figure Drawing
ILL 625	Perspective for Characters & Environment
ILL 660	Digital Painting
VIS 611	The Visual Elements of Story
VIS 660	Fundamentals of Environments and Prop Design
VIS 670	Portfolio Development
	+1 Major course

MA VISUAL DEVELOPMENT DEGREE REQUIREMENTS

- Successful completion of Final Portfolio Review
- Minimum grade of C in all required 36 units
- Minimum 2.0 cumulative GPA and the following Academic Study requirement:  
1 Art Historical Awareness & Aesthetic Sensitivity course

ENTERTAINMENT ART EMPHASIS

ANM 633	Drawing and Design for Animation
FA 630	Color Theory
ILL 610	Clothed Figure Drawing
ILL 612	The Rendered Figure
ILL 625	Perspective for Characters & Environment
ILL 620	The Graphic Novel 1
or ILL 650	Preliminary Art
or ILL 735	Children's Book Illustration Portfolio
ILL 660	Digital Painting
ILL 602	Concept, Technique and Illustration
or ILL 632	Refining Layouts in Ink
or ILL 670	Designing for Consumer Products and Licensing
VIS 611	The Visual Elements of Story
VIS 660	Fundamentals of Environments and Prop Design
VIS 670	Portfolio Development

MA VISUAL DEVELOPMENT GRADUATE LIBERAL ARTS REQUIREMENTS

ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

GLA 624	History of Visual Development
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Master of Fine Arts [MFA] in Visual Development

MFA UNIT REQUIREMENTS

MAJOR	30 UNITS
+ DIRECTED STUDY	18 UNITS
+ ELECTIVES*	6 UNITS
+ GRADUATE LIBERAL ARTS	9 UNITS
TOTAL	63 UNITS

\*Per director approval

MFA VISUAL DEVELOPMENT REQUIRED MAJOR COURSES

ANM 633	Drawing and Design for Animation
ANM 685	Storyboarding
or ANM 689	Story Development
FA 601	Drawing
FA 630	Color Theory
ILL 610	Clothed Figure Drawing
ILL 625	Perspective for Characters & Environment
ILL 660	Digital Painting
VIS 611	The Visual Elements of Story
VIS 660	Fundamentals of Environments and Prop Design
VIS 670	Portfolio Development

MFA VISUAL DEVELOPMENT DEGREE REQUIREMENTS

- Successful completion of Final Thesis Project
- Minimum grade of C in all required 63 units
- Minimum 2.0 cumulative GPA and the following Academic Study requirements:  
1 Art Historical Awareness & Aesthetic Sensitivity course  
1 Cross Cultural Understanding course

MFA VISUAL DEVELOPMENT GRADUATE LIBERAL ARTS REQUIREMENTS

ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

GLA 624	History of Visual Development
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CROSS CULTURAL UNDERSTANDING

GLA 603	Anthropology: Experiencing Culture
GLA 606	Crossing Borders: Art & Culture in a Global Society
GLA 611	Cultural Narratives
GLA 617	Mythology for the Modern World
GLA 619	Culture & Identity in Modern American Theater
GLA 627	The Global Design Studio; Past, Present, & Future
GLA 903	Graduate Seminar in Europe
GLA 905	Graduate Seminar in Florence: Renaissance Art & Architecture

PROFESSIONAL PRACTICES & COMMUNICATIONS

GLA 679	Professional Practices for Visual Development
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Master of Fine Arts [MFA] in Visual Development (Entertainment Art Emphasis)

MFA UNIT REQUIREMENTS

MAJOR	30 UNITS
+ DIRECTED STUDY	18 UNITS
+ ELECTIVES*	6 UNITS
+ GRADUATE LIBERAL ARTS	9 UNITS
TOTAL	63 UNITS

\*Per director approval

MFA VISUAL DEVELOPMENT (ENTERTAINMENT ART EMPHASIS) REQUIRED MAJOR COURSES

ANM 633	Drawing and Design for Animation
FA 630	Color Theory
ILL 602	Concept, Technique and Illustration
or ILL 620	The Graphic Novel 1
or ILL 670	Designing for Consumer Products and Licensing
ILL 610	Clothed Figure Drawing
ILL 612	The Rendered Figure
ILL 625	Perspective for Characters & Environment
ILL 650	Preliminary Art
or ILL 665	Interactive Illustration
or ILL 730	Graphic Novel 2 Portfolio
ILL 660	Digital Painting
VIS 611	The Visual Elements of Story
VIS 670	Portfolio Development

MFA VISUAL DEVELOPMENT (ENTERTAINMENT ART EMPHASIS) DEGREE REQUIREMENTS

- Successful completion of Final Thesis Project
  - Minimum grade of C in all required 63 units
  - Minimum 2.0 cumulative GPA and the following Academic Study requirements:
- |   |   |
|---|---|
| 1 | Art Historical Awareness & Aesthetic Sensitivity course |
| 1 | Cross Cultural Understanding course                     |

MFA VISUAL DEVELOPMENT (ENTERTAINMENT ART EMPHASIS) GRADUATE LIBERAL ARTS REQUIREMENTS

ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

CHOOSE ONE:

GLA 624	History of Visual Development
GLA 629	150 Years of American Illustration

CROSS CULTURAL UNDERSTANDING

GLA 617	Mythology for the Modern World
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PROFESSIONAL PRACTICES & COMMUNICATIONS

GLA 675	Professional Practices for Illustrators
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UNDERGRADUATE COURSES

VIS 103 Visual Development Imaging

This course introduces the main guidelines of composition and visual development. Students will employ digital photography to create images with story and a cohesive look. Imaging software will be utilized to push focal point, depth, and perspective. Emphasis will be placed on composition and analysis of effective storytelling.

VIS 137 History of Visual Development

This course will cover the beginnings of visual development up to and including modern production techniques as well as visual development designers and artists. Topics will include costs, financing, and marketing of commercial and independent projects. The course will conclude with discussions about the future of visual development.

VIS 150 Visual Development 1

This course is an introduction to the principles of visual development. Students will learn how to use basic values compositions, clothed figure, and color theory as they apply to visual development as well as Photoshop essentials for visual development.

VIS 205 Visual Development Production

This is a first step towards an industry standard portfolio. Students will organize work, design a personal website and present a visual pitch. Projects will include a pre-visualization of a short film or game that effectively communicates story/concept. The production phases for animation, documentary and live action will also be covered.

VIS 230 Digital Painting for Visual Development

This course is an intensive introduction to digital painting tailored to the visual development design process. Students will utilize Photoshop and 3D software to develop compositions emphasizing the design of cohesive story elements. Students will create a suite of thematically related pieces demonstrating consistent lighting and effective value, color, depth, and focal point(s).

VIS 235 Character Design for Visual Development (ZBrush)

This course offers an introduction to sculpting and painting models using 3D software. Topics will include creating organic and hard surface assets, adding surface details, and finishing models with UVs and textures. Students will generate their maquettes in clay and paint them using Zbrush software.

VIS 250 Visual Development 2

From selected stories and scripts, students will create characters and paintings depicting the setting and mood of the story. This course will stress strong drawing and painting skills and requires a vivid imagination.

VIS 270 Vehicle & Armor Design for Visual Development

This course combines vehicle and armor design with different time periods and themes such as post-apocalyptic, futuristic, and steam punk. Students will employ traditional and digital drawing media to develop their concepts and create conceptual paintings that tell a story.

VIS 280 Color Scripting

This course will explore the origins and modern application of color scripting through the completion of assignments covering topics including cinematic composition, atmospheric use of color, and color continuity. Students will also complete a sixteen-frame color script.

VIS 300 Environment Design for Visual Development

This course will guide students through the different stages of generating a dynamic and dramatic environment design. The course will cover the basics, from thumbnails to finished product, including composition, lighting, and use of textures. Students will create three environment concept illustrations and a prop call out, for a genre of their choosing.

VIS 310 Visual Development for Spot Animation

Students will create a spot animation and then develop art for a short film. Emphasis will be placed on retaining a viewer's attention though limited use of characters and settings. Students will practice quick sketching and storyboarding for recognition, personal association and identity branding. Digital imaging, compositing, texture painting and retouching will be covered

VIS 311 Visual Development for Web and Mobile Gaming

In this course, students will create animated artwork for social games and interactive media. Topics will cover storyboarding, visual communication, design solutions, digital imaging, compositing, texture painting, creating assets and movie optimization. Students will deliver a finished game environment with background, props, characters and game interface elements including buttons and sounds.

VIS 315 UI for Visual Development

In this course students will study the principles of User Interface Design and learn how to apply them for vital aspects of UI/UX design. Emphasis will be placed on Graphic Design and leveraging UI for maximum appeal.

VIS 350 Visual Development for Live Action

In this advanced course, students will work from selected scripts to create a live action and family film-oriented professional package, including production paintings, thumbnail compositions, and value and color studies. Emphasis will be placed on representing both live action and family film style without compromising the integrity of the design.

VIS 364 Character Design 1: Bringing Characters to Life

In this course, students will first draw from life with an emphasis on quick drawing, line-of-action, volume and caricature. Then students will design their own characters, make model sheets and turnarounds.

VIS 374 Character Design 2: Production Ready Characters

Students will expand their technique and execute character designs in both bitmap and vector formats as appropriate for 2D and 3D production pipelines. Students will produce 3D paintings complete with textures and believable lighting sources. Creating convincing creatures through effective use of design elements and real-world animal anatomy will be emphasized.

VIS 375 Creature Design for Visual Development

In this course, students will learn how to design creatures for visual development. Students will design four creatures resulting in concept art portfolio pieces. Students will learn how to visualize and capture their visions through thumbnails, color/value studies, and finished illustrations.

VIS 387 Texture and Look Development for Mari

This course will guide students through the different stages of the texturing process and the channels required to help achieve a realistic rendered image.

VIEW the schedule, prerequisites, and course fees & REGISTER at <https://catalog.academyart.edu>

VIS 400 Visual Development Styles

In this course, students will explore the various aspects of style as they apply to animation visual development. Examples include graphic, European, and Eastern techniques. This course will build upon the principles introduced in VIS 250 which include character design, prop design, environment design, composition, value, and color.

VIS 405 Senior Portfolio for Visual Development

The goal of this course is to develop a professionally marketable portfolio comprised of the student’s best work. Students will hone client and artist relationships by practicing the art of presentation and behavioral skills, and will develop a consistent professional identity and portfolio.

VIS 490 Portfolio Enhancement

Students will further their skill in specific areas as determined by the Department Director. Professional standards for process, technique, and execution will be emphasized. Outcomes will be topic specific. Department Director approval is required. Course fees and prerequisites may vary by topic.

VIS 498 Collaborative Project

Students meeting set criteria are selected by their department to work on an interdisciplinary collaborative project.

VIS 499 Special Topics

Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee and course prerequisites may vary by topic.

VIS 500 Internship in Visual Development

Internships provide students with the opportunity to apply the knowledge and skills they have acquired from coursework in a work setting. “Internship for credit” is an option for qualified upper-division students meeting a minimum 3.0 cumulative GPA and having successfully completed 90 units. Students must complete an Internship Application form (obtained from their student services advisor) and gain department approval prior to the start of the semester and the start of the internship. Students should discuss internships and other course options with their student services advisor.

GRADUATE COURSES

VIS 611 The Visual Elements of Story

This course will introduce students to various aspects of visual elements in story, including color and design, color theory, staging and composition, camera angles, perspective principles, and typography. Film vocabulary will also be introduced.

VIS 660 Fundamentals of Environments and Prop Design

This course will explore the foundations of environment design through the completion of assignments covering topics including cinematic composition and aspect ratios, atmospheric perspective, and architectural design fundamentals. Students will also complete prop designs in the form of model packets and texture/material callouts.

VIS 670 Portfolio Development

This course will focus on intensive individualized feedback for students preparing for MFA Midpoint Review or the MA Final Portfolio Review. Assignments will include written thesis or artist statement, story preparation, story analysis, color progression, concept drawing, character studies, environment studies, prop studies, beat boards, and project presentations.

VIS 699 Special Topics

Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee, prerequisites, and/or may require Department Director approval.

VIS 800 Directed Study

Directed study is the primary concentration of a Master’s degree candidate’s work toward the completion of a Final Portfolio and/or Thesis Project. With the approval of the Department Director, students may take any university coursework to develop specific conceptual and technical skills that will enable them to further develop their Final Portfolio and/or successfully bring a Final Thesis Project to completion. Please note that some Directed Study courses have a required course fee and course prerequisites may vary by topic.

VIS 850 Group Directed Study: Visual Development for Thesis Project

In this course, students will go over characters and paintings depicting the setting and mood of their own story. This course will stress strong drawing and painting skills. Students will utilize their vivid imagination and visual problem solving skills.

VIS 900 Internship

Students will gain practical experience in a professional environment by performing under supervised internship at a host company. Students must submit the company’s job description to their Department Director and the Graduate School for approval.

VIEW the schedule, prerequisites, and course fees & REGISTER at <https://catalog.academyart.edu>

# WEB DESIGN & NEW MEDIA

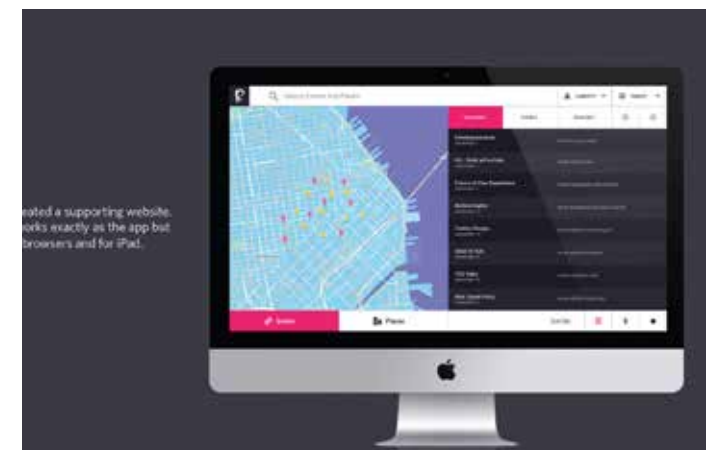
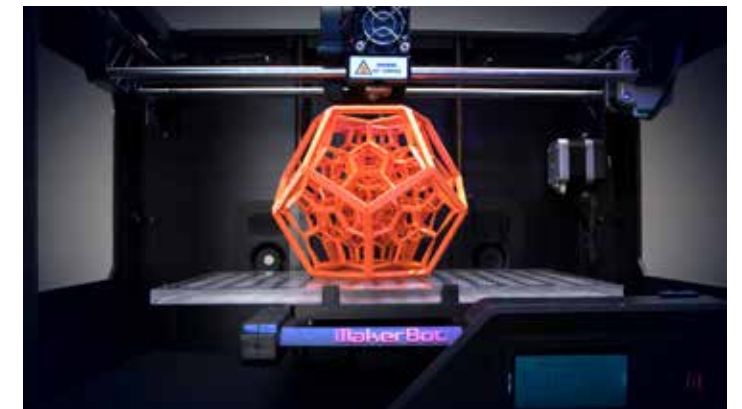
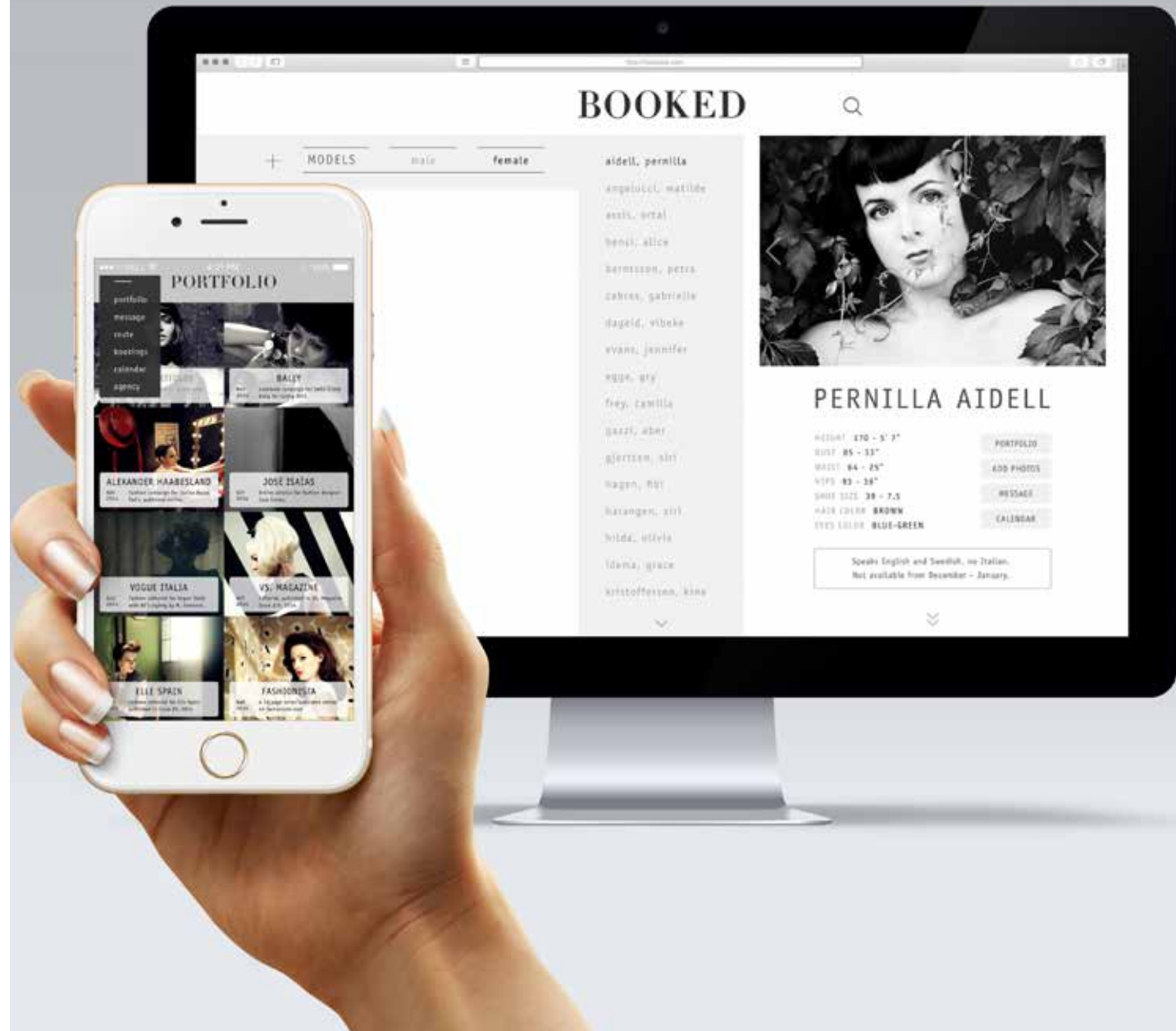




# Welcome to the new

Web Design & New Media graduates are strategic thinkers, producers, and creative technologists poised to lead innovation.

Think you've got what it takes to build the next generation of web sites, mobile apps, and motion graphics? Then join us on a journey into the future, where you are poised to lead innovation on a global scale!

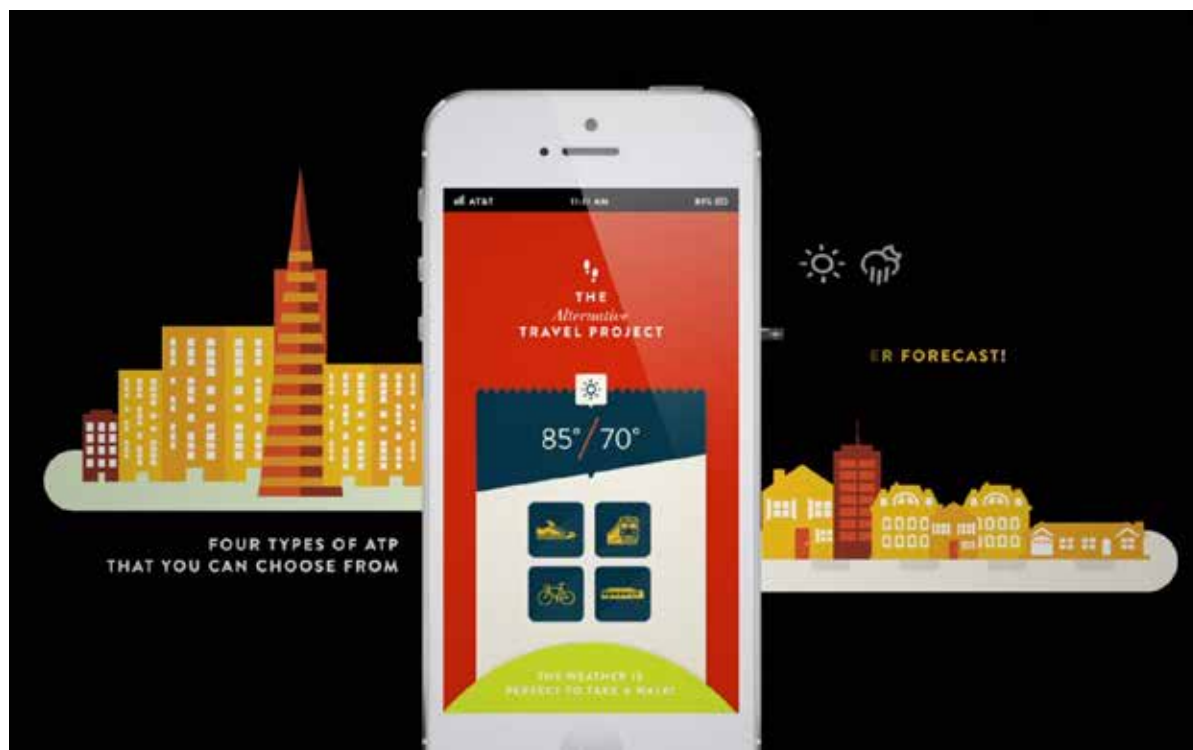


# WHAT WE OFFER



With industry professionals in every classroom, you'll learn from the best. Hands-on tutorials, professional mentoring and in-person critiques make learning exciting.

The latest in software and equipment is standard. We keep up with current advancements in technology and industry practices. Whatever the pros are using, that's what you will find in our classrooms and studios.



# CAREER PATHS

## Web, Mobile, and New Media Design

Creative Director or Technical Director

Art Director

Senior Designer or Developer: UX/UI Design, Product Design, Motion Graphics, Front-end Development

Junior Designer or Developer: UX/UI Design, Product Design, Motion Graphics, Front-end Development

Production Artist: Web Graphics, Front-end Coding, Motion Graphics



# DEGREE REQUIREMENTS

## Associate of Arts [AA] in Web Design & New Media

### AA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	33 UNITS
MAJOR	15 UNITS
+ LIBERAL ARTS	18 UNITS
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TOTAL	66 UNITS

### AA WEB DESIGN & NEW MEDIA DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, and LA 107 Writing for the Multilingual Artist or 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 2 Art Historical Awareness courses
  - 1 Written Communication: Composition course
  - 1 Written Communication: Critical Thinking course
  - 1 Employment Communications & Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

### AA WEB DESIGN & NEW MEDIA CORE COURSES

ADV 236	Digital Photography
FND 122	Color Fundamentals
GR 102	Design Technology: Digital Publishing Tools
GR 150	Introduction to Visual Communication
WNM 105	Design Technology: Visual Design Tools
WNM 120	User Experience 1
WNM 210	Visual Design 1
WNM 230	Digital Imaging 1
WNM 249	Web Design 1
WNM 250	Web Design 2
WNM 310	Visual Design 2

### GENERAL EDUCATION REQUIREMENTS

#### WRITTEN COMMUNICATION: COMPOSITION

CHOOSE ONE:

LA 107	Writing for the Multilingual Artist
LA 108	Composition for the Artist

#### WRITTEN COMMUNICATION: CRITICAL THINKING

CHOOSE ONE:

LA 202	English Composition: Creative Persuasion & Argument
LA 207	Persuasion & Argument for the Multilingual Writer
LA 280	Perspective Journalism

#### EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291	Designing Careers
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#### ART HISTORICAL AWARENESS

LA 120	Art History through the 15th Century
LA 121	Art History through the 19th Century



Bachelor of Fine Arts [BFA] in Web Design & New Media

BFA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	36 UNITS
MAJOR	42 UNITS
+ ELECTIVES	9 UNITS
+ LIBERAL ARTS	45 UNITS
TOTAL	132 UNITS

BFA WEB DESIGN & NEW MEDIA DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, and LA 107 Writing for the Multilingual Artist or 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 4 Art Historical Awareness courses
  - 1 Written Communication: Composition course
  - 1 Written Communication: Context & Style course
  - 1 Written Communication: Critical Thinking course
  - 1 Historical Awareness course
  - 1 Quantitative Literacy course
  - 1 Cultural Ideas & Influences course
  - 1 Employment Communications and Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

BFA WEB DESIGN & NEW MEDIA CORE COURSES

ADV 236	Digital Photography
FND 122	Color Fundamentals
GR 102	Design Technology: Digital Publishing Tools
GR 150	Introduction to Visual Communication
WNM 105	Design Technology: Visual Design Tools
WNM 120	User Experience 1
WNM 210	Visual Design 1
WNM 230	Digital Imaging 1
WNM 249	Web Design 1
WNM 250	Web Design 2
WNM 310	Visual Design 2
WNM 482	Portfolio 2

GENERAL EDUCATION REQUIREMENTS

WRITTEN COMMUNICATION: COMPOSITION

CHOOSE ONE:

LA 107	Writing for the Multilingual Artist
LA 108	Composition for the Artist

WRITTEN COMMUNICATION: CONTEXT & STYLE

CHOOSE ONE:

LA 110	English Composition: Narrative Storytelling
LA 133	Short Form Writing

WRITTEN COMMUNICATION: CRITICAL THINKING

CHOOSE ONE:

LA 202	English Composition: Creative Persuasion & Argument
LA 207	Persuasion & Argument for the Multilingual Writer
LA 280	Perspective Journalism

HISTORICAL AWARENESS

CHOOSE ONE:

LA 171	Western Civilization
LA 270	U.S. History
LA 274	Study Abroad: Art & Architecture of Renaissance Florence
LA 276	Seminar in Great Britain
LA 278	Seminar in France
LA 279	Seminar in Italy
LA 359	Urban Sociology

QUANTITATIVE LITERACY

CHOOSE ONE:

LA 124	Physics for Artists: Light, Sound, and Motion
LA 146	Anatomy of Automobiles
LA 200	Introduction to Computer Programming
LA 233	Popular Topics in Health, Nutrition, & Physiology
LA 254	Human-Centered Design
LA 255	College Math
LA 271	College Algebra with Geometry
LA 286	Discrete Mathematics
LA 288	Vector, Matrices, & Transformations
LA 293	Precalculus
LA 296	Applied Physics

CULTURAL IDEAS & INFLUENCES

CHOOSE ONE:

LA 127	Topics in World Art
LA 221	California Art in Cultural Context
LA 238	World Literature
LA 292	Programming & Culture
LA 343	Comparative Religion
LA 368	Experiencing Culture: Anthropology for Today's Artist
LA 462	Power of Myth and Symbol

EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291	Designing Careers
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ART HISTORICAL AWARENESS

LA 120	Art History through the 15th Century
LA 121	Art History through the 19th Century
CHOOSE TWO:	
LA/LAN 117	Survey of Landscape Architecture
LA/IND 118	History of Industrial Design
LA 127	Topics in World Art
LA 128	The Body As Art: History of Tattoo & Body Decoration
LA 129	History of Automotive Design
LA/GAM 131	History of Gaming
LA 132/ANM 102	History of Animation
LA 134/ANM 104	History & Technology of Visual Effects & Computer Animation
LA/VIS 137	History of Visual Development
LA/PH 147	History of Photography
LA/LAN 177	Pre-Industrial Urban Open Spaces
LA 182	Genres in Film
LA/ILL 195	History of Comics: American Comics
LA/ILL 197	History of Comics: International and Alternative Comics
LA/ARH 219	History of Architecture: Ancient to Gothic
LA 220	American Art History
LA 221	California Art in Cultural Context
LA 222	20th Century Art
LA 224	Women, Art & Society
LA 226 /IAD 230	Survey of Traditional Interior Architecture
LA 229/IAD 231	Survey of Contemporary Interior Architecture
LA 236/IAD 232	Survey of Bay Area Architecture
LA 242/GR 242	History of Graphic Design
LA 243/ILL 310	History of American Illustration
LA/FSH 244	History of Fashion
LA/JEM 245	History of Jewelry and Metal Arts from Around the World
LA/FSH 246	History of Textiles
LA 247	History & Techniques of Printmaking

LA 249	An Artistic and Intellectual History of the Renaissance
LA 274	Study Abroad: Art & Architecture of Renaissance Florence
LA 276	Seminar in Great Britain
LA/LAN 277	Post Industrial Urban Open Spaces
LA 278	Seminar in France
LA 279	Seminar in Italy
LA 281/MPT 255	Film History 1: Pre-1940
LA 282/MPT 256	Film History 2: 1940-1974
LA 283	Examining Film Noir
LA 284	Evolution of the Horror Film
LA 319	History of Architecture: Modernity
LA 327	Art of the Classical World
LA 333	Art of the Middle Ages
LA 361	The Artist in the Modern World
LA 382	Film History 3: Contemporary Cinema
LA 383	World Cinema
LA 384	Underrated Cinema
LA 385	Close-up on Hitchcock
LA 386	Exploring Science Fiction Cinema
LA 387	Women Directors in Cinema
LA 388	Survey of Asian Cinema
LA 408	Analog Before Digital: Punk/No Wave Film & Music
LA 420	Art of the Italian Renaissance
LA 421	Northern Renaissance Art
LA 422	Italian Baroque Art
LA 423	The Golden Age of Dutch Art
LA 432	Art of Spain: From El Greco to Picasso
LA 433	18th & 19th Century European Art
LA 434	History of Asian Art
LA 464	Survey of Dada & Surrealism

Certificate in Web Design & New Media

CERTIFICATE REQUIREMENTS

MAJOR CORE (FOLLOW BFA CORE)	36 UNITS
MAJOR	42 UNITS
+ BY ADVISEMENT	24 UNITS
+ ELECTIVES	12 UNITS
+ ART HISTORY	6 UNITS

TOTAL	120 UNITS
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- Minimum 2.0 GPA
- Minimum grade of C- in all core courses and major courses

Master of Arts [MA] in Web Design & New Media

MA UNIT REQUIREMENTS

MAJOR	33 UNITS
+ GRADUATE LIBERAL ARTS	3 UNITS
TOTAL	36 UNITS

MA WEB DESIGN & NEW MEDIA DEGREE REQUIREMENTS

- Successful completion of Final Portfolio Review
- Minimum grade of C in all required 36 units
- Minimum 2.0 cumulative GPA and the following Academic Study requirement:  
1 Art Historical Awareness & Aesthetic Sensitivity course

Master of Fine Arts [MFA] in Web Design & New Media

MFA UNIT REQUIREMENTS

MAJOR	30 UNITS
+ DIRECTED STUDY	18 UNITS
+ ELECTIVES*	6 UNITS
+ GRADUATE LIBERAL ARTS	9 UNITS
TOTAL	63 UNITS

\*Per director approval

MFA WEB DESIGN & NEW MEDIA DEGREE REQUIREMENTS

- Successful completion of Final Thesis Project
- Minimum grade of C in all required 63 units
- Minimum 2.0 cumulative GPA and the following Academic Study requirements:  
1 Art Historical Awareness & Aesthetic Sensitivity course  
1 Cross Cultural Understanding course

MA WEB DESIGN & NEW MEDIA REQUIRED MAJOR COURSES

ADV 695	Collaborative Project: The Agency or any course in major
WNM 601	Inside Programming
WNM 605	Typography for Digital Masters
WNM 606	Principles of UX
WNM 608	Web Technology 1
WNM 613	Topics in Motion Graphics
WNM 617	Mobile Web Technology
or WNM 618	Web Technology 2
WNM 622	Digital Capture
WNM 635	Visual Design Strategy or any course in major
WNM 700	Human-Centered Design Approach or any course in major
WNM 755	Masters Portfolio

MA WEB DESIGN & NEW MEDIA GRADUATE LIBERAL ARTS REQUIREMENTS

ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

CHOOSE ONE:

GLA 601	Classical Aesthetics and the Renaissance
GLA 602	The Art & Ideology of the 20th Century
GLA 605	Motion Picture Theory & Style
GLA 606	Crossing Borders: Art & Culture in a Global Society
GLA 607	Art & Ideas of the Enlightenment
GLA 609	Renovating Tradition: Art & Ideas of the 19th Century
GLA 613	History of 20th Century Fashion Arts
GLA 615	History of Graphic Design
GLA 615E	History of Graphic Design
GLA 621	History & Techniques of Character Animation
GLA 622	History & Techniques of VFX
GLA 623	History and Techniques of Games
GLA 624	History of Visual Development
GLA 625	History of Photography
GLA 629	150 Years of American Illustration
GLA 640	The History of Urban Landscapes
GLA 903	Graduate Seminar in Europe
GLA 905	Graduate Seminar in Florence: Renaissance Art & Architecture

MFA WEB DESIGN & NEW MEDIA REQUIRED MAJOR COURSES

WNM 601	Inside Programming
WNM 605	Typography for Digital Masters
WNM 606	Principles of UX
WNM 608	Web Technology 1
WNM 610	Balancing Creativity and Profitability or any course in major
WNM 613	Topics in Motion Graphics or any course in major
WNM 619	Advanced Digital Imaging or any course in major
WNM 622	Digital Capture or any course in major
WNM 635	Visual Design Strategy or any course in major
WNM 643	Interactive Design & Concepts for Thesis Development

MFA WEB DESIGN & NEW MEDIA GRADUATE LIBERAL ARTS REQUIREMENTS

CROSS CULTURAL UNDERSTANDING

CHOOSE ONE:

GLA 603	Anthropology: Experiencing Culture
GLA 606	Crossing Borders: Art & Culture in a Global Society
GLA 611	Cultural Narratives
GLA 617	Mythology for the Modern World
GLA 619	Culture & Identity in Modern American Theater
GLA 627	The Global Design Studio: Past, Present, & Future
GLA 903	Graduate Seminar in Europe
GLA 905	Graduate Seminar in Florence: Renaissance Art & Architecture



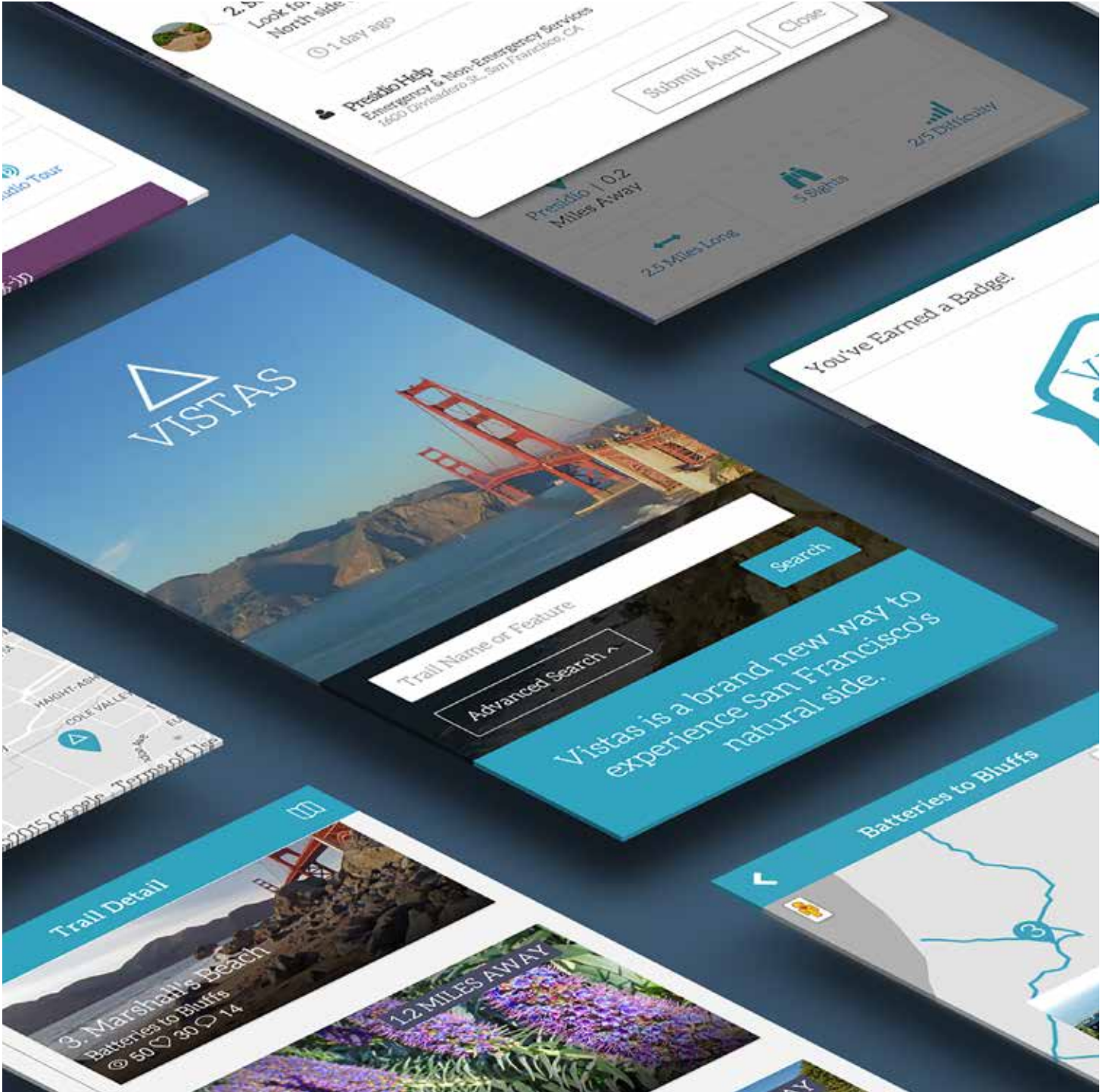
ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

CHOOSE ONE:

- GLA 601 Classical Aesthetics and the Renaissance
- GLA 602 The Art & Ideology of the 20th Century
- GLA 605 Motion Picture Theory & Style
- GLA 606 Crossing Borders: Art & Culture in a Global Society
- GLA 607 Art & Ideas of the Enlightenment
- GLA 609 Renovating Tradition: Art & Ideas of the 19th Century
- GLA 613 History of 20th Century Fashion Arts
- GLA 615 History of Graphic Design
- GLA 615E History of Graphic Design
- GLA 621 History & Techniques of Character Animation
- GLA 622 History & Techniques of VFX
- GLA 623 History and Techniques of Games
- GLA 624 History of Visual Development
- GLA 625 History of Photography
- GLA 629 150 Years of American Illustration
- GLA 638 Theory & Movements in Contemporary Interior Architecture
- GLA 640 The History of Urban Landscapes
- GLA 903 Graduate Seminar in Europe
- GLA 905 Graduate Seminar in Florence: Renaissance Art & Architecture

PROFESSIONAL PRACTICES & COMMUNICATION

- GLA 676 Professional Practices for Designers & Advertisers



# UNDERGRADUATE COURSES

## WNM 105 Design Technology: Visual Design Tools

This course covers a wide range of fundamental technologies involved in professional digital design and production. Industry standards are covered in depth. Topics include: preparing graphics with emphasis on the use of vector graphics, font technologies and typography, color manipulation, the Mac OS, production efficiencies, presentation and output methods.

## WNM 120 User Experience 1

Fundamental concepts of the user-centered design process are introduced: research, personas, user journeys, use cases, wire-framing, and site structure. Rapid prototyping and user testing precede the visual design portion of the class, which includes examining mobile and desktop design patterns, establishing visual appeal using typography, color, layout, and iconography.

## WNM 205 Motion Graphics 1

This course introduces the theory and production of animated 2D graphics for multiple platforms. Concept, research, design and pre-production techniques for motion graphics projects are covered, focusing on animating with typography, graphic symbols, shapes, and color. Industry-leading software tools will be employed with emphasis on classic animation principles and workflow.

## WNM 210 Visual Design 1

This course focuses on developing design and production skills for print and interactive publications. Students use industry-standard digital tools to efficiently and accurately create graphic elements and content. Basic visual design and production techniques are covered, including typography, vector-based graphics, and approaches to corporate identity and branding.

## WNM 230 Digital Imaging 1

This course provides a foundation of image production. Students will gain comprehensive knowledge of color correction and retouching. The course includes explorations of techniques used by modern artists and their work. Students will develop their understanding of tools and techniques by creating original pieces inspired by these artists.

## WNM 249 Web Design 1

Students will construct web pages utilizing Hypertext Markup Language (HTML) and Cascading Style Sheets (CSS). Site planning, page layout, navigation, file management, cross-browser compatibility and semantic markup strategies will be employed to create highly usable, standards-based web sites. Web typography, form styling and the CSS Box Model will be introduced.

## WNM 250 Web Design 2

In this course, students will apply design fundamentals to develop and produce web-based applications. Using open web standards, students will employ HTML, CSS, and JavaScript to create optimized web experiences for users on their mobile phones, tablets, or traditional desktop browsers. Functionality, mobility, and scalability will be emphasized.

## WNM 270 Type Design

This course emphasizes the importance of typography in the design process and focuses on providing the student with the digital tools and techniques necessary to achieve professional typographic solutions. Students will learn to incorporate principles of professional typography with essential technical skills.

## WNM 282 Portfolio 1

This midpoint course provides specialized training in computer arts portfolio production and presentation. Students will redo, update, revise and improve their existing body of work and produce additional projects as required. Students build a strong foundation for a professional portfolio with a consistent identity and marketing system.

## WNM 290 User Experience 2

Emphasis will be placed on the Information Architect as point person in the planning and development stages to ensure an interactive product for the internet best serves the user. The specific tasks indigenous to this role will be explored in depth.

## WNM 300 Interactive Applications

This course focuses on designing and developing native applications for mobile devices. Topics will include the differences between apps, websites, and mobile websites, utilizing designer-centric programming languages and SDKs, and industry requirements for developers and publishing apps. Students will create, test, publish, and distribute their mobile applications and games.

## WNM 305 Motion Graphics 2

This course focuses on the creation of advanced motion graphics utilizing industry-standard software and current broadcast techniques. The objective of this course is to design and produce highly compelling time-based motion graphics and typography for broadcast, web, and mobile platforms.

## WNM 310 Visual Design 2

This course focuses on the continued development of design and production skills for print and interactive publications. Students use industry-standard digital tools to efficiently and accurately crate graphic elements and content. Intermediate visual design and production techniques are covered, including typography, vector-based graphics, and approaches to corporate identity and branding.

## WNM 315 Visual Design 3

The focus of this course is practical art direction, creative direction, critical thinking, and executing design strategies and concepts. The professional design process is examined, covering teamwork, collaboration and production workflow. Students learn the roles and procedures currently involved in the design industry, and will gain confidence in building creative solutions to design problems. NOTE: This class should not be taken with WNM 380 or WNM 482 due to its heavy workload.

## WNM 330 Digital Imaging 2

This course delves deeper into compositing and creative imaging techniques using the most recent software developments and advances in digital photography. Projects from this course will include high concept, digital photography and creative problem solving using the most powerful imaging techniques available for purposes of creating exemplary new media portfolios.

## WNM 335 Digital Imaging 3

This course focuses on high-end professional visual development and photo art direction, combining original photography and Photoshop to produce creative, conceptual visuals in a range of styles for commercial application.

## WNM 349 Web Design 3

Students will design, plan, structure, and produce large scale, easily updatable web sites using industry standard frameworks, libraries and content management systems. Emphasis will be placed on utilizing current web standards and scripting tools to build professional quality websites that demonstrate principles of effective design, user interaction, and user experience.

## WNM 355 Motion Graphics 3

Motion Graphics is the convergence of art, design, motion, and technology. Students will learn cutting edge industry techniques, primarily focusing on Maya and its uses in the broadcast design industry. In addition to a strong 3D element, the course will also focus on the integration of type, design, and audio.

**VIEW the schedule, prerequisites,  
and course fees & REGISTER at  
<https://catalog.academyart.edu>**



WNM 358 Digital Video 1

This course focuses on short-form story concepts for digital video, lighting, green-screen techniques and synchronizing music, sound and video with professional editing techniques. In addition, DVD authoring will be introduced for the design and production of interactive DVDs. Essential video utilities, file formats, compression and streaming will be introduced.

WNM 369 Web Design 4

In this advanced project course, students will implement design ideas and develop complex database-driven websites. Students will incorporate PHP server-side scripting and MySQL database techniques to manage content. Emphasis will be placed on building interactive websites that deliver a dynamic, cohesive user experience.

WNM 380 Senior Project

Students preparing for their final senior presentations will work in a collaborative environment to develop project concepts, storyboards, budgets, production schedules, prototypes and develop a comprehensive integrated marketing and communications campaign.

WNM 425 Introduction to Physical Computing

This course offers an introduction to the Internet of Things , which brings the power of the internet to everyday objects. Students will learn the basics of analog and digital inputs/ outputs, electronic components, and basic coding for microprocessors. Final projects will incorporate UI skills to create unique and beautiful interactive experiences.

WNM 482 Portfolio 2

In this course, students work with the instructor on refining their previously completed projects and developing presentation and interview skills. Students will create their final professional portfolio, including identity elements, online and hard copy portfolios and leave-behinds.

WNM 490 Portfolio Enhancement

Students will further their skill in specific areas as determined by the Department Director. Professional standards for process, technique, and execution will be emphasized. Outcomes will be topic specific. Department Director approval is required. Course fees and prerequisites may vary by topic.

WNM 494 Corporate Sponsored Project

Working with an industry partner each semester, students will experience a well-rounded design thinking experience that flex skills in an emerging technology while the subject matter and style of each semester differs.

WNM 498 Collaborative Project

Students meeting set criteria are selected by their department to work on an interdisciplinary collaborative project.

WNM 499 Special Topics

Special Topics class offerings change each semester and are taught by experts in a specific area You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee and course prerequisites may vary by topic.

WNM 500 Internship in Web Design & New Media

Internships provide students with the opportunity to apply the knowledge and skills they have acquired from coursework in a work setting. “Internship for credit” is an option for qualified upper-division students meeting a minimum 3.0 cumulative GPA and having successfully completed 90 units. Students must complete an Internship Application form (obtained from their student services advisor) and gain department approval prior to the start of the semester and the start of the internship. Students should discuss internships and other course options with their student services advisor.

GRADUATE COURSES

WNM 601 Inside Programming

In this course, students will learn the basics of computers, computer programming, and the vocabulary of technical concepts required for success in the industry. Students will understand the software product development environment and learn how visual designers and usability experts fit into the software development process.

WNM 605 Typography for Digital Masters

The fundamentals of typography and application, from historical fonts to the new classics will be introduced. Exercises for print media will lead up to design for screen resolution and legibility with emphasis in composition, grid and aesthetics for optimal purpose and message.

WNM 606 Principles of UX

This course addresses the principles of usable design such as listening to users, understanding the medium and the ability to bridge the two with a well-designed user interface. Objectively evaluate the usability of products, design from user requirements, and test designs to verify successes or uncover flaws.

WNM 608 Web Technology 1

Students will be introduced to the full advantage of opportunities afforded by the web. User interface, design principles and project management will be associated with hands on applications for the entire process of front-end web development. Languages include HTML, XHTML, CSS and JavaScript.

WNM 610 Balancing Creativity and Profitability

This class is suited for those majoring in the Web Design & New Media graduate school. Students will demonstrate in their portfolio the necessary skills to steer the creative direction for an organization’s web presence.

WNM 613 Topics in Motion Graphics

This course gives an introduction to principles of motion graphics using Adobe AfterEffects new digital tools. Research and design for motion graphics projects will be covered, from concept and storyboard, through production and then to final delivery.

WNM 617 Mobile Web Technology

Students will explore responsive and mobile web applications using HTML5, CSS3, JavaScript, and frameworks. Usability testing in regards to rapid mobile web design and development will be covered. Native and hybrid applications will also be discussed. Students will produce a final mobile application for virtually any mobile device.

WNM 618 Web Technology 2

A deeper focus on the methodologies and technologies of interactive websites. Students explore in-depth examples of the Content Management System Drupal and review other client/ server technologies, including PHP and MySQL. Students develop an active website and learn major strategies, applications, and current practices adopted in the industry today.

WNM 619 Advanced Digital Imaging

This course furthers the student’s digital imaging skills with practice in advanced techniques in photo editing and photo illustration, as well as its application in the digital film and game industries. Discovery in texture, color correction, motion graphics, backgrounds for composites, blue screen replacement, and image optimization for the web will be explored.

VIEW the schedule, prerequisites, and course fees & REGISTER at <https://catalog.academyart.edu>



WNM 622 Digital Capture

This graduate level course is designed to provide students with technical and artistic skills beginning with the most common applications. The course will cover basic digital camera controls and features, storage media and file size/formats related to the expected use for the image.

WNM 635 Visual Design Strategy

Students will continue developing design skills for web and mobile, with a focus on typography, UI design, and industry-standard digital tools to create graphic elements and content. Emphasis will be on critical thinking, executing design strategies and concepts, and comprehensive creative solutions to design problems in the web and mobile space.

WNM 643 Interactive Design & Concepts for Thesis Development

This class provides training in the preproduction process required during directed study that will lead to final project development. Students will examine, explore, evaluate and define their purpose in the program to present a meaningful Final Project proposal that will be presented at midpoint. Required components for midpoint will be developed here.

WNM 661 Interactive InfoGraphics

Information Graphics is the visual representation of complex information. In this course, students will explore the world of information languages through theoretical and practical design exercises at the interactive level. The culmination of this course is a student-developed interactive information system.

WNM 663 Advanced Topics in Motion Graphics

This course provides intermediate and advanced motion graphics techniques, using standard and production tools for color keys, compound effects, scripting, and particles. A study of contemporary motion graphics trends, projects and practices will be explored.

WNM 694 Corporate Sponsored Project

This course is an intensive collaboration with an industry partner. The course explores master’s level concepts and challenges of emerging technologies in the field of new media while the subject matter and style of each semester differs. This course focuses on creative problem solving and hands on projects.

WNM 695 Collaborative Project

Students meeting set criteria are selected by their department to work on an interdisciplinary collaborative project as part of their studio requirement.

WNM 699 Special Topics

Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee, prerequisites, and/or may require Department Director approval.

WNM 700 Human-Centered Design Approach

This course will introduce the concept of human-centered design and how this approach can be used to create innovative, effective and sustainable solutions with a design approach. The primary purpose of the course is to provide an opportunity to promote problem-solving skills within the frameworks of Design Thinking.

WNM 725 Interactive Physical Systems

This course offers an introduction to the “Internet of Things” which challenges students to apply the Design Thinking method and interaction principles to IOT projects. Students will learn the technology and programming skills for microprocessors.

WNM 755 Masters Portfolio

This course will give students the opportunity to refine past projects and compile them into both a web and PDF portfolio. Students will also create a personal logo, business cards, stationery, a design-focused resume, and a new campaign specifically tailored to help strengthen the weak points of their portfolios.

WNM 800 Directed Study

Directed study is the primary concentration of a Master’s degree candidate’s work toward the completion of a Final Portfolio and/or Thesis Project. With the approval of the Department Director, students may take any university coursework to develop specific conceptual and technical skills that will enable them to further develop their Final Portfolio and/or successfully bring a Final Thesis Project to completion. Please note that some Directed Study courses have a required course fee and course prerequisites may vary by topic.

WNM 810 User Experience

Graduate students work in group directed study to work through all stages of their complex interactive thesis project using a user-centered design approach. Students conduct design research and requirements analysis to solidify information architecture and wireframes. Through iterative usability evaluation, students produce completed prototype and design specification for thesis projects.

WNM 820 Responsive Web

In this course, graduate students will develop Final Thesis Projects as web applications that can run on any desktop or mobile platform. Students will learn techniques in coding HTML5, CSS3, and other appropriate open web standards including data storage and API communications. These methods can be applied to any thesis web application project.

WNM 830 Visual Design

Students will explore in depth the visual style for their thesis. Students will learn how fundamental design research is an essential part of the creative process. From initial construction of mood boards, experimentation with typography, composition, color, balance, image compression and legibility, students will define the overall branded look and feel.

WNM 900 Internship

Internships provide students with the opportunity to apply the knowledge and skills they have acquired from coursework in a work setting. “Internship for credit” is an option for qualified upper-division students meeting a minimum 3.0 cumulative GPA and the following: MFA: An approved Midpoint Review and director approval; MA: Director approval; MARCH: 24 units total of completed Major coursework, and director approved portfolio review. Students must complete an Internship Application form (obtained from their student services advisor) and gain department director approval prior to the start of the semester and the start of the internship. Students should discuss internships and other course options with their student services advisor.

WNM 990 Portfolio Enhancement

Students will further their skill in specific areas as determined by the Department Director. Professional standards for process, technique, and execution will be emphasized. Outcomes will be topic specific. Department Director approval is required. Course fees and prerequisites may vary by topic.



# WRITING FOR FILM, TELEVISION & DIGITAL MEDIA





Find your unique voice.  
Tap into your imagination.  
Come up with great ideas.  
Take your writing skills to a new level.



Writers create television. There are more than 15,000 television channels worldwide, each of them needing content producers. Most shows are written by a staff of writers, so there are multiple opportunities available on each show. The production of original series has broadened even beyond traditional networks and cable channels as distribution platforms like Netflix and Amazon are venturing into content production, and with great success. This trend will continue, as will the trend in advertising for story-based content that resembles short films more than traditional ads. Additionally, entertainment content is in high demand for mobile devices.

The demand for content production for cable television, the web, and mobile devices is growing exponentially worldwide. Film and television writing jobs are highly competitive and to break into the industry, students need a portfolio of professional, imaginative and current material. While there are a growing but finite number of writing jobs, Academy of Art University believes we can train candidates who are better equipped to enter the industry than the competition. Our writing program will cross-train screenwriters in film, television and digital media in order to maximize preparedness in seeking writing opportunities and professional representation.

If you're an aspiring film or television writer, then join us for a rigorous and rewarding writing experience.

Exercise your imagination.  
Brainstorm your ideas.  
Take the journey.  
Find your voice.



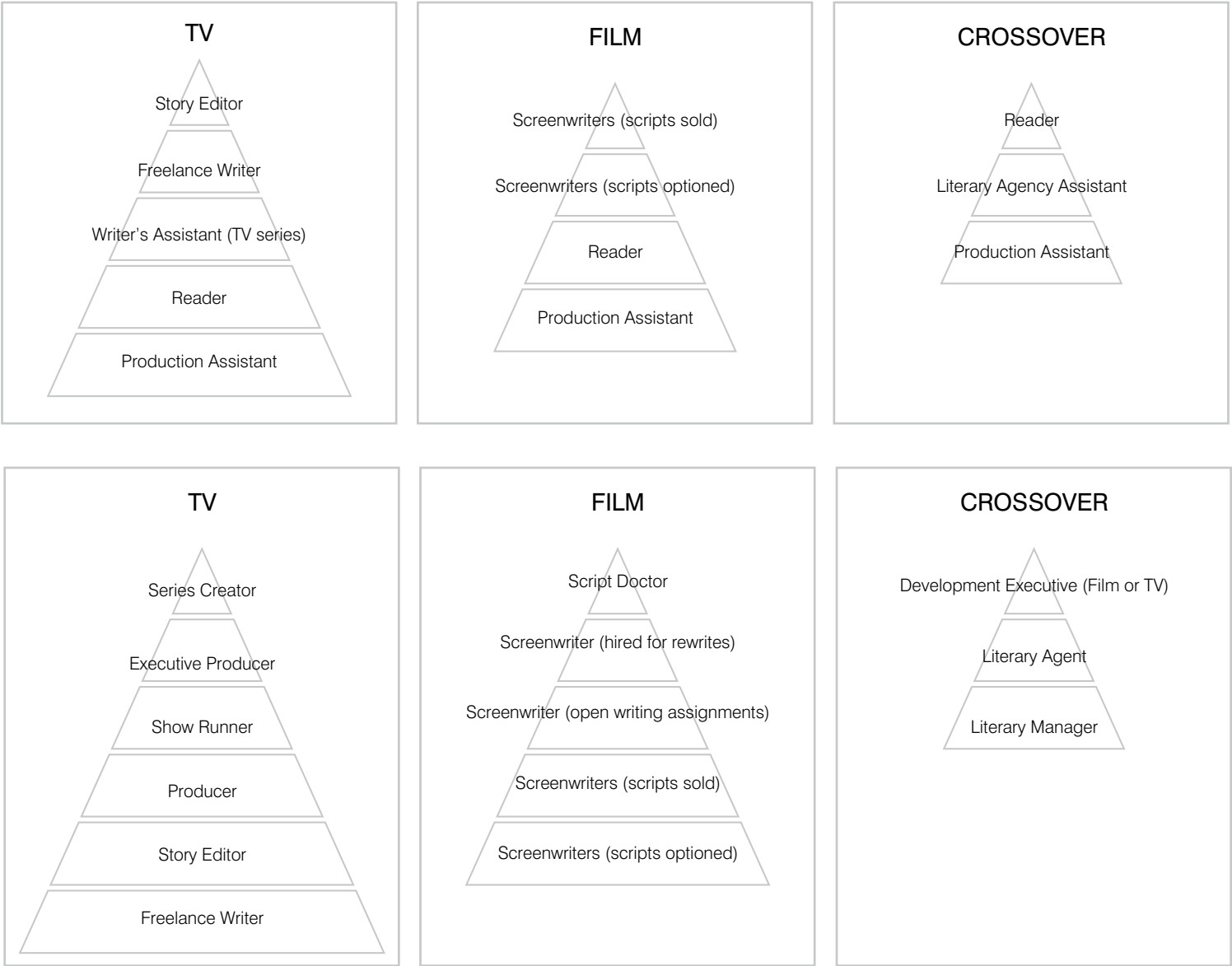
# WHAT WE OFFER



- Extensive experience in writing for feature film, short film, television comedy or drama, and the web.
- Opportunity to write more scripts than in any other program, making writers well-prepared to compete for work in a highly competitive industry.
- Opportunity to work as staff writers on at least one web series.
- Collaboration opportunities with the School of Motion Pictures and Television to produce web series and short film scripts.
- A program designed to be as rigorous as the nation's best-known writing programs, and yet, more widely accessible.
- Personalized attention to imagination and originality in a highly collaborative, writing workshop environment.
- Degrees offered both onsite and online, and students can begin their studies in any semester, studying full-time or part time.



# CAREER PATHS



# DEGREE REQUIREMENTS

## Bachelor of Fine Arts [BFA] in Writing for Film, Television & Digital Media

### BFA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	36 UNITS
MAJOR	30 UNITS
+ ELECTIVES	9 UNITS
+ LIBERAL ARTS	45 UNITS
TOTAL	120 UNITS

### BFA WRITING FOR FILM, TELEVISION & DIGITAL MEDIA CORE COURSES

MPT 288	Development: From Ideas to Execution
MPT 330	Directing Actors for Film & TV
MPT 471	Senior Narrative A
MPT 472	Senior Narrative B
WRI 188	Characters & Backstory
WRI 200	Developing Ideas for Television
WRI 239	Feature Film 1A
WRI 240	Screenplay Analysis
WRI 269	Feature Film 1B
WRI 295	Pitch 1
WRI 297	Writing for Film Genre
WRI 325	Adaptation for the Entertainment Industry

### BFA WRITING FOR FILM, TELEVISION & DIGITAL MEDIA DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, and LA 107 Writing for the Multilingual Artist or 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 2 Culture of Entertainment courses
  - 1 Written Communication: Composition course
  - 1 Written Communication: Context & Style course
  - 1 Written Communication: Critical Thinking course
  - 1 Cultural Ideas & Influences course
  - 1 Storytelling & Character Psychology course
  - 1 Historical Awareness course
  - 1 Quantitative Literacy course
  - 1 Employment Communications and Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

## GENERAL EDUCATION REQUIREMENTS

### WRITTEN COMMUNICATION: COMPOSITION

CHOOSE ONE:

LA 107	Writing for the Multilingual Artist
LA 108	Composition for the Artist

### WRITTEN COMMUNICATION: CONTEXT & STYLE

CHOOSE ONE:

LA 110	English Composition: Narrative Storytelling
LA 133	Short Form Writing

### WRITTEN COMMUNICATION: CRITICAL THINKING

CHOOSE ONE:

LA 202	English Composition: Creative Persuasion & Argument
LA 207	Persuasion & Argument for the Multilingual Writer
LA 280	Perspective Journalism

### HISTORICAL AWARENESS

CHOOSE ONE:

LA 171	Western Civilization
LA 270	U.S. History
LA 274	Study Abroad: Art & Architecture of Renaissance Florence
LA 276	Seminar in Great Britain
LA 278	Seminar in France
LA 279	Seminar in Italy
LA 359	Urban Sociology

## QUANTITATIVE LITERACY

CHOOSE ONE:

LA 124	Physics for Artists: Light, Sound, and Motion
LA 146	Anatomy of Automobiles
LA 200	Introduction to Computer Programming
LA 233	Popular Topics in Health, Nutrition, & Physiology
LA 254	Human-Centered Design
LA 255	College Math
LA 271	College Algebra with Geometry
LA 286	Discrete Mathematics
LA 288	Vector, Matrices, & Transformations
LA 293	Precalculus
LA 296	Applied Physics

## CULTURAL IDEAS & INFLUENCES

CHOOSE ONE:

LA 127	Topics in World Art
LA 221	California Art in Cultural Context
LA 238	World Literature
LA 292	Programming & Culture
LA 343	Comparative Religion
LA 368	Experiencing Culture: Anthropology for Today's Artist
LA 462	Power of Myth and Symbol

## EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291	Designing Careers
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CULTURE OF ENTERTAINMENT

CHOOSE TWO:	
LA 113	Principles of Short Film Storytelling
LA 126LA	Seminar in the Arts: Los Angeles
LA 126SF	Seminar in the Arts: San Francisco
LA 130	Broadway! The Evolution of the American Musical
LA 132	History of Animation
LA 134	History & Technology of Visual Effects & Computer Animation
LA 140	Music Appreciation
LA 141	Storytelling: From Telephone to Transmedia
LA 142	Film Music Appreciation
LA 182	Genres of Film
LA 190	History of Opera
LA 195	History of Comics: American Comics
LA 197	History of Comics: International and Alternative Comics
LA 272	Fundamentals of Drama
LA 281	Film History 1: Pre-1940
LA 282	Film History 2: 1940-1974
LA 283	Examining Film Noir
LA 284	Evolution of the Horror Film
LA 285	Physical Theatre
LA 289	Tune into the Tube: History of Television
LA 302	Film Theory & Criticism
LA 358	Creative Perspectives in Sound Design 2
LA 382	Film History 3: Contemporary Cinema
LA 383	World Cinema
LA 384	Underrated Cinema
LA 385	Close-Up on Hitchcock
LA 386	Exploring Science Fiction Cinema
LA 387	Women Directors in Cinema
LA 388	Survey of Asian Cinema
LA 407	The Beatles in the Visual Arts
LA 408	Analog Before Digital: Punk/ No Wave Film & Music

STORYTELLING & CHARACTER PSYCHOLOGY

CHOOSE ONE:	
LA 166	The Power of Story
LA 205	Psychology: Educational
LA 216	Science Fiction and Fantasy
LA 217	Writing for Comics & Graphic Novels
LA 312	Creative Writing
LA 318	Writing for Picture Books
LA 365	General Psychology
LA 402	Advanced Fiction Writing
LA 462	Power of Myth and Symbol

Master of Fine Arts [MFA] in Writing for Film, Television & Digital Media

MFA UNIT REQUIREMENTS	
MAJOR	60 UNITS
TOTAL	60 UNITS

MFA WRITING FOR FILM, TELEVISION & DIGITAL MEDIA DEGREE REQUIREMENTS

- Successful completion of Final Review
- Minimum 2.0 cumulative GPA
- Minimum grade of C in all required 60 units

MFA WRITING FOR FILM, TELEVISION & DIGITAL MEDIA REQUIRED MAJOR COURSES

MPT 605	Film Language Studio
MPT 618	Writer-Director Intensive 1
MPT 622	Screenwriting: Adaptation
MPT 688	Development: Finding Material and Influencing Writers
MPT 695WSD	Writing for Production: Shot in a Day
MPT 750	Production Central
MPT 850	Content Creation: Production Central
WRI 610	Creating Character & Backstory
WRI 620	Script Analysis
WRI 625	Dialogue & Character
WRI 628	Writing for Film Genres
WRI 630	TV Comedy 1: The Half Hour Script
or WRI 640	TV Drama 1: The One-Hour Script
WRI 645	Writing for Television 1A
or WRI 670	Writing the Feature Film 2A
WRI 660	Writing the Feature Film 1A
WRI 665	Writing the Feature Film 1B
WRI 680	The Art of the Pitch
WRI 740	Writing for Television 1B

or WRI 765	Writing the Feature Film 2B
WRI 760	Feature Film 4: Rewrite & Polish
WRI 900	Internship
	or any course in major
	+ 1 Major course



## UNDERGRADUATE COURSES

**WRI 111 Writing the Personal Narrative**  
Students will use a journal to expand their creativity, drawing on the events and meaning of their own lives to develop their unique voice as a writer. Students will mine their own histories as sources for stories and analyze different examples of the memoir genre, including portraits, autobiographies and family histories.

**WRI 144 Imagination**  
This course focuses on tapping into the writer’s imagination and taking it to new levels. Students create original characters and write about them in imaginative situations, conflicts and settings. Classroom activities include reading student work and group discussions exploring additional creative possibilities to each scenario.

**WRI 239 Feature Film 1: Story Development**  
In this two-part course, students will learn the basics of screen-writing, outlining and a writing the first draft of a screenplay.

**WRI 200 Developing Ideas for Television**  
In this class, students will explore a variety of television formats as they develop ideas appropriate for the small screen. Emphasis will be placed on developing characters and crafting sustained narrative story lines suitable for episodic dramas and comedies.

**WRI 240 Screenplay Analysis**  
In this course, you will read scripts that were nominated for Academy Awards in a selected year, including the scripts that won for Best Original Screenplay and Best Adapted Screenplay. You will then analyze each script over two modules, starting with story and structure and ending with character and dialogue.

**WRI 244 Dialogue 1**  
Beginning with the foundations of character and backstory, students will craft authentic and emotionally engaging dialogue in a variety of scenes and short scripts.

**WRI 250 Writing for TV 1A**  
In this course, students will write a television project which may be drama, comedy, or a limited series.

**WRI 269 Feature Film 1B**  
In the last part of this two part course, students will demonstrate a mastery of core screenwriting skills through writing a section of a screenplay or a complete feature.

**WRI 280 TV Comedy 1: Spec Script 1**  
In this course, students write a script for the same show that’s currently on the air. Students read scripts, watch episodes and examine the show’s characters, stories, conflicts and tone. Students’ script pages are read, and classmates are given a chance to offer feedback and gain new insights into the show and its characters.

**WRI 295 Pitch 1**  
Students will learn to pitch stories with confidence and style. Students will practice pitching well-known films, learning how to condense key ideas and engage prospective buyers. Students will work on: rehearsing; performance-level energy; projecting confidence and sustaining a professional demeanor.

**WRI 297 Writing for Film Genre**  
In this class, students will explore writing for genre and deliver a short genre-defined screenplay.

**WRI 320 TV Comedy 2: Spec Script 2**  
Students will write a pilot script for an original half-hour comedy series. Students will come up with the arena, create characters, establish conflicts and relationships, and write a beat sheet and outline. Students will also write a series presentation, consisting of an overview, character bios and additional episode ideas.

**WRI 322 Web Comedy 2: Production 1**  
The writing staff from Web Comedy 1 moves with the show into production. Students take notes at the table read and do script revisions throughout the production of each webisode. Students with the most outstanding writing and leadership qualities will be invited to be producers in Staff Writing 2. (Offered onsite only.)

**WRI 325 Adaptation for the Entertainment Industry**  
In this class, students will learn how writers and producers translate stories to a new context and mine a wide range of sources for filmed entertainment. Students will analyze how story ideas are successfully adapted for film and television, focusing on the creative and technical issues involved in successfully translating stories from other cultural media as well as real life.

**WRI 339 Feature Film 2A**  
In the first part of this two part course, students will demonstrate a mastery of core screenwriting skills by adapting their outline of public domain material into screenplay pages.

**WRI 344 Dialogue 2**  
Students will advance their dialogue skills by applying additional tools and key psychological dynamics. Areas of study include writing for the opposite sex, the drama triangle, the music of dialogue, effective voiceover, and writing for original vs. existing characters. Student work will be read and will receive constructive feedback.

**WRI 350 TV Drama 2: Spec Script 2**  
Students will write two drafts of a spec pilot for an original one-hour dramatic series. Topics include creating the world, story and character development, establishing the tone and series theme, setting the pace and style, and creating a show that has great potential for a number of future episodes.

**WRI 355 Web Drama 2: Production 1**  
The writing staff from Web Drama 1 stays with the show during production. Students take notes at the table read, do revisions after rehearsals, and address network notes. Students who demonstrate the most outstanding writing and leadership qualities will be invited to be producers in the next Writers’ Room. (Offered onsite only.)

**WRI 369 Feature Film 4: The Feature Film Rewrite**  
In this two-part course, students will revise previously written feature-length screenplays.

**WRI 370 Writing for TV 2A**  
In this two-part course, students will adapt a public domain work as a television project.

**WRI 380 TV Comedy 3: Spec Script 3**  
Students write a pilot script for an original half-hour serialized comedy series. Students break stories, episode by episode, completing the Season One arc, and will also write a series bible. A successful television show will be the model for developing the serialized structure.

**WRI 388 Web Comedy 3: Staff Writing 2**  
Students work as a writing staff to create or continue an original web series. Students who demonstrated the most outstanding writing and leadership qualities in Web Comedy 2 serve as producers. Responsibilities include running the room, helping to break stories, assigning scripts to the staff, and doing the final pencil before the show goes into production.

VIEW the schedule, prerequisites,  
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WRI 420 TV Comedy 4: Spec Script 4

Students will build on their experience in Spec Script 3 to write a spec for a different half-hour comedy series. After completing this course, students will have writing samples from two existing shows to use when seeking representation by a literary agency or manager. Students will exchange feedback throughout the writing process and discuss produced scripts and episodes of successful shows.

WRI 422 Web Comedy 4: Production 2

The writing staff from Web Comedy 3 stays with the show during production. Producers who demonstrated the strongest leadership skills in the Writers’ Room will be named the showrunners and will take part in casting decisions, overseeing script revisions, post-production, and delivering webisodes to the network. (Offered onsite only.)

WRI 439 Feature Film 5: Writing the Second Script

In this two-part course, students will adapt a public domain work as a feature-length screenplay.

WRI 450 Writing for TV 2B

In this two-part course, students will adapt a public domain work as a television project.

WRI 455 Web Drama 4: Production 2

The writing staff from Web Drama 3 stays with the show during production. Producers who demonstrated the strongest leadership skills in the Writers’ Room will be named the showrunners and will take part in casting decisions, overseeing script revisions, post-production, and delivering webisodes to the network. (Offered onsite only.)

WRI 469 Feature Film 6: Rewriting the Second Script

In this two-part course, students will revise previously written feature-length screenplays.

WRI 479 TV Drama: Pilot in Production

This invitation-only course is for students who have written a professional quality spec pilot script. The writer is involved in casting, the table read, rehearsals, addressing network notes, and doing revisions during production. The writer will also be part of post-production and will deliver a finished pilot.

WRI 489 TV Comedy: Pilot in Production

This invitation-only course is for students who have written a professional quality spec pilot script. The writer is involved in casting, the table read, rehearsals, addressing network notes, and doing revisions during production. The writer will also be part of post-production and will deliver a finished pilot.

WRI 490 Portfolio Enhancement

Students will further their skill in specific areas as determined by the Department Director. Professional standards for process, technique, and execution will be emphasized. Outcomes will be topic specific. Department Director approval is required. Course fees and prerequisites may vary by topic.

WRI 495 How to Attract an Agent

Students learn how to effectively enter the screenwriting profession through understanding what a Literary Agent’s rubric for a writer is. Your instructor will provide a step-by-step guide in ‘How To’ identify the established community of artistic and executive entertainment industry collaborators, as well as how to become visible to them.

WRI 498 Collaborative Project

Students meeting set criteria are selected by their department to work on an interdisciplinary collaborative project.

WRI 499 Special Topics

Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee and course prerequisites may vary by topic.

WRI 500 Internship in Writing for Film, Television & Digital Media

Internships provide students with the opportunity to apply the knowledge and skills they have acquired from coursework in a work setting. “Internship for credit” is an option for qualified upper-division students meeting a minimum 3.0 cumulative GPA and having successfully completed 90 units. Students must complete an Internship Application form (obtained from their student services advisor) and gain department approval prior to the start of the semester and the start of the internship. Students should discuss internships and other course options with their student services advisor.

## GRADUATE COURSES

### WRI 615 Imaginative Scene Writing

This course uses a freestyle approach to exploring the writer’s imagination. Students are challenged to create fascinating characters and put them in compelling situations that cause great conflict in different settings. Student work is read and followed by feedback designed to offer new and imaginative options to the writer.

### WRI 620 Script Analysis

In this course, you will read a selected year’s Academy Award nominated/winning scripts in both the Best Original Screenplay and Best Adapted Screenplay categories. You will analyze different aspects of each script over two modules, focusing first on story and structure, then on character and dialogue.

### WRI 622 Screenwriting: Adaptation

Students will work with material from pre-existing intellectual properties, crafting outlines, character biographies, and beat sheets for potential projects.

### WRI 625 Mastering Dialogue

Through the lens of character, students will craft compelling dialogue in scenes and short film scripts.

### WRI 628 Writing for Film Genres

In this class, students will explore key tenets of various genres and craft a short screenplay in a specific genre.

### WRI 630 TV Comedy 1: The Half Hour Script

Each student will write a script for the same, currently televised half-hour comedy series. Students read scripts and watch previously aired episodes to promote in-depth analysis of the show’s tone, character attitudes, stories and conflicts. Throughout the writing process students’ script pages will be read and the class will give feedback.

### WRI 635 TV Comedy 2: The Original Series Pilot

Students will write a pilot script for an original half-hour comedy series. Students will come up with the arena, create characters, establish conflicts and relationships, and write a beat sheet and outline. Students will also write a series presentation, consisting of an overview, character bios and additional episode ideas.

### WRI 640 TV Drama 1: The One-Hour Script

Each student will write a script for the same currently televised one-hour dramatic series. Students analyze the show’s tone, character attitudes and conflicts, as well as the script format. Students will read pages of their spec scripts and give constructive feedback throughout the writing process.

### WRI 645 TV Drama 2: The Original Series Pilot

Students will write a spec pilot for an original one-hour dramatic series. The writing process will take each student from the Rough Draft through the Final Draft.

### WRI 660 The Feature Film 1: Ideation to Outline

In this two-part course, students will acquire the skills to generate feature film ideas, develop characters, craft an outline, and complete a screenplay.

### WRI 665 Feature Film 2: Going to Script

In this two-part course, students will acquire the skills to generate feature film ideas, develop characters, craft an outline, and complete a screenplay.

### WRI 670 Feature Film 3: Completing the First Draft

Students will complete the first draft of a screenplay started in Feature Film 2. Instruction will cover character arc, subplots, plants and payoffs, twists, and satisfying endings. Students will work in teams and give notes as scripts move toward completion.

### WRI 680 The Art of the Pitch

The course covers the entire process of what goes into a successful pitch. Students do research on prospective buyers, and learn how to condense an idea into a compelling presentation. Students rehearse to help develop performance-level energy, confidence, and professionalism that will prepare them for pitch meetings with industry executives.

### WRI 695 Collaborative Project

Students meeting set criteria are selected by their department to work on an interdisciplinary collaborative project as part of their studio requirement.

### WRI 699 Special Topics

Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have an additional course fee.

### WRI 730 TV Comedy 3: The Second Half-Hour

Students will have the choice of writing a spec script for a current half-hour comedy series or a second original spec pilot. Emphasis will be placed on writing a script that meets industry standards and can be used as a writing sample to show literary agents and managers.

### WRI 735 TV Comedy 4: Spec Script for Representation

Students write a spec script for a second current half-hour comedy series. The strategy is for students to have writing samples from two different shows in the event an agent or a manager requests a second writing sample. Emphasis is placed on lively class discussion and giving creative and insightful feedback.

### WRI 740 TV Drama 3: The Second One-Hour

Students will have the choice of writing a spec script for a current one-hour dramatic series or a second original spec pilot. Emphasis will be placed on writing a script that meets industry standards and can be used as a writing sample to show literary agents and managers.

### WRI 745 TV Drama 4: Spec Script for Representation

Students write a spec script for a second current one-hour dramatic series. The strategy is for students to have writing samples from two different shows in the event an agent or a manager requests a second writing sample. Emphasis is placed on lively class discussion and giving creative and insightful feedback.

### WRI 760 Feature Film 3: Rewrite & Polish

In this course, students will rewrite and polish screenplays to complete professional-quality scripts suitable for the marketplace. Emphasis is placed on structural changes, character depth, and quality of dialogue.

### WRI 765 Feature Film 5: Advanced Screenwriting

In this two-part course, students will craft an updated twist on a Public Domain work to create an adapted screenplay.

### WRI 770 Feature Film 6: Advanced Rewriting

In this advanced workshop-led course, students will receive in-depth and specific feedback to help elevate their scripts and enhance their screenwriting skills. Students will rewrite and polish scripts from Feature Film 5 to reflect industry standards and demonstrate mastery of core screenwriting elements including visual storytelling, structure, characterization and dialogue.

VIEW the schedule, prerequisites,  
and course fees & REGISTER at  
<https://catalog.academyart.edu>



**WRI 800 Directed Study**

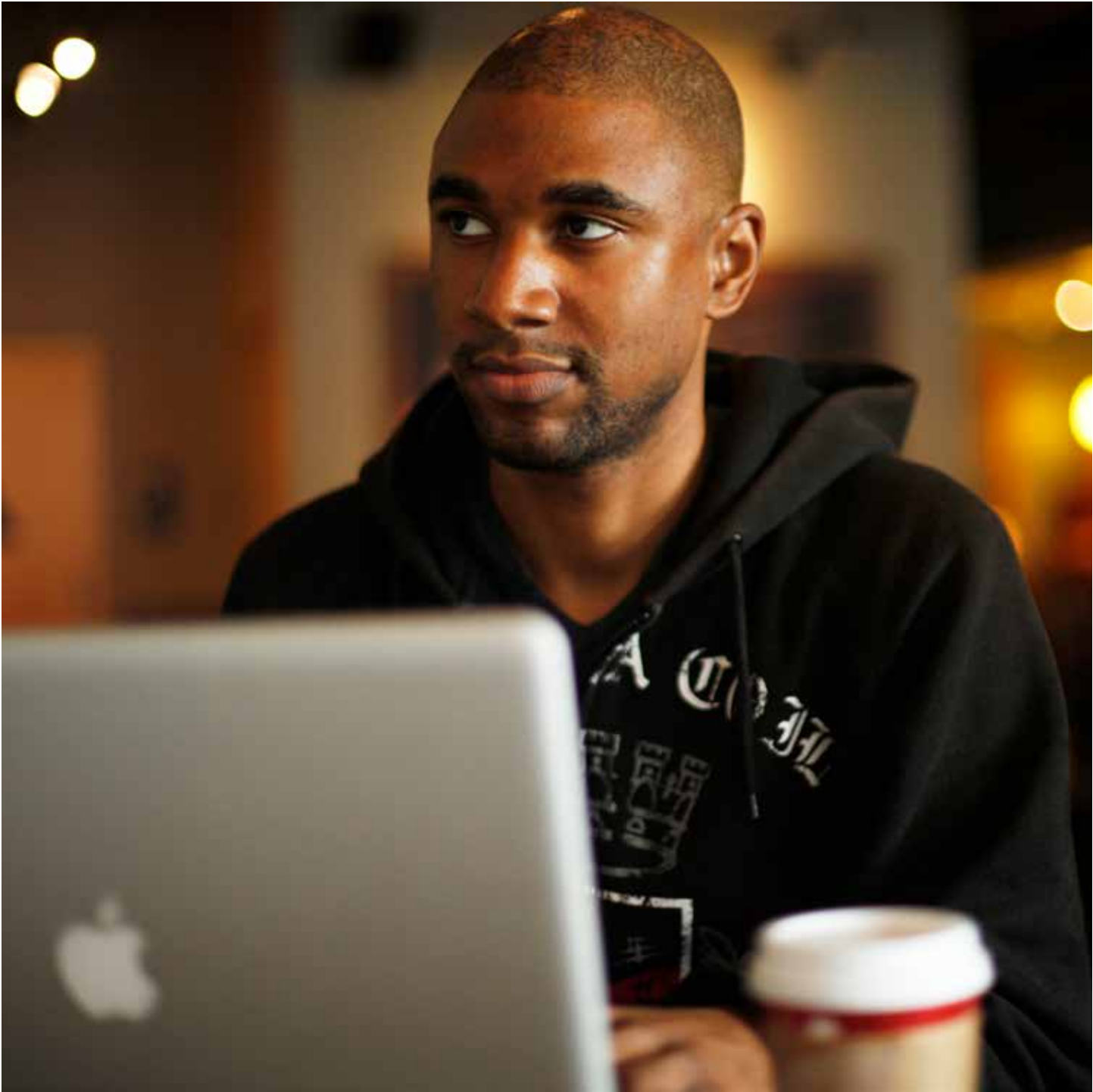
Directed Study is the primary concentration of an MFA candidates’ work toward the completion of a Final Thesis Project. Following approval of the Midpoint Review Committee of their thesis projects, students will work one-on-one with advisors to develop specific conceptual and technical skills that will enable them to successfully bring a Final Thesis Project to completion.

**WRI 900 Internship**

Internships provide students with the opportunity to apply the knowledge and skills they have acquired from coursework in a work setting. “Internship for credit” is an option for qualified upper-division students meeting a minimum 3.0 cumulative GPA and the following: MFA: An approved Midpoint Review and director approval; MA: Director approval; MARCH: 24 units total of completed Major coursework, and director approved portfolio review. Students must complete an Internship Application form (obtained from their student services advisor) and gain department director approval prior to the start of the semester and the start of the internship. Students should discuss internships and other course options with their student services advisor.

**WRI 990 Portfolio Enhancement**

Students will further their skill in specific areas as determined by the Department Director. Professional standards for process, technique, and execution will be emphasized. Outcomes will be topic specific. Department Director approval is required. Course fees and prerequisites may vary by topic.

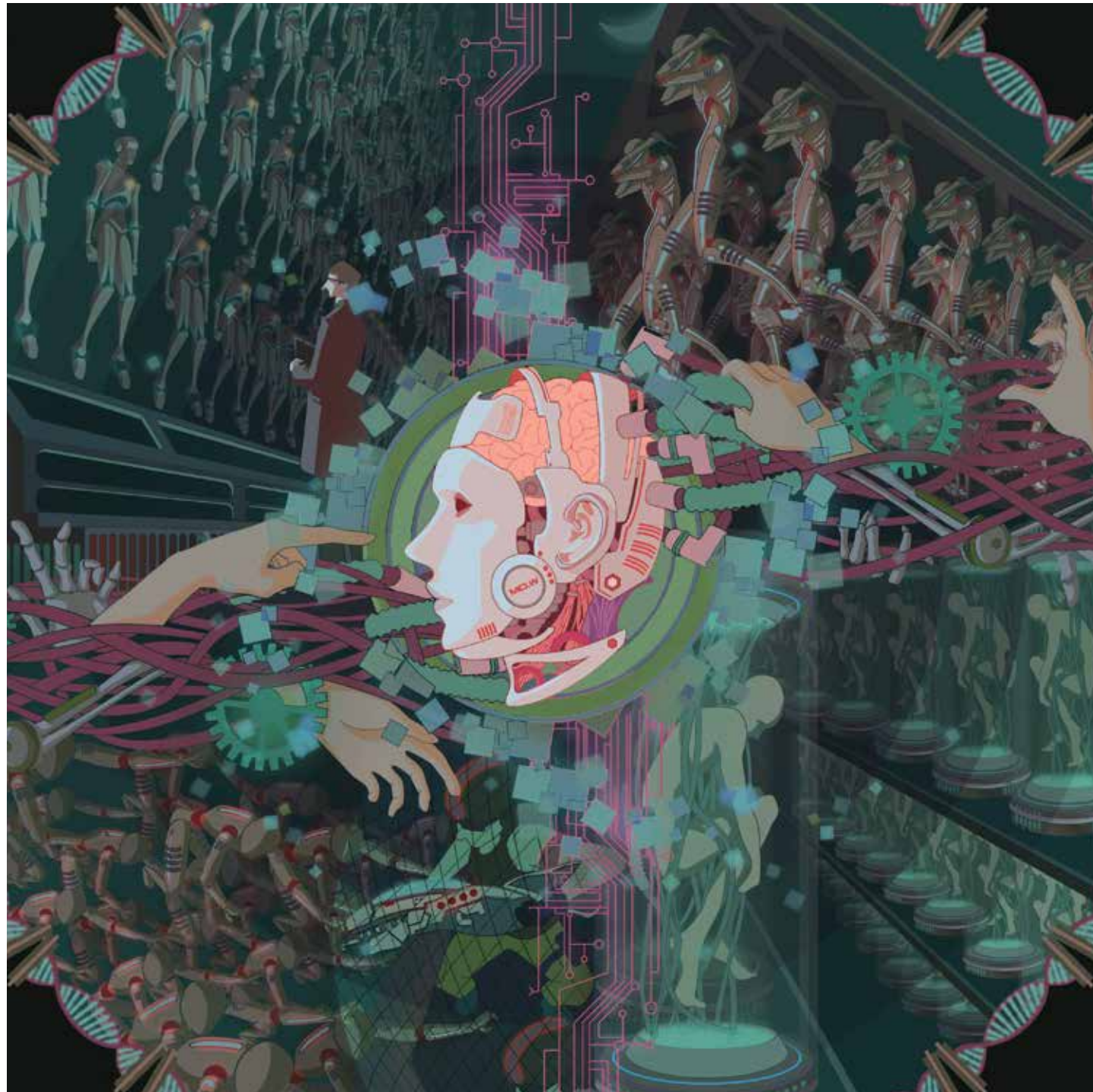




# SUPPORT CLASSES

FOUNDATIONS  
ENGLISH FOR ART PURPOSES  
LIBERAL ARTS  
GRADUATE LIBERAL ARTS





# FOUNDATIONS

Many students enter our program having had little or no experience with drawing, color or design. Our courses provide the beginning artist with the necessary tools to progress into their individual majors, and to later succeed in their chosen professions.

Pursuing a career in any creative field requires a strong understanding of the principles necessary for visual communication. Within a supportive environment of experienced and professional faculty, the Foundations program provides a disciplined, cohesive and practical approach to the study of art and design fundamentals. Additionally, the department fosters an awareness of professionalism and industry expectations to enable students to meet the standards of their respective majors.

These are the building blocks and the training essential to advancing your creative studies toward a successful and rewarding career in your chosen field.



# UNDERGRADUATE COURSES

## FND 110 Analysis of Form

In-depth study of classical drawing principles is critical to achieve heightened realism in drawings. In this course, students will analyze light and shadow utilizing the 5-value system, and apply form/cast shadow edge distinctions to model form using charcoal. Drawings will incorporate perspective, composition and value pattern concepts.

## FND 112 Figure Drawing

This is an introductory course designed to explore the basic principles of drawing the human figure with accuracy. Students work directly from the nude model to develop an understanding of gesture, proportion, rhythm, balance, structure and musculature.

## FND 113 Sketching for Communication

A firm grasp of drawing principles empowers artists and designers to visually communicate concepts and ideas. In this course students will learn how to draw objects, figures and environments to scale and in perspective. Employing basic sketching techniques, students will create drawings utilizing compositional strategies and camera angles that can be used in sequential imagery.

## FND 116 Perspective

An introduction to the essential principles of perspective used in the creation of artistic imagery. Students will apply perspective principles and develop skills in quick sketches, completed drawings and storyboards. Students will learn how to integrate figures into scenes and plot light, shadows and reflections to create believable environments.

## FND 122 Color Fundamentals

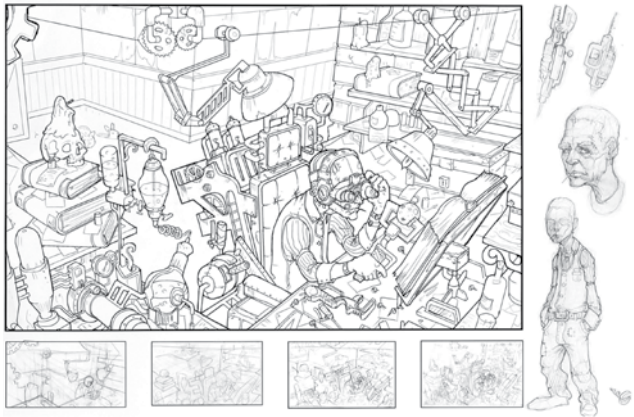
This course provides an examination of color and design principles through the use of digital and traditional media. Students will identify and utilize a variety of color palettes to explore color harmony and contrast. Topics will include components of color, desaturation of color, color psychology, advancing/ receding color, simultaneous contrast, color proportion, the influence of light temperature on color, and design principles.

## FND 125 Color and Design

An in-depth study of color and design principles. Students will use analogous, complementary and analogous split complementary palettes to explore color harmony. Additional topics include muting and toning of color, color psychology, advancing/receding color, simultaneous contrast, color proportion, the influence of light temperature on color, design unity and visual emphasis. Supplies for this class are estimated at \$390.00 or more.

## FND 131 Figure Modeling

The principles and concepts of the three dimensional nude human form are presented in this sculpture course. Human proportion, structure, geometry, balance and anatomy will be explored in projects designed to enhance understanding of 3-D form, volume and space.



**VIEW the schedule, prerequisites, and course fees & REGISTER at <https://catalog.academyart.edu>**





# ENGLISH FOR ART PURPOSES

Academy of Art University is the best choice for non-native speakers who wish to study art and design. We will fully support you with EAP courses and many kinds of EAP support.

We offer a specialized English for Art Purposes curriculum, for students of all levels. We will give you the EAP coursework that you need to succeed in your art and design classes, whether your English skills are beginner or advanced.

Our EAP curriculum allows low proficiency English speakers to enroll in art and design classes while they improve their language skills. EAP support is available for on campus and online courses. Placement in on campus EAP courses is determined by an ESL Placement Test.

Our EAP Support Program provides in-class language support and free individual tutoring for both on campus and online classes. After you have taken one or more EAP courses, we will continue to support you in and out of the classroom. EAP support teachers are assigned to classes based on qualifying need. EAP teachers, depending on the need, may also hold study groups.

Academy of Art University is strongly committed to its international population. Our English for Art Purposes program makes The Academy the best choice for non-native English speakers who wish to study art and design in the United States. EAP services available include EAP courses, individual EAP support which can be arranged for any art and design class at the university, EAP writing, speaking, and multimedia labs, as well as online EAP support.

## UNDERGRADUATE COURSES

**EAP 1 English for Art Purposes Intensive 1**  
This course prepares high-beginner ESL students to successfully communicate in art classes and outside the classroom in English. Students learn about Academy of Art and American culture while they practice their English language skills through academic and art topics, discussion, writing, presentation, and critique.

**EAP 2 English for Art Purposes 2**  
This course offers intermediate ESL instruction in speaking, listening, grammar, writing, pronunciation, reading, and cross-cultural communication skills relevant to the fields of art and design. Activities and materials are designed to increase comprehension and participation in foundations art classes. Students who register for EAP 002 must register for EAP-designated art classes.

**EAP 3 English for Art Purposes 3**  
This is a high-level intermediate ESL course that provides an in-depth review emphasizing descriptive essay development, art terminology and language skills relevant to artists and designers. Students who register for EAP 003 should register for EAP-designated art classes.

**EAP 3W English for Art Purposes 3 Writing**  
In this course, students will further develop effective reading strategies and increase their vocabularies by reading and analyzing pieces of fiction and non-fiction. Interactive activities will help students develop intermediate level grammatical skills. Students who register for EAP 003W should register for EAP-designated art classes.

**EAP 4 English for Art Purposes 4**  
EAP4 prepares students to take unrestricted courses in their majors by directly strengthening language skills, and building language self-awareness and self-directed learning to sustain their language development after EAP. Additionally, students are introduced to their disciplines through content and assignments tailored to one of four emphases: Media & Entertainment; Fine & Graphic Arts; Consumer Arts; Architectural Studies.

**EAP 490 Specialized Study**  
Independent study is advanced level instruction between a teacher and one to three students. It covers processes, projects, techniques, concepts and styles specific to the students involved. Outcomes will be unique to the individual. Department Director approval is required. Course fees and prerequisites may vary by topic.

**EAP 4ARH English for Art Purposes: Level 4 for Architecture, Interior Architecture, & Landscape Design**  
In this course, students have the opportunity to refine all language skills while learning about content focused on the fields of Architecture, Interior Architecture and Landscape Architecture. Analytical writing is emphasized. Students who register for EAP 004 should register for EAP-designated art classes. ARH, IAD, & LAN.

## GRADUATE COURSES

**EAP 600A English for Art Purposes Intensive**  
This course emphasizes the acquisition and application of basic grammar structures and the development of foundational communication skills. Students will apply these skills to develop language strategies for success at AAU and with their daily communities. Additionally, students will learn fundamental art skills in photography and methods for creating graphic layouts using current media software.

**EAP 601 English for Art Purposes Intensive 1**  
This course prepares high-beginner ESL students to successfully communicate in art classes and outside the classroom in English. Students learn about Academy of Art and American culture while they practice their English language skills through academic and art topics, discussion, writing, presentation, and critique.

**EAP 602 English for Art Purposes: Level 2**  
This masters course offers intermediate ESL instruction in speaking, listening, grammar, writing, pronunciation, reading, and cross-cultural communication skills relevant to the fields of art and design. Activities and materials are designed to increase comprehension and participation in foundations art classes. Students who register for EAP 602 must register for EAP-designated art classes.

**EAP 603 English for Art Purposes: Level 3**  
This intermediate level ESL course focuses on developing listening and reading comprehension skills, speaking and writing production skills, grammar, and vocabulary. Students will apply language learning strategies to assist their language development. Students who register for EAP 603 should register for EAP-designated art classes.

**EAP 603W English for Art Purposes: Level 3 Writing**  
This course provides a foundation in writing and reading for students whose written English skills are lower than their speaking and listening skills. Writing activities will develop students' fluency and accuracy in written English. Strategies to improve reading comprehension and efficiency will be utilized. Grammar activities will address errors common to oral-based learners of English. Students who register for EAP 603W should register for EAP-designated art classes.

**EAP 604 English for Art Purposes: Level 4**  
In this advanced English as a Second Language course for graduate students, students will develop listening and speaking skills for their art and design classes and the midpoint review process. In EAP604, listening/speaking, students will refine oral and aural language skill areas. Students will refine oral and aural language skill areas and increase general vocabulary for communicating concepts in art and design-related fields. Students who register for EAP 604 must register for EAP 604B for their specific major and EAP-designated art classes.

**EAP 604B English for Art Purposes: Level 4 - Writing & Reading**  
In this advanced English as a Second Language course for graduate students, students will develop writing and reading skills for classes and midpoint review process in specific majors. Students will refine written communication skills and increase vocabulary related to their major. Students who register for EAP 604B should register for EAP 604 and EAP-designated art courses.

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**EAP 605S English for Art Purposes: Level 5 Speaking**

This masters course offers international students intensive practice in oral skills through methods and materials that enhance students' artistic and academic performance. This course is required for students who do not have adequate performance in listening and speaking skills in EAP 604.

**EAP 605W English for Art Purposes: Level 5 Writing**

This advanced masters English as a Second Language course continues to help students improve language skills. The emphasis is on addressing reading and writing issues that may be obstacles in communication for international students. While discussing various art and design topics, students refine their vocabulary, and their reading and writing skills. This course is required for students who did not have adequate performance in reading and writing skills in EAP 604.

**EAP 690 Specialized Study**

Independent study is advanced level instruction between a teacher and one to three students. It covers processes, projects, techniques, concepts and styles specific to the students involved. Outcomes will be unique to the individual. Department Director approval is required.

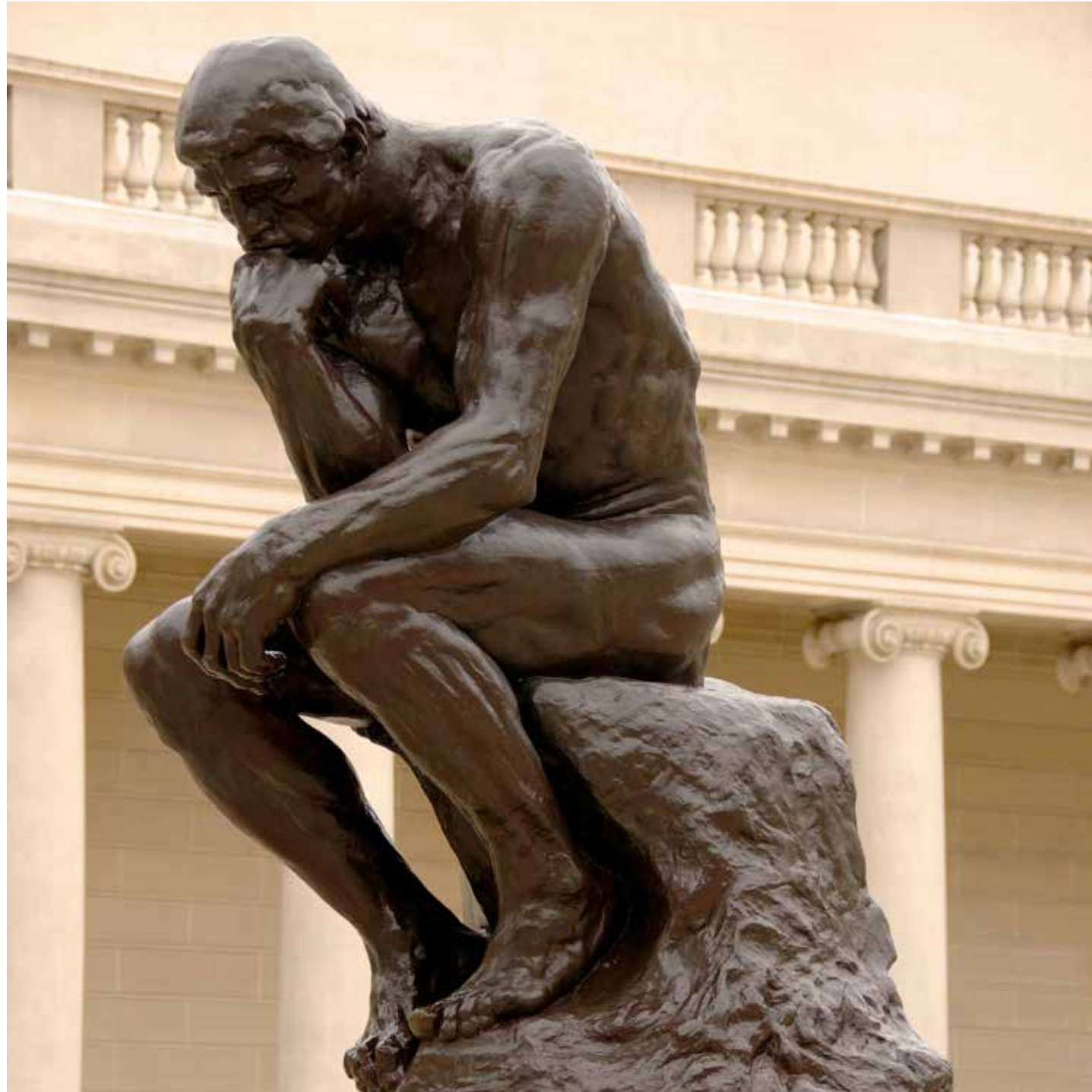
**EAP A English for Art Purposes Intensive A**

English for Art Purposes A (EAP A) at Academy of Art University introduces artists to the English language. The course emphasizes the acquisition and application of basic grammar structures and the development of foundational skills in listening, speaking, pronunciation, reading, and writing.

**EAP B English for Art Purposes Intensive B**

The emphasis of this course is on the acquisition and application of basic grammar structures and the development of foundational skills in listening, speaking, pronunciation, reading, and writing. EAP B teachers strive to help new international students learn the language and strategies they need to thrive at The Academy and in the bay area.





# LIBERAL ARTS

All successful art and design professionals have a broad range of knowledge that was gained and nurtured in the Liberal Arts. Our classes teach you how to think and give you something substantial to think about. Art is communication and we make sure that you have something meaningful to say.

At the core of our Liberal Arts curriculum are comprehensive Art History and English curricula. The Academy celebrates the artistic traditions of the past and encourages emerging artists to situate themselves in this cultural continuum. The Art History sequence brings the great masterworks and their creators to life, engaging students both visually and critically. Highly literate as visual communicators, artists must also be able to express their ideas through written and oral communication.

Every artist, regardless of medium, is a storyteller. Thus, The Academy's unique English series focuses not only on the fundamentals of writing, but also on the elements of narrative. In

addition to these core sequence courses, students have the opportunity to choose from a wide range of subjects in the Humanities, Social Sciences, Sciences, and Career Studies.

Academy of Art University strives to nurture the entire artist, and the Liberal Arts program is an integral component in this process.



UNDERGRADUATE COURSES

LA 103 Fundamentals of English

Domestic and international students who place into this course will learn skills to prepare them for the reading and writing demands of subsequent Liberal Arts courses. Students will read and analyze short texts to inspire and inform their own essay development in three rhetorical modes: description, narration, and persuasion.

LA 104 Respect for Acting

This course introduces students to the craft of acting through hands on experience with scene study, exercises, and script analysis. Students will learn industry specific terminology used to communicate with actors and techniques to improve performance. Emphasis will be placed on the ensemble and partner collaboration.

LA 106 Speaking & Listening for Artists

This course gives students intensive practice in oral skills through methods and materials that enhance students' artistic and academic performance. This course is aimed at students who need to improve their speaking, listening, and pronunciation skills.

LA 107 Writing for the Multilingual Artist

This introductory writing course gives multilingual students foundational writing skills to succeed in their courses and professions. Writing assignments help students communicate their own ideas, concepts and analyses of art to specific audiences. Writing process, revision, and proofreading are emphasized. The course also develops sentence-level grammar and introduces research basics.

LA 108 Composition for the Artist

This introductory writing course gives students the foundational writing skills needed to succeed in their coursework and the professional world. Essay assignments are designed to help students express their own artistic identity, process, and vision through proficient, professional writing. Emphasis is placed on grammar, style, revision and research basics.

LA 110 English Composition: Narrative Storytelling

This is a creative writing course designed to teach students the elements of narrative storytelling, including dialogue, point of view, character development, plot, setting and variations in narrative genre.

LA 111 Writing the Personal Narrative

Students will use a journal to expand their creativity, drawing on the events and meaning of their own lives to develop their unique voice as a writer. Students will mine their own histories as sources for stories and analyze different examples of the memoir genre, including portraits, autobiographies and family histories.

LA 113 Principles of Short Film Storytelling

This course examines the fundamental storytelling principles of short film. Emphasis will be placed on what makes a great short film. Students will analyze films, write critiques, and practice essential storytelling skills needed before moving into the script stage in the following course.

LA 115 The Natural World 1: The Base Layer

This course provides the opportunity to gain a deeper understanding of the natural landscape. By exploring local sites, students will learn to identify and analyze soil types, geological forms, watersheds, and other topographical feature and how they affect design decisions. Strategies for mapping and recording this information will be introduced.

LA 117 Survey of Landscape Architecture

This course provides an overview of the profession and highlights the responsibilities and challenges of the 21st century landscape architect. Students will study the history of landscape architecture and the role landscape architects have in the shaping of human spaces. Influences for positive changes in the environment will be discussed.

LA 118 History of Industrial Design

This course begins with early mechanization and the industrial revolution, then follows the social ramifications of historic periods and their influences on contemporary design. Special emphasis is placed on the glory years of the 30's and 40's as the era associated with the birth of industrial design.

LA 119 Fabric and Fiber Technology

Students are introduced to the basic properties of textiles, and how they relate to performance and end use. The course includes hands-on analysis of fabric swatches.

LA 120 Art History through the 15th Century

This class examines the major period styles of art in Western civilization from prehistoric times to the late Gothic and early Renaissance periods. Students are introduced to the language of the arts in various media while examining the purposes of art. Students taking this course online may be required to take a proctored exam at an approved testing facility. Students who need testing accommodations related to a disability should contact Classroom Services.

LA 121 Art History through the 19th Century

This course examines the major period styles of art in Western civilization from the high Renaissance through the nineteenth century. Students are introduced to the language of the arts in various media while examining the purposes of art. Students taking this course online may be required to take a proctored exam at an approved testing facility. Students who need testing accommodations related to a disability should contact Classroom Services.

LA 123 Design Philosophy: Aesthetics, Logic, and Ethics

The course introduces students to philosophical concepts and narratives that are embedded in our design problems. A dialectical system of Socratic method will be exercised in the class to critique and resolve oppositions. Students will compare and contrast a range of philosophies in the defense of a philosophical stance.

LA 124 Physics for Artists: Light, Sound, and Motion

This course exposes students to the principles that underlie complex motion found in the real world. Topics covered include motion, matter, sound, light and heat, with specific emphasis on the role of physics in photography, product design, architecture, animation and visual effects.

LA 125 The Creative Process

This course exposes students to the various perspectives on creativity and the creative process, both from scientific and first-person artist perspectives. Through projects and group discussions, students will analyze their own creative process, identify their creative strengths and develop creative problem-solving skills that will help them realize their creative potential.

LA 126LA Seminar in the Arts: Los Angeles

This course offers students firsthand exposure to genres of the performing and visual arts. Students will engage in group discussion and written analysis of performances attended on biweekly fieldtrips throughout Los Angeles. Topics studied include fine art, classical and modern music, opera, film and theater, literature, performance art and dance.

LA 126SF Seminar in the Arts: San Francisco

This course offers students firsthand exposure to genres of the performing and visual arts. Students will engage in group discussion and written analysis of performances attended on biweekly fieldtrips throughout San Francisco. Topics studied include fine art, classical and modern music, opera, film and theater, literature, performance art and dance.

VIEW the schedule, prerequisites, and course fees & REGISTER at <https://catalog.academyart.edu>



**LA 127 Topics in World Art**

This course explores the art of non-European countries, emphasizing how and what art communicates about the culture from which it is produced. The cross-cultural approach will focus on the art of the following regions: Asia, Africa, Polynesia and Pre-Columbian America.

**LA 128 The Body As Art: History of Tattoo & Body Decoration**

The decoration of the human body is perhaps the oldest art form and continues through today as a means of personal, spiritual, and cultural expression. This course offers a historical introduction to global traditions and contemporary forms, techniques, styles, designs, and cultural meanings of decorated skin.

**LA 129 History of Automotive Design**

This course introduces students to the evolution of automotive and coachwork design in historical and cultural context. Students study the connections between technological advancement and changes in safety requirements, and their influences in automotive design. Emphasis is placed on the eras associated with the advancement of assembly line and the glory years of the 1930's and 40's.

**LA 130 Broadway! The Evolution of the American Musical**

In this course students will examine selected musicals from the early 20th century to the present. Students will delve into major artistic styles by decade, utilizing visual and auditory representation. Students will also analyze trends in pop culture and sociological milestones, using musical theatre to better understand the American experience.

**LA 131 History of Gaming**

Covering games from ancient board games to modern consoles, this course gives relevance and meaning to the human experience of interaction through games. Game design and theory, non-linear storytelling theory, an overview of video game industry companies, technology and terminology are introduced.

**LA 132 History of Animation**

This course examines aesthetic and technical evolutions in animation in historical context. Students will identify and analyze the work of the creative visionaries, fine artists, and technical pioneers behind classic animated characters such as Bugs Bunny to contemporary animated feature films and beyond.

**LA 133 Short Form Writing**

This writing course explores brevity as a creative option. Students will work through the reductive writing process and learn how powerful story, voice, and style develop with fewer words. The goal? Simple. Clear. Concise.

**LA 134 History & Technology of Visual Effects & Computer Animation**

This class will analyze the history of special effects techniques and apply that knowledge to contemporary visual effects and animation. Starting with in-camera techniques, topics from traditional stop motion, motion control, matte paintings, models and miniatures, to modern computer-generated visual effects and animation, compositing and production methodology will be covered.

**LA 137 History of Visual Development**

This course will cover the beginnings of visual development up to and including modern production techniques as well as visual development designers and artists. Topics will include costs, financing, and marketing of commercial and independent projects. The course will conclude with discussions about the future of visual development.

**LA 140 Music Appreciation**

This course is an historical and critical survey of classical music as an art form. Special attention is placed on music of specific composers and understanding the place of classical music in culture and civilization.

**LA 141 Storytelling: From Telephone to Transmedia**

Explore the impact storytelling has on various media technologies and their relationship with local and global electronic media institutions, audiences, and events. Students will research and analyze integration and adoption of transmedia (telling stories across multiple mediums) impacting the future of multimedia communication.

**LA 142 Film Music Appreciation**

This course surveys the development of the film score for motion pictures from its earliest inception through today. Selected examples throughout its history will be demonstrated in class. Students will learn the importance of the film score and how it functions to support the aesthetic and narrative elements of the story.

**LA 146 Anatomy of Automobiles**

This course introduces the various components used in vintage automobiles. In this course, students identify common automotive components and those that work together as a system. This course satisfies a Quantitative Literacy requirement and includes the following topics: conversion of units (metric and imperial), conversion of temperature (Fahrenheit and Celsius), and calculating volume.

**LA 147 History of Photography**

This course is a survey of the visual structure and history of photography, examining individuals, movements and the theories behind them that are the foundation of the art form.

**LA 150 Introduction to Radio/Podcasting**

In this course, students will learn the basics of radio broadcasting combined with an overview of podcasting. Students will become familiar with the professional roles associated with radio broadcasting while having the opportunity to produce their own podcasts. Students will gain basic skills in audio editing, interviewing techniques, and radio production.

**LA 151 First Year Seminar for Academic Success**

This class provides strategies and individualized support to help students excel. Students share, develop and implement best practices for topics such as time management, motivation, project planning and communication. This seminar is required for first year students on academic probation; it is recommended to students who are striving for academic success.

**LA 154 Great Performances: Legendary Actors of the Silver Screen**

An actor's performance can transform a good film into a classic. In this course, students will be introduced to the seminal work and creative process of some of Hollywood's greatest stars. Utilizing interviews and selected scenes, students will develop the ability to analyze and discuss groundbreaking moments in film.

**LA 157 The Genius of Appeal**

This course will examine the nature of audience appeal in entertainment design and production. Students will review and evaluate examples of appealing and unappealing properties in film, television, animation, and games. Emphasis will be placed on understanding the means, methods, and principles by which students can achieve more appeal in their work.

**LA 161 Golden Section/Sacred Geometry**

This course studies the unique geometric constructions and proportions that form the structure of the universe. Artistic, mathematical, philosophical and aesthetic aspects will be explored. Students examine the symbolic and practical theories and applications of these divine principles from both classical and contemporary sources. This course is open to all majors.

**LA 166 The Power of Story**

The root of all great storytelling is imagination channeled through character development, dialogue, conflict and structure. In this interactive class you will develop these skills with an eye to creating digital content for a screen of any size.

LA 171 Western Civilization

This course will cover the history of Western civilization from the beginnings of ancient civilizations to the Renaissance. The civilizations of ancient Egypt, Greece and Rome will be emphasized, as well as Islamic religion and societies.

LA 172 Astronomy for Artists

This course introduces students to the structure and evolution of planets, stars, galaxies, and our current understanding of cosmology. Contemporary topics such as black holes, relativity, planets outside of our solar system, and the possibility of life on other planets will also be covered.

LA 177 Pre-Industrial Urban Open Spaces

This course offers a comprehensive survey of the history of human impacts on environments from Stonehenge to the urban spaces, gardens and parks of the Renaissance. By systematically studying classic examples, students will learn to assess the qualities and relevance of each in their historical context.

LA 179 History of the Recording Industry

This course will present the various stages of the recording music industry in a historical context. Changes in technology and laws will be discussed. This leads to an understanding of the shifting economics of today, and an anticipation of tomorrow.

LA 182 Genres in Film

This course covers a variety of film genres, such as drama, comedy, westerns, science fiction, suspense mystery, and film noir. Films will be viewed as homework and excerpts of each film will be discussed in class. Students will study the unique styles of these various genre films and some of the filmmakers who became popular as a result of their work.

LA 190 History of Opera

The course serves as an overview of the major operatic composers and their place in the history of opera. Each student will learn how to listen to opera. Topics covered will include the history of operatic set and costume design.

LA 195 History of Comics: American Comics

Comics are often described as a uniquely American art form. This course is a comprehensive survey of the work of significant American comic strips, comic books, and graphic novels. Students will analyze the styles, trends, and subject matter of cartoonists, illustrators, and authors and explore the relationships between social conditions and styles.

LA 197 History of Comics: International and Alternative Comics

Go beyond the realm of superheroes and explore comics and graphic novels from around the world. This course delves deep into the history of comics from the UK, Spain, France, Russian, and more, including manga, manhwa, and bande dessinée. Underground and alternative comics will be analyzed for style and content.

LA 200 Introduction to Computer Programming

This course introduces the fundamentals of computer programming with a focus on quantitative and geometrical applications used in new media. Students will develop the programming skills needed to create interactivity, motion, data visualization and graphical representations. Topics include variable types, functions, coordinates, basic algebra, proportion and percent, rotation and scale, and the geometry of primitives.

LA 201 Programming Languages

This course builds on previous programming/scripting courses to broaden students' skills with hands-on assignments writing simple programs in several popular programming languages. Topics will include Lua, C#, Python, development tools, writing automation scripts, and the value of being versatile with knowledge of multiple programming languages.

LA 202 English Composition: Creative Persuasion & Argument

This course offers an examination of the art of persuasion in creative non-fiction and contemporary arguments. Students learn to support their points of view through research and argumentation and to express their opinions in written, thesis-based expository essays.

LA 204 Power of Social Media

This course offers an overview of how to harness the power of social media. Using case studies and other tools, students will analyze the roads to success and failure in the world of social media. Students will gain an appreciation of how to apply social media to an entrepreneurial career.

LA 205 Psychology: Educational

This course introduces basic psychological principles and their application to educational settings. Educational and artistic perspectives will be used to explore educational practices, students' development and characteristics, learning processes, and teaching strategies. Students will use these principles to better understand themselves and their pupils, and to foster healthy classroom environments.

LA 207 Persuasion & Argument for the Multilingual Writer

This course examines the art of rhetoric in creative non-fiction and persuasive arguments. Students learn to support their points of view with research, logic, and argumentation through critical readings of contemporary opinion pieces, and by expressing their own opinions on internationally relevant topics in written, thesis-based essays.

LA 216 Science Fiction and Fantasy

This course offers a critical and historical survey of science fiction and fantasy literature. Emphasis is placed on social and cultural analysis of the genre. Students will analyze professional work, emulate it, and create their own work using classic storytelling structures, figures, and themes.

LA 217 Writing for Comics & Graphic Novels

This course teaches effective strategies for professional comic book scriptwriting. Students will read graphic novels and critical writing about comics which emphasize the physical space words occupy. Students will produce a completed comic book script by the end of the semester.

LA 218 Blogging: Content Creation & Promotion

Blogs form part of the contemporary media and marketing landscape alongside social media tools such as Facebook and Twitter. This course aims to define the term, analyze various elements of successful blogging, and offer practical experience in conceptualizing, producing, and marketing your own blog online as art professionals.

LA 219 History of Architecture: Ancient to Gothic

This course provides a critical investigation into major developments in architecture from approximately 3000 B.C. through the start of the 15th century. Students will study Egyptian, Mesopotamian, Greek, Roman, Pre-Columbian, Indian, East-Asian, Islamic, South American, African, Byzantine, and Gothic architecture.

LA 220 American Art History

This course is a survey of American Art from the beginnings of European colonization in the 1500s to the present day. Subjects and styles in American art will be explored as reflections of cultural values that have shaped American thought and history.

LA 221 California Art in Cultural Context

Students will develop an informed appreciation for a wide range of art produced in California, spanning the pre-Gold Rush era through much of the 20th century. Through presentations, discussions, readings, field experiences and hands-on learning, students will examine the images and ideas that have shaped and reflected the state's identity.

**LA 222 20th Century Art**

This class presents a critical study of the major movements in Western fine art from the late nineteenth century to the present including Post-Impressionism, Expressionism, Fauvism, Art Nouveau, Cubism, Futurism, Dadaism, Surrealism, Abstract Expressionism, Minimalism, Pop Art, Performance Art, Graffiti and Post-Modernism.

**LA 224 Women, Art & Society**

This course explores the work of Western women artists from the Middle Ages to the Present. Students will be exposed to the artwork of women artists and gain an understanding of their lives while analyzing the personal and socio-historical conditions that have shaped the production and reception of their work.

**LA 225 History of Art Education**

Students will analyze art education theory and practices from the late 19th through 20th centuries. In addition, students will identify the characteristics of a sound art education program and the considerations for implementing art education in various settings. Students will examine various approaches to teaching art through structured field experiences.

**LA 226 Survey of Traditional Interior Architecture**

This course will focus on major movements, innovations and advancements in architecture, design, furniture, and materials from pre-history to the early 19th century. Students apply design language and further examine societal, political, historical, and economical influences in a series of assignments and discussions.

**LA 229 Survey of Contemporary Interior Architecture**

Students will study the evolution of modern concepts of architecture and interior design from the Industrial Revolution to the present. Social philosophy is explored with special attention to the historical, political, and geographic influences.

**LA 233 Popular Topics in Health, Nutrition, & Physiology**

This course explores current issues in health and nutrition science. Students gain the scientific background required to interpret health claims and news and to make informed personal decisions. Topics include genetically engineered food, nutritional supplements, drugs, addiction, stem cell research, and environmental health. This course meets the quantitative literacy requirement.

**LA 236 Survey of Bay Area Architecture**

Students study San Francisco architecture and interiors within the context of Bay Area history. Students learn general structural terms and how to place materials and furnishings in historical context. Orders of architecture, roof types, windows, porches, towers and interior detailing are explored.

**LA 238 World Literature**

This course introduces students to a wide variety of historical periods and literary traditions. Students will read major works of various genres and study the historical and cultural contexts informing these works. Students will experiment in writing with styles covered in the course.

**LA 239 Materials & Processes**

This course covers the various product manufacturing processes and parameters involved in designing parts primarily out of plastics and metals. The major types of plastics and metal categories and their respective characteristics, actual design problems addressing proper detailing for the process, and product parts examination are all discussed.

**LA 242 History of Graphic Design**

This course offers a comprehensive survey of the historical and cultural events, technical innovations, art and design movements and important designers and typographers that have formed the origins of the art form that we now call graphic design.

**LA 243 History of American Illustration**

This is a comprehensive survey of the work of significant American illustrators of the twentieth century. Compositions are analyzed for their styles, trends and subject matter. The relationships between social conditions and styles are explored. Modern illustration is discussed in the context of historical awareness.

**LA 244 History of Fashion**

This course traces the Western clothing tradition from antiquity to the 20th century as a source of fashion and design. Students begin with an exploration of the Western ideals of beauty and continue with a specific study of the major areas of fashion revivals: classic, exotic, country and romantic.

**LA 245 History of Jewelry and Metal Arts from Around the World**

This course provides a comprehensive study of the progression of design and craftsmanship of jewelry and metal arts starting with primitive materials from the ancient world and ending with 21st century digital innovations. Emphasis will be placed on materials, symbolism, techniques, and key artisans and their signature styles and contributions.

**LA 246 History of Textiles**

This survey course investigates textiles from prehistory to the present, examining traditional textiles of Asia, Africa, and the Americas as well as western textile design and production, with an emphasis on late 19th and early 20th century design movements. Textile use in interiors, clothing, cars, and industry will be explored.

**LA 247 History & Techniques of Printmaking**

This course surveys the art of printmaking, from its ancient origins to the stylistic and technological innovations of the present day. Emphasis is placed on the distinctive characteristics of relief, intaglio, lithographic, and silkscreen techniques, as students explore the expressive power and changing cultural role of the printed image throughout history.

**LA 249 An Artistic and Intellectual History of the Renaissance**

This course introduces students to the art, architecture, and cultural aspects of the Renaissance through the literary and philosophical texts of the period. Emphasis is placed on analysis of paintings, sculptures, and buildings using primary source readings. Inquiry-based class discussions will relate key ideas to life and artistic practice today.

**LA 250 Podcast Production and Promotion**

Students will conceive, develop and produce podcasts. Includes concept development, researching audiences, piloting material and selecting formats and styles. Students will write, host, record and edit an original feature-length podcast. Students will learn about publishing their shows on iTunes and promoting their shows using social media.

**LA 254 Human-Centered Design**

This course introduces students to the science of ergonomics, providing them with an awareness of how to make products that satisfy the physical, physiological and psychological needs of consumers.

**LA 255 College Math**

This course provides the opportunity for the artists to strengthen basic math skills. Math skills are applied to personal finance, accounting and investing. Topics include fractions, percents, ratio and proportion, probability, converting units of measurement, and fundamentals of algebra and geometry. NOTE: There are place out options for this course. Students with the following scores are exempt from this course and the Quantitative Literacy requirement: Academy of Art University (AAU) Quantitative Literacy Placement Exam score of 200 or higher, American College Test (A.C.T.) Exam score of 28 or higher or pass A.C.T. Level I or II, Advance Placement (AP) Exam score of 3 or higher on one of the following tests: Calculus AB, Calculus BC, Statistics or Computer Science AB, International Baccalaureates (IB) Mathematics Exam score of 5 or Higher, Scholastic Aptitude Test (S.A.T.) SAT II Mathematics Subject Examination score of 500 or higher or SAT I Mathematics Exam score of 600 or higher.



LA 258 Creative Perspectives in Sound Design 1

This course surveys the development of sound design and sound tracks from before the inception of motion pictures through 1978. Selected examples throughout its history will be demonstrated in class. Students will learn the importance of sound design, the influence of technologies and key historical figures to help them in developing their own creative works. Emphasis will be placed on how sound design functions to support the aesthetic and narrative elements of the story.

LA 260 French 1: Basic Grammar & Speech

This course covers the basic principles of pronunciation, vocabulary and grammar. Emphasis is placed on practical applications to and appreciation of French culture. Minimal reading and writing is required. This course is not intended for native or advanced speakers.

LA 262 French 2: Conversational French

In this course, emphasis continues to be placed on understanding idioms, useful phrases and conversational patterns. Topics deal with true-to-life situations. Some reading and writing are required. This course is not intended for native or advanced speakers.

LA 263 Beginning Chinese

This course introduces the principles of pronunciation, vocabulary and grammar. Emphasis is placed on conversational Mandarin Chinese with practical applications to and appreciation of Chinese culture. Reading and writing are required at a high beginning level. This course is not intended for native or advanced speakers.

LA 264 Intermediate Chinese

The course builds on the listening and speaking skills introduced in Beginning Chinese. Emphasis is placed on conversational Mandarin Chinese with practical applications to and appreciation of Chinese culture. Students will increase their knowledge of Chinese characters and begin reading basic texts. This course is not intended for native or advanced speakers.

LA 267 Italian 1: Basic Grammar & Speech

This course covers the basic principles of pronunciation, vocabulary and grammar. Emphasis is placed on conversational Italian with practical applications to and appreciation of Italian culture. Minimal reading and writing is required. This course is not intended for native or advanced speakers.

LA 268 Spanish 1: Basic Grammar & Speech

This course covers the basic principles of pronunciation, vocabulary and grammar. Emphasis is on conversational Spanish with practical application and appreciation of Spanish and Latin American culture. Minimal reading and writing is required. This course is not intended for native or advanced speakers.

LA 269 Italian 2: Conversational Italian

In this course, emphasis continues to be placed on understanding idioms, useful phrases and conversational patterns. Topics deal with true-to-life situations and cultural awareness. Some reading and writing are required. This course is not intended for native or advanced speakers.

LA 270 U.S. History

This course surveys the history of the United States from Colonial times through the 20th Century. Special emphasis is placed on the American Federalism and the significant political, historical, and cultural events in the years between Industrialization and the 1970s.

LA 271 College Algebra with Geometry

This course provides an introduction to linear systems, algebraic modeling of lines and curves, and applications including angles, triangles, area, and volume. Students with the following scores are exempt from this course: Academy of Art University (AAU) Quantitative Literacy Placement Exam score of 300 or higher.

LA 272 Fundamentals of Drama

This course presents an overview of Western theater history from Ancient Greece to the Present. Students will read and analyze scripts considering genre and socio-historical contexts. The roles of the actor, director, and designers will also be explored. Students will take on creative roles in the production of final scenes.

LA 273 Spanish 2: Conversational Spanish

In this course, emphasis continues to be placed on understanding of idioms, useful phrases and conversational patterns. Topics deal with true-to-life situations. The course covers conversational Spanish for practical applications, as well as appreciation of Spanish and Latin American culture. Some reading and writing are required. This course is not intended for native or advanced speakers.

LA 274 Study Abroad: Art & Architecture of Renaissance Florence

The study abroad course introduces students to the primary works of art and architecture in Florence. Visits to key buildings and museums will expose students to the rich history and influence of Renaissance Florence through drawing and writing assignments that culminate in a final project.

LA 276 Seminar in Great Britain

In this three-week course, students will be exposed to the art of a particular city or region of Europe. Lectures will accompany visits to the architecture of the chosen locality and visits to the city's museums. The seminar destination will vary each year; please consult the class schedule for location specifics.

LA 277 Post Industrial Urban Open Spaces

Designed spaces are the product of a specific era, culture and location. This course continues the exploration of urban open spaces. Students will compare and contrast designed outdoor spaces from the Renaissance to the present day and discuss their significance in historical context.

LA 278 Seminar in France

In this three-week intensive, students will study and then write about the art collections of France. Lectures will accompany visits to the museums. Students will explore the extraordinary architecture of Paris and visit the extensive collections of paintings, sculpture and decorative objects housed in the city's world-renowned museums.

LA 279 Seminar in Italy

In this three-week intensive, students will study and then write about the art collections of Italy. Lectures will accompany visits to the museums. Students will explore the extraordinary architecture of Rome, and visit the extensive collections of paintings, sculpture and decorative objects housed in the Vatican's world-renowned collection.

LA 280 Perspective Journalism

In this course, students learn the elements of writing and reporting for print and online media. Students will develop reporting skills, including information gathering and interviewing. Legal, moral and ethical rights and responsibilities on reporting will be covered.

LA 281 Film History 1: Pre-1940

This course explores major film movements from 1895 to 1940, from the silent era to the advent of color film. Students learn the fundamental forms of cinema as developed by Eisenstein and Griffith, the introduction of 'mise-en scene', montage editing, expressionism, and film noir.

LA 282 Film History 2: 1940-1974

This course explores the major movements in the Golden Age of Cinema from 1940 to 1974 including Neo-Realism, the French New Wave, Cinema Verite, and A New Golden Age of Hollywood. The work of Vittorio DeSica, Billy Wilder, Francois Truffaut, Akira Kurosawa, Mike Nichols, Francis Ford Coppola, and other great directors will be examined. Lectures and screenings are accompanied by assigned readings.

LA 283 Examining Film Noir

In this course, students will explore film noir, a genre of crime movies characterized by extreme fatalism and highly stylized dialogue and lighting. Noir films proliferated in the late 1930s and early 1940s and were influenced by the Depression and post-WWII malaise. Neo-noir movies from 1970 onward will also be explored.

LA 284 Evolution of the Horror Film

This course examines the horror film genre from the Silent Era to the Present. Students will discuss the differences between artistic creation and exploitation; as well as become familiar with genre styles and movements. Students will apply their knowledge to further academic study and active filmmaking.

LA 285 Physical Theatre

This course focuses on acting and directing skills that will strengthen the artists' and animators' ability to communicate visually and verbally. The course will concentrate on three essential elements: pantomime, voice-over acting, and improvisational acting.

LA 286 Discrete Mathematics

This course provides students an introduction to the mathematics common to computer science. Topics include logic, sets, algorithms, Boolean algebra, number theory, counting techniques, recurrence, graph theory, and trees.

LA 288 Vector, Matrices, & Transformations

This course introduces matrices by solving linear systems with various applications. The mathematics of 3D vectors is presented, including dot and cross product operations and applications. Matrix operations are then presented and used to perform transformations such as translations, rotations, and scale. Advanced topics such as quaternions will be introduced.

LA 289 Tune into the Tube: History of Television

The history of television is nostalgic, amusing, and provocative and continues to influence us from broadcast to pod cast. Contemporary broadcast television content and cable television programming will also be fully explored. So let's turn on the flickering tube and find out more.

LA 291 Designing Careers

This course focuses on communication skills for collaboration, self-promotion, and professional interactions. Topics will include industry research, entrepreneurial and employee-based career opportunities, and legal issues associated with the workplace. Students will write a persuasive project proposal and also collaborate across disciplines in group projects. Audience and purpose will be emphasized.

LA 292 Programming & Culture

This course approaches design from a humanistic and sociological position, examining the interrelationship between human behavior and the role of buildings in the city. Students will learn to observe, gather, and interpret cultural information into ideas that can shape the organization, form, or design intent of a building.

LA 293 Precalculus

In this course, students will study fundamental precalculus with concepts and applications geared toward studies in architecture and design. Topics include algebraic modeling, trigonometry, vector algebra, linear programming, analytic geometry, and an introduction to calculus.

LA 294 German 1: Basic Grammar/Speech

This course covers the basic principles of pronunciation, vocabulary, and grammar. Emphasis is placed on practical applications to and appreciation of German culture. Minimal reading and writing is required. This course is not intended for native or advanced speakers.

LA 295 German 2: Conversational German

In this course, emphasis continues to be placed on understanding idioms, useful phrases and conversational patterns. Topics deal with true-to-life situations. Some reading and writing are required. This course is not intended for native or advanced speakers.

LA 296 Applied Physics

This fundamental physics course emphasizes the concepts and math-based applications most essential for architectural practice. Topics include vibrations and waves, sound, seismology, laws of motion, forces, gravity, energy, heat and thermodynamics, fluids, properties of materials, properties of light, and electrical circuits.

LA 297 Landscape Social Factors

An underlying mandate of landscape architecture is to build positive relationships between people, each other, and the outdoor environment. Applying theories and methods of prevalent social and psychological research, students will learn the research techniques and observation skills necessary to determine how people use, interact with and perceive the landscape.

LA 300 Introduction to Public Speaking

This introductory course focuses on developing basic communication skills for public speaking. Preparing and delivering speeches, active listening, critiquing presentations, researching pertinent topics, and preparing formal outlines will be emphasized. This course is designed for both English language learners and native speakers to practice and gain confidence in public speaking.

LA 302 Film Theory & Criticism

This course will address major trends in film theory and criticism. Students will explore different approaches to analyzing the meaning and cultural significance of films. Students will also learn about the influence of photography and computer graphics on film.

LA 303 Introduction to Philosophy

This course provides an introduction to western philosophy and the history of ideas. Students will evaluate the effects of the work of various philosophers on modern-day philosophy and apply their theories to current issues while formulating solid arguments assessing the validity of philosophical concepts in relationship to their own work.

LA 304 Crowdfunding & Social Media Marketing

This course will examine the increasingly important role of social media in project creation. Students will enhance, promote, and facilitate projects by integrating such concepts as crowdfunding, crowdsourcing, and transmedia development into their work. Through practical strategies, students will build a brand for their projects that can be used from development through production and distribution.

LA 306 Creatively Speaking: Presentation for Designers

Creative communication is essential to professionally present designs and articulate ideas to clients. In this course, students will learn how to read and identify with their audience, speak with confidence and tell a story. Students will practice presentations, vocal techniques and pacing in a supportive, engaging environment.

LA 306E Speaking With Confidence: Presentation Skills

This course is designed to give international students the confidence to professionally present ideas, campaigns, and portfolios in English. Students will develop skills needed to participate fully in their classes, presenting their own work and critiquing classmates'. They will also learn how to apply these same skills to building a professional network. Real-life scenarios and role-playing will be emphasized.

LA 307 History of Aesthetics

This course offers an investigation into art theory. Notions of truth, beauty, artistic form, unity, expression, representation and taste are emphasized. Students will study the ideas of philosophers, art critics and artists, including Plato, Aristotle, Kant, Nietzsche, Croce, Henri, Rodin and Hughes.

LA 312 Creative Writing

This class is designed to familiarize students with the creative writing process. Students are expected to express themselves through original poetry, prose and fiction. Focus is on metaphor, emotion, plot, motif and character.

LA 313 Style Icons & Fashion Objects

This course focuses on iconography of style, fashion avatars and media interpretation and reinvention of icons. Historical eras, youth movements, style capitals and the roots of iconic fashion imagery in editorial work will be discussed in depth. Students will examine legendary images and trace their influences on popular culture.

LA 315 Social Media Strategies

This course focuses on developing social media strategies to meet client expectations. Emphasis will be on clarifying business social media goals, ROI (Return On Investment) benchmarks, auditing current social media footprint, and developing key content strategies. Topics will include target audience, frequency, production teams, and effective promotion tactics.

LA 316 Social Media Data Analytics

This course provides a deeper understanding of social media data insights including tracking online performance, A/B testing, segmentation, context and conversion attribution, defining KPI (Key Performance Indicators) and other metrics. Emphasis will be placed on interpreting data to evaluate social media performance.

LA 317 Social Media Management

In this culminating course, students will apply all of the social media skills learned to develop a social media campaign for a prospective client, small business or non-profit organization. Emphasis will be placed on research, reporting, and management, monitoring and evaluating the effectiveness of the campaign.

LA 318 Writing for Picture Books

In this course, students will analyze outstanding picture books that convey and validate the momentous moments in a child's life. Universal themes of childhood including family, friendship, sibling rivalry, problem solving, and independence will be explored. Through in-class writing exercises, students will develop picture book texts and characters with whom children can empathize.

LA 319 History of Architecture: Modernity

This course focuses on the major developments in architecture from the 18th through 20th centuries. Modern architecture will be addressed in three phases: Emergence to World War I, Development 1920s to 1960s, and Plurality: Global Modernisms. Students will analyze the vernacular manifestations of modernism and key 20th-century architects.

LA 320 Social Media Law & Ethics

As social media is adopted by a rising number of brands and consumers, social media specialists must become familiar with legal issues and ethical considerations of publicly presenting information and interacting with consumers online. This course helps establish clear rules for social engagement, solicitation, communication, marketing, advertising and other everyday actions conducted by a variety of agents within the social web.

LA 327 Art of the Classical World

This course examines the art and architecture of the ancient classical era, focusing on Greece and Rome, and their foundational influences of Mesopotamia and Egypt. Students will analyze artwork in the in the context of historical, literary, and philosophical texts of the era, applying knowledge in research, theoretical papers, and presentations.

LA 333 Art of the Middle Ages

This course focuses on Christian art and architecture of the Roman and Byzantine empires as well as that of Western Europe up until the time of the Renaissance. Decorative arts will also be examined. Students will analyze artwork and apply their knowledge in research papers and presentations.

LA 343 Comparative Religion

This survey course focuses on the ideals and history of classic world religions such as Hinduism, Buddhism, Judaism, Christianity and Islam. Students are also introduced to the basics of primal religions such as Taoism and Confucianism.

LA 345 The Art of Science, the Science of Art

In this course, students gain an insight and understanding of how art has influenced scientific research, and how science has influenced artistic work. Students will look at artistic movements and how artists have applied scientific knowledge to create stunning visual impact.

LA 347 Business Law

This course analyzes the role and function of business law. Attention is given to laws covering partnerships, corporations, employment, copyright, insurance, transactions and bankruptcy.

LA 358 Creative Perspectives in Sound Design 2

This course surveys the development of sound design and soundtracks from 1978 through the present. Selected examples throughout its history will be demonstrated in class. Students will learn the importance of sound design, the influence of technologies, and key historical figures to help them in developing their own creative works. Emphasis will be placed on how sound design functions to support the aesthetic and narrative elements of the story.

LA 359 Urban Sociology

This course explores the role of the city and its relation to the growth of civilization throughout recorded history. Students will compare and contrast urban settings, institutions, and socio-cultural systems in historical context. Internal relationships within the community, power structures and how community members seek individual expression will be emphasized.

LA 361 The Artist in the Modern World

This course presents a critical study of contemporary art, through a survey of art movements from 1980 to the Present. The social, political and technological contexts of contemporary art movements such as Graffiti Art, Trans-avant-garde, Britart, Neo-Pop, Stuckism, the New Leipzig School, and beyond will be examined.

LA 365 General Psychology

This is a survey course of the science of psychology. Subject matter will include human development, perception, physiological psychology, psychopathology, learning and personality. Application of these concepts will be both practical and theoretical.

LA 368 Experiencing Culture: Anthropology for Today's Artist

This course introduces students to the field of anthropology and explores the depth of human and cultural diversity. Students will compare and contrast how people identify themselves in terms of kinship, economics, religion, and artistic production. Students will research and analyze people's attitudes and interpretations of cultural differences.

LA 381 Marketing Essentials

This course exposes students to the world of marketing through the study of creating and managing profitable customer relationships and understanding consumer needs. This course will introduce students to the essentials of basic marketing and reinforce the notion that marketing is the strategic underpinning of product market development.



LA 382 Film History 3: Contemporary Cinema

This course explores the major movements in contemporary cinema and the birth of the video/ digital revolution from 1975 to the present including: The Hollywood Blockbuster, Sundance Film Festival, Dogme 95, The Political Documentary, and Third World New Wave. The work of Steven Spielberg, Spike Lee, Jane Campion, David Lynch, The Coen Brothers, Lars Von Trier, Wong Kar Wai, and other great directors will be examined. Lectures and screenings are accompanied by assigned readings.

LA 383 World Cinema

This course examines the political, cultural, intellectual, and moral state of the world as revealed in cinema for a period centered on the pivotal year 1968. In film, it was an era equally devoted to radical experimentation, formal exploration, and trans-national influence.

LA 384 Underrated Cinema

This course will explore films that have been generally dismissed by film critics and the commercial market. Students will examine the connections and disconnections between public taste, commercial viability, and critical acclaim. Various underrated films and their directors will be examined through lectures, readings, and screenings.

LA 385 Close-Up on Hitchcock

This course focuses on the enduring, influential cinema of Alfred Hitchcock, including the process from which his cinema evolved from his roots in silent cinema to his early British sound years to his American period. Assigned readings and viewing assignments for homework accompany in-class screenings and lectures.

LA 386 Exploring Science Fiction Cinema

This course investigates the history of science fiction cinema beginning with George Miles' A Trip to the Moon and Fritz Lang's Metropolis in the early 20th Century through the "golden era" of the 1950s to today's special effects laden epics. Assigned readings and viewings will complement in-class screenings and lectures.

LA 387 Women Directors in Cinema

This course will explore films that women have been an integral part of creating independently as well as within Hollywood. Students will examine directors, producers, and studio heads who have all paved the road for women to direct films in the business. Various films will be examined through lectures, readings, and screenings.

LA 388 Survey of Asian Cinema

This course exposes students to a wide range of Asian films through stylistic analysis of narrative and film language. Students will analyze how social context has influenced film as an art, an industry, and a political instrument. Films and filmmakers from Japan, China, India, and Korea will be explored.

LA 390 The Work of the Great Directors

This course examines the films of the great directors with an emphasis on critical studies. In analyzing the work of such filmmakers as Woody Allen, Ingmar Bergman, Wong Kar Wai, Stanley Kubrick, Akira Kurosawa and Roman Polanski, students will develop an understanding of the creation of personal style.

LA 392 French 3: Reading & Writing

This course focuses on French grammar presentation and review. Students will also study vocabulary and idiomatic expressions based on situational dialogues, articles, and readings that reflect various French-speaking cultures. There is continued listening and speaking practice, as well as development of reading and writing skills.

LA 393 Spanish 3: Reading & Writing

This course focuses on Spanish grammar presentation and review. Students will also study vocabulary and idiomatic expressions based on situational dialogues, articles, and readings that reflect various Spanish-speaking cultures. There is continued listening and speaking practice, as well as development of reading and writing skills.

LA 395 German 3: Reading & Writing

This course focuses on German grammar presentation and review. Students will also study vocabulary and idiomatic expressions based on situational dialogues, articles, and readings that reflect various German-speaking cultures. There is continued listening and speaking practice, as well as development of reading and writing skills.

LA 397 Italian 3: Reading & Writing

This course focuses on Italian grammar presentation and review. Students will also study vocabulary and idiomatic expressions based on situational dialogues, articles, and readings that reflect various Italian-speaking cultures. There is continued listening and speaking practice, as well as development of reading and writing skills.

LA 402 Advanced Fiction Writing

Students will master the art and craft of fiction in this creative writing course. Students' original work will be critiqued in carefully controlled workshops to achieve sophisticated and mature final drafts. Technical and theoretical issues, such as narrative form (the long short story, the novella, and the novel) and strategies for self-discipline and language will also be discussed.

LA 405 Teaching: Principles & Practices

The three questions driving this course are: How do we learn?, How should we teach?, and How do we know students have learned? This hands-on course includes peer teaching, discussions, readings, and assignments to build students' basic practical knowledge of learning styles, teaching practices, course planning, assessment, and critique.

LA 407 The Beatles in the Visual Arts

This course focuses on the evolution of the Beatles style of fashion, design, film and music during the course of their career and how the visual media associated with them influenced the work of other artists.

LA 408 Analog Before Digital: Punk/ No Wave Film & Music

This course covers the film, music, and art world cross-over activities that were unique to New York from 1977-1987. This course will screen and discuss the historical background of each film through the filters of the late 1970s through the mid-80s art world, club scene, and music with selected readings.

LA 410 E-Commerce

This course provides students with the fundamentals of selling fashion products online. New strategies in e-commerce technology, emerging web-based business models, marketing innovations, and the latest techniques for an enhanced customer interface will be explained.

LA 417 Advanced Writing for Comics

This course teaches advanced comic book script writing techniques. Students will read graphic novels, outline an original, multi-issue story arc, and produce a completed single issue comic book script.

LA 420 Art of the Italian Renaissance

This course examines the major artists, artworks and historical context related to the production of sculpture, painting, and architecture in Italy from 1300 to 1600. Students will engage in critical analysis of artwork through application of primary source readings and seminal theories of Renaissance scholarship in essays and oral presentations.

LA 421 Northern Renaissance Art

This course examines topics related to the sculpture, painting, and architecture in Northern Europe including, Netherlands, Flanders, France, Germany and England from 1300 to 1600. Students will engage in critical analysis of artwork through application of primary source readings and seminal theories of Renaissance scholarship in written work and oral presentations.

LA 422 Italian Baroque Art

This course examines topics related to the art and architecture of Italy from 1600 to 1700. Students will engage in critical analysis of artwork through application of primary source readings and seminal theories of Baroque scholarship in written work and oral presentations.

LA 423 The Golden Age of Dutch Art

This course examines the art of the 17th century Dutch Republic and its surrounding regions. Artists covered include: Rembrandt, Rubens, Van Dyck, Vermeer, Hals, Dou, and Leyster. Students will engage in critical analysis of artwork through application of primary source readings and seminal theories of Netherlandish scholarship in written work and presentations.

LA 429 Architecture Theory

This course introduces students to the formative movements and concepts of architectural theory. By tracing the evolution of theory, students draw connections between distinct thought structures and architectural production in academic writing. Students will situate their own work within the continuum of architectural discourse and production.

LA 432 Art of Spain: From El Greco to Picasso

This course examines the major artists, movements, events, and institutions that shaped the course of Spanish Art from the 16th to 20th centuries. Students will engage in critical analysis of artwork through application of primary source readings and theoretical scholarship in written work and oral presentations.

LA 433 18th & 19th Century European Art

This course examines 19th century European art and its 18th century origins. Focus will be placed on the Enlightenment and aesthetic themes of the Rococo, Neoclassicism, Romanticism, Realism and Impression. Students will engage in critical analysis of artwork through application of primary source readings and recent scholarship in written and oral presentations.

LA 434 History of Asian Art

This course covers the major art forms, including painting, sculpture, ceramics, and architecture, of Asia, primarily the regions of India, China and Japan. Students will engage in critical analysis of artwork through application of primary source readings and seminal theories of Asian art scholarship in written work and oral presentations.

LA 435 The Power of Signs: Semiotics & The Visual Arts

This course investigates semiotics, the theory and study of signs and symbols. This course will explore the relationship between the visual arts and the language of signs in the areas of fine art, film, graphic design, advertising and mass media.

LA 446 HISTORICAL AWARENESS: Topics in History

Analysis of historical events. Topics may include: notable people of the period, influences and outcomes.

LA 449 Urban Design Theory

This course enables students to analyze and articulate the city as a condition of networks. Students will explore rapidly accelerating urban conditions, ecologies, and various emerging logics as catalysts for new architectural possibilities, while developing their own perspective on critical theory and its various effects on design practices.

LA 462 Power of Myth and Symbol

This course focuses on diverse cultural mythologies and their symbolic representations. Students learn to recognize the myths and symbols prevalent in modern society and to identify these themes within their own work.

LA 464 Survey of Dada & Surrealism

Dada and Surrealism represent turning points in the evolution of modern art history. Both movements are fundamental to the understanding of both Modernism and postmodernism. This course focuses on the art, literature, philosophy and film of international Dada and Surrealist artists from World War I to the years immediately following World War II.

LA 480 The Small Business Entrepreneur

This course takes a practical approach to conceiving, planning, organizing and managing a small business. Presented from a how-to perspective, with many practical examples and applications from the business world, the course asks students to complete a well-reasoned business plan for future implementation.

LA 483 Interactive Media Production & Entrepreneurship

This course delves into the roles of project managers and studio bosses in the game and interactive entertainment industries. Students will study the skills necessary to organize teams and build successful studios. Topics will include managing resources and keeping schedules and budgets. Indie studio business issues including business formation and studio operations will also be covered.

LA 492 French 4: Proficiency

In this course, emphasis continues to be placed on French grammar presentation and review, emphasizing more advanced structures. Students will also read, analyze, and evaluate short stories and literacy selections related to art and design. There will be extensive practice in spoken and written communication.

LA 493 Spanish 4: Proficiency

In this course, emphasis continues to be placed on Spanish grammar presentation and review, emphasizing more advanced structures. Students will also read, analyze, and evaluate short stories and literacy selections related to art and design. There will be extensive practice in spoken and written communication.

LA 495 German 4: Proficiency

In this course, emphasis continues to be placed on German grammar presentation and review, emphasizing more advanced structures. Students will also read, analyze, and evaluate short stories and literacy selections related to art and design. There will be extensive practice in spoken and written communication.

LA 497 Italian 4: Proficiency

In this course, emphasis continues to be placed on Italian grammar presentation and review, emphasizing more advanced structures. Students will also read, analyze, and evaluate short stories and literacy selections related to art and design. There will be extensive practice in spoken and written communication.

LA 499 LA Special Topics

Special Topics class offerings change each semester and are conducted by special guest artists. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee and course prerequisites may vary by topic.



# GRADUATE LIBERAL ARTS

Higher education keeps getting higher. A Bachelor's Degree has become a standard expectation. Industry leaders now want more. In many areas of endeavor, a Master's Degree is now a requirement. The Academy prides itself on catering to the increasing needs of higher expectations.

Graduate Liberal Arts is a liberal arts-based curriculum designed specifically for the needs of the graduate student. Great ideas come from a storehouse of knowledge and passion from within. Let us teach you the mastery of tools and techniques to share your vision with the world.



# GRADUATE COURSES

## GLA 600 Educational Psychology

This course introduces basic psychological principles and their application to educational settings. Educational and artistic perspectives will be used to explore educational practices, students' development and characteristics, learning processes, and teaching strategies. Students will use these principles to better understand themselves and their pupils, and to foster healthy classroom environments.

## GLA 601 Classical Aesthetics and the Renaissance

Rooted in classical aesthetic theory, this course will examine the ideas that helped shape the period known as the Renaissance. Students will consider the art and ideas of ancient Greece, Rome and Medieval Europe as the foundation for their analysis of the Renaissance and its transition to the modern world.

## GLA 602 The Art & Ideology of the 20th Century

After a brief review of the art of the 19th century and the avant-garde, this course will focus on the artistic movements, styles and world of ideas of the 20th Century. Various philosophies, social movements, and artists will be considered, while exploring what constitutes modernism, art, and culture.

## GLA 603 Anthropology: Experiencing Culture

Through readings, field projects, and active participation, students will apply the dominant theories in anthropology in their analysis of cultural patterns within and across contemporary social groups as they apply to contemporary society. To further develop students' intercultural communication as a visual artist, focus will be placed on areas related to art, design and marketing.

## GLA 605 Motion Picture Theory & Style

This course addresses the formation and evolution of motion picture style in the areas of camera, lighting, editing, mise-en-scene, sound, story, and performance. The history of cinema is examined with an emphasis on aesthetic developments and the forces behind innovations which influence contemporary works.

## GLA 606 Crossing Borders: Art & Culture in a Global Society

This course explores the historical relationships between the dominant, Euro-American culture and other cultures. Students consider concepts including post-colonialism, transnationalism, and globalism, and examine how these factors have shaped the production, circulation, and consumption of art.

## GLA 607 Art & Ideas of the Enlightenment

This course explores the art of the Enlightenment by examining the evolution of artistic styles and philosophies from the Renaissance to the Early Modern era. Students will examine the history of ideas that informed artists and artwork of the Baroque and Rococo movements of 17th and 18th century Europe.

## GLA 608 Professional Presentation and Communication Development

Presentation formats will be explored and employed throughout this course. Many forms of communication will be covered, including question and answer formats, speaking to clients, listening, how to simplify complex ideas and/or drawings, guided presentations, audience and/or client analysis, interviews, presenting a skill set, articulation and vocabulary.

## GLA 609 Renovating Tradition: Art & Ideas of the 19th Century

In this course, students will be instructed in the ideas and art of the 19th century. Students will study the philosophy, art history and selected literature in the context of the European-American aesthetic milieu.

## GLA 611 Cultural Narratives

This course explores a diversity of cultural voices in literature, exposing students to the artist's capacity for expression in a specific set of cultural and thematic circumstances that transcend time and place. Students will read several creative texts, participate in weekly classroom discussions, and apply critical thinking skills in written essays.

## GLA 612 Writing & Research for the Master's Student

With an emphasis on audience and purpose, this course will guide students through the writing process and provide strategies to address its various stages, including idea generation, research, drafting, and editing. Activities will help students develop and articulate final project concepts as well as meet future writing demands in the professional world.

## GLA 613 History of 20th Century Fashion Arts

This course explores the historical and cross-cultural influences of fashion design from the beginning of the 20th Century to present day. Students will examine the key looks of each decade while developing an understanding of the social and economic environment of the period and how it relates to contemporary fashion.

## GLA 614 Architectural Professional Practices

This course exposes students to the business of conducting an architectural practice. Emphasis is placed on understanding the licensing of architects, how professional architectural firms are organized and administered, methods of project management, agreements and contracts, fees and compensation, ethics, insurance, the land use process, and relationships with consultants and contractors.

## GLA 615 History of Graphic Design

This course explores the historical, cultural, social, and political movements that have influenced the evolution of design. Close attention will be paid to significant practitioners and the application of their contributions to contemporary design practice.

## GLA 615E History of Graphic Design

This course provides an in-depth survey of the historical, cultural, social, and political movements that have influenced the evolution of graphic design, sheltered for EAP 603 and above ESL students.

## GLA 616 Sacred Geometry

This course is a visual exploration into how the principles of sacred geometry affect the circle, sphere and wheel, as well as the universe, sun, moon, planets, heavens, and mandala. The creative processes of artists and designers are also explored.

## GLA 617 Mythology for the Modern World

This course explores diverse cultural mythologies and their symbolic representations from various perspectives. Students will interpret and discuss myths applying standard analytical models, explore the history of mythological studies, and learn to recognize mythic forms and how they operate in ancient and tribal societies as well as modern culture.

## GLA 618 Film Music History: The Art of the Film Score

This course surveys the development of the film score for motion pictures from its beginnings in silent film through the multitude of styles we hear today. Selected examples will be demonstrated in class. Students will learn how the score functions to support the aesthetic and narrative elements of the story.

**VIEW the schedule, prerequisites,  
and course fees & REGISTER at  
<https://catalog.academyart.edu>**

### GLA 619 Culture & Identity in Modern American Theater

This course examines themes of identity, community, gender, race, and sexuality in American plays post-1940 with emphasis on the work of influential female, gay/lesbian, and multicultural literary voices in dramatic literature. Students will analyze plays from the actor's perspective and identify their sociohistorical significance and artistic contribution in American culture.

### GLA 621 History & Techniques of Character Animation

Through a combination of lectures and extensive screenings, students will learn the history of animation as both an art and a technology. Topics will include different regional styles, animation as a reflection of society, early attempts to break the 3D curse, and the manner in which earlier works are reflected in the animation of today.

### GLA 622 History & Techniques of VFX

This class will analyze the history of special effects techniques and apply that knowledge to contemporary visual effects and animation. Starting with in-camera techniques, topics from traditional stop motion, motion control, matte paintings, models and miniatures, to modern computer-generated visual effects and animation, compositing and production methodology will be covered.

### GLA 623 History and Techniques of Games

This course will provide an overview of games in history, from board games to the most complex PC and console games. Game design and theory, non-linear storytelling, pre-production, and game art will be examined. Emphasis will be placed on the use of games in society and how humans relate to each other through games.

### GLA 624 History of Visual Development

This course will expand the student's knowledge of visual design across multiple platforms and disciplines and place it in a broader historical context. The student will be exposed to the visual language of live-action and animated film, television, and gaming.

### GLA 625 History of Photography

In this course, students explore the rich history of photography and the impact of photography on the visual arts. The major photographic movements and genres throughout the history of the medium will be defined and studied in theoretical and applied terms.

### GLA 626 Business Practices & Principles for Photographers

In this course, students study contemporary business practices and standards for Fine Art, Art for Commerce, and Documentary Photographers, in addition to general practices for Teaching Photography. In this course, students set up a viable business and marketing plan based on their individual concentration and professional goals in the industry.

### GLA 627 The Global Design Studio; Past, Present, & Future

Taking a cross-cultural approach, this course explores the history of design and its social, political and cultural impact on the world in which we live. Students will analyze historical precedents and make projections regarding the responsibilities and challenges facing designers in the decades to come.

### GLA 628 History of Still & Motion Capture

In this course, students explore the diverse visual and narrative history of still photography and motion capture. The major movements and genres throughout the history of the medium will be defined and studied in theoretical and applied terms. Emphasis is placed on historical research in relation to contemporary practice.

### GLA 629 150 Years of American Illustration

This course is a comprehensive survey of the work of significant American illustrators beginning in the mid-19th up to the 21st century. Techniques and styles are analyzed in conjunction with the printing and advertising capabilities of the time. The influences of illustration to the cultural patterns of the time are explored.

### GLA 630 Survey of Sustainable Design

This course will focus on sustainable design concepts and environmental issues influencing design in the 21st century. Students will examine facts and establish opinions regarding sustainability leading to a personal philosophy.

### GLA 632 The Science of Design: Ethnographic Methods

This course analyzes the motivations and behaviors of potential consumers and users. Working in real-life contexts, students will apply interview and survey strategies, observation skills, and other ethnographic research methods. Using multiple forms of qualitative and quantitative data, students will craft stories and creative insights to inform the design process.

### GLA 634 Professional Practice for Interior Designers

This course places emphasis on the business skills necessary to be effective as a professional interior designer. Professional ethics, fee generation, billing and accounting, purchasing documentation and post-occupancy evaluations are discussed. Professional organization involvement and the benefits of a career path including national examination, state certification and/or licensing is illustrated.

### GLA 636 Acting for Animators

This course focuses on acting and directing skills which will strengthen students' abilities to communicate visually and verbally. The course will concentrate on three essential elements: pantomime, voice-over acting, and improvisational acting. An emphasis will also be made on learning how to create and enact comedy.

### GLA 637 Theory & Movements in Traditional Interior Architecture

This course surveys significant aesthetic and theoretical movements in interior design, furniture, decorative arts, architecture, art and material culture from pre-history to the 19th century. Students will analyze the social, political, and physical influences affecting historical changes in design of the built environment through class discussion, written reflections and a final project.

### GLA 638 Theory & Movements in Contemporary Interior Architecture

This course surveys significant aesthetic and theoretical movements in contemporary interior design, furniture, decorative arts, architecture, art and material culture. Students will analyze the social, political, and physical influences affecting historical changes in design of the built environment through class discussion, written reflections and a final project.

### GLA 640 The History of Urban Landscapes

This course will explore the cultural history of open spaces such as gardens, parks, plazas, and state and national park systems around the world. Students will be introduced to the perceptions of nature as impacted by industrialization, increased urbanization, social reform, concerns about ecology, and the preservation of natural resources.

### GLA 648 Sustainability & Society

This course covers critical contemporary topics in sustainability. Students will gain a working knowledge of current sustainability challenges and policies affecting fashion and design industries, as well as media and communications, while exploring educational, lifestyle and technological strategies that could be employed to make an impact and foster sustainability in society.

**GLA 672 Professional Practices & Communication for Industrial Designers**

In this course students will learn about the business-related elements required for an industrial midpoint review and final review. Students are also introduced to various business fundamentals to insure success upon graduation.

**GLA 674 Professional Practices for Fine Artists**

This course will enable students to prepare their artwork for professional presentation and expose them to business issues in their field. Emphasis is placed on the creation of a portfolio package and artist website containing a resume, statement, artist bio, and a collection of professional photographs of the artist’s work.

**GLA 675 Professional Practices for Illustrators**

This course enables Illustration students to prepare their artwork for professional presentation and exposes them to business issues in their field. Emphasis will be placed on a personal career analysis, followed with building a supportive financial strategy, resulting in the creation of a persuasive, multi-channeled portfolio package centered on an artist website.

**GLA 676 Professional Practices for Designers & Advertisers**

This course focuses on professional practices in graphic design, web design & new media and advertising. The most common business issues shared by these three affiliated fields will be covered in depth. Students will create personal career plans and will study legal and project management issues and solutions.

**GLA 677 Professional Practices for the Teaching Artist**

This course is designed for artists and designers wishing to teach outside of public (K-12) schools. Students will build basic skills grounded in an understanding of learning by designing and teaching lessons to peers, develop a portfolio appropriate for presentation to a potential employer, and identify existing employment opportunities.

**GLA 679 Professional Practices for Visual Development**

This course focuses on professional practices in visual development for the animation, games and film industries. The most common business issues shared by these three affiliated fields will be covered in depth. Students will create personal career plans and study legal and project management issues and solutions. Emphasis is placed on communication, collaboration, crowdfunding, networking, marketing, and workplace pipelines.

**GLA 685 Social Media Marketing for Entertainment**

Whether you are creating an app, fashion line, game, product, film, or other endeavor, this course delivers the most current information about the increasingly important world of crowdfunding and social media marketing. Learn how to secure funds, build your brand, attract supporters, and bring your dream project to life.

**GLA 699 Special Topics**

Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee, prerequisites, and/or may require Department Director approval.

**GLA 705 Breaking through the Noise of Social Media**

Using case studies and hands-on applications, students will learn how to manipulate a social media campaign in terms of strategy and techniques. Through the creation of a campaign, students will learn to employ tactics to reach a target audience, work within legal boundaries and measure their success.

**GLA 711 Evolution of Global Media**

This course surveys the development of media technology and content, from 20th century broadcast models to today’s digital platforms. Students will analyze various textural media , compare and contrast patterns of social media sharing and behavior, then predict the future and impact of disruptive technologies.

**GLA 712 Genres in Science Fiction and Fantasy**

This course provides a critical and historical survey of science fiction and fantasy in literature, film and gaming. Emphasis is placed on the history, genres and evolutions of science fiction and fantasy, and on the way the works reflect upon their social and cultural contexts.

**GLA 713 Creative Writing**

This class is designed to familiarize students with the creative writing process. Students will express themselves through original poetry, prose and fiction. Focus is placed on metaphor as well as theme, emotion, plot motif and character.

**GLA 714 Acting**

Students will learn how to bring a script to life using acting techniques that produce invigorated, physically-connected performances. Students will learn how actors approach scripts in imaginative and physical ways, and will perform scenes and monologues from contemporary stage and screen plays.

**GLA 716 Fast & Furious: The World of Shorts**

This course will expose students to the history and nature of short films. Students will learn to develop short film story concepts, ranging from ten seconds to twelve minutes in length, work on originating workable concepts using skills necessary to develop them from scripts and storyboards to audience-pleasing motion media.

**GLA 788 Industry Practices in Photography & Motion Capture**

In this course, students research and examine contemporary practices and standards in the still and motion capture industry. Emphasis is placed on defining and implementing viable career and marketing strategies in addition to making professional contacts based on individual professional goals in the industry.

**GLA 903 Graduate Seminar in Europe**

In this three-week course, students will be exposed to the art of a particular city or region of Europe. Lectures will accompany visits to the architecture of the chosen locality and visits to the city’s museums. The seminar destination will vary each year; please consult the class schedule for location specifics.

**GLA 905 Graduate Seminar in Florence: Renaissance Art & Architecture**

This immersion-style course introduces students to the seminal works of art and architecture in Florence, Italy. On site experience, lectures, and readings present the rich history of Florence’s cultural heritage, while writing and sketching projects give students the opportunities to explore the Renaissance period and its tremendous influence.





**ONLINE**



# Creative. Interactive. Flexible.

Academy of Art University Online Education offers flexible and innovative programs to help you make the most of your creative abilities. Our classes are taught by industry professionals, and are multimedia rich.

If you are interested in undergraduate or graduate degree programs, or if you simply want to take a few art classes, learn more about online classes today! Call us at 800.544.2787 or 415.274.2200 (outside of the U.S). You may also visit us online at [www.academyart.edu](http://www.academyart.edu).

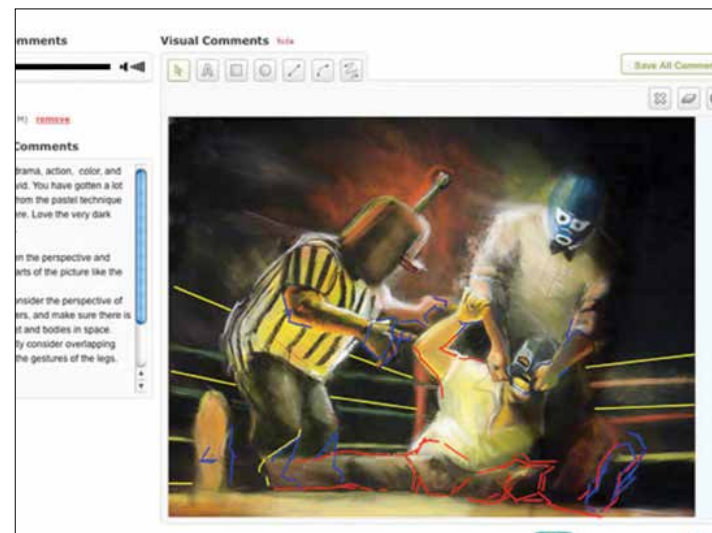
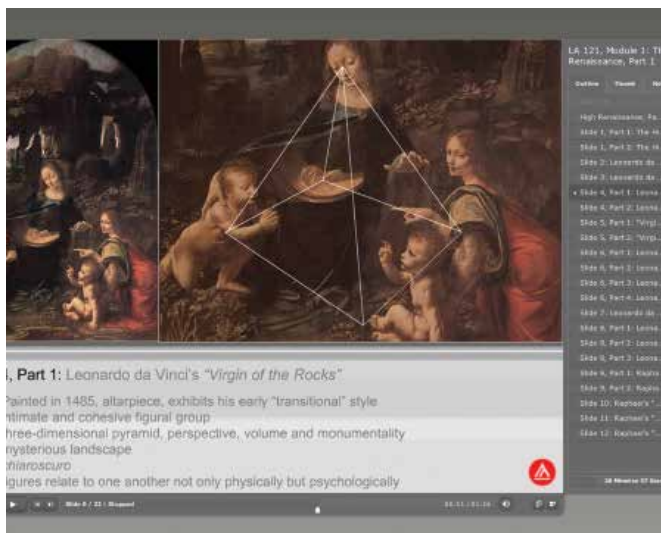
**Can I complete an entire degree online? Can I study both online and on campus?** The answer to both of these questions is yes! You can either earn an entire degree online, or you can take a combination of online and on campus classes toward your degree. The choice is up to you! You may also study online for personal enrichment.

**What makes online education at The Academy different from online programs offered at other schools?** Ours is a content-rich, highly focused curriculum that utilizes a multimedia approach to foster communication, learning, and skill acquisition. We give you a completely interactive learning experience, complete with professional demonstration videos, audio, and visual interfaces.

**How do I check the latest course and degree offerings?** In addition to the online classes currently being offered, new degrees and classes are added on a continuing basis. For all the latest information about current course offerings, degrees, and awards of completion, visit [online.academyart.edu](http://online.academyart.edu).

**Will I have any contact with my classmates?** Limited class size, integrated use of the Internet, and conferencing software enable online instructors to create a seminar-style “classroom” environment in which students interact with each other as much as they do with their professor. Since the online discussions are asynchronous (simultaneous participation is not necessary), you can ask questions as they arise and contribute to discussions at any time.

**Can I contact an instructor if I need help?** You can contact an instructor through the online discussion, class e-mail, or by phone.



# We've re-written the definition of the term "home schooled."

## Can I get academic or language help in my online classes?

**Academic Support:** Our Online Academic Support team provides individualized academic help. We focus on online learning strategies which include how to:

- effectively manage your time in a flexible class environment
- communicate with your instructors and fellow classmates
- successfully participate in discussion

Requesting help is easy – all you have to do is click on the Academy Resource Center link on your student homepage.

**Writing Support:** Students can use the Online Writing Lab (OWL) to get feedback on their writing via e-mail. The OWL is available for all students enrolled in classes at Academy of Art University. Students in the Bay Area can also use the on-campus Writing Lab, where they can work in-person with a Writing Tutor to get tips on how to improve their writing.

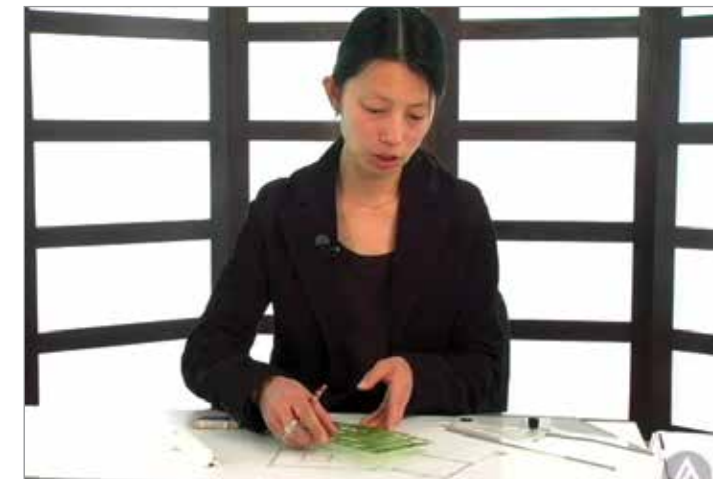
**English Language Support:** English language support is available to all online students. Some online courses have English instructors in the class to answer questions and help clarify difficult concepts. Students who do not have an English instructor in their class can request help by clicking on the English as a Second Language link on the right side of their homepage. Study groups are also held on campus for local students taking online classes.

**What are the components of online classes, and how do I participate?** Just like a physical campus, your online class has students, instructors, advising, and staff. The only difference is that students interact using web-based discussion, e-mail, phone, and fax. Instead of raising your hand, you ask a question in an online discussion. You never have to worry about getting to class on time because the content is available to you whenever you need it. Discussions, lectures, and assignments can all be reviewed online whenever and wherever it is convenient for you, provided you are completing material and assignments within the allocated time frame for each module, or lesson. You will be given clear participation requirements in your course content. The level of instruction and interaction between students from around the world is exceptional.



**Online Discussions:** You can either post to the online discussion or e-mail your instructor through your web browser. Conferencing for online classes is entirely web-based. A web-based conferencing system is the most effective interactive device for distance learning today. You can post text, graphics, HTML and Internet links to a class discussion. All you need is a current web browser to access and interact in your class discussions.

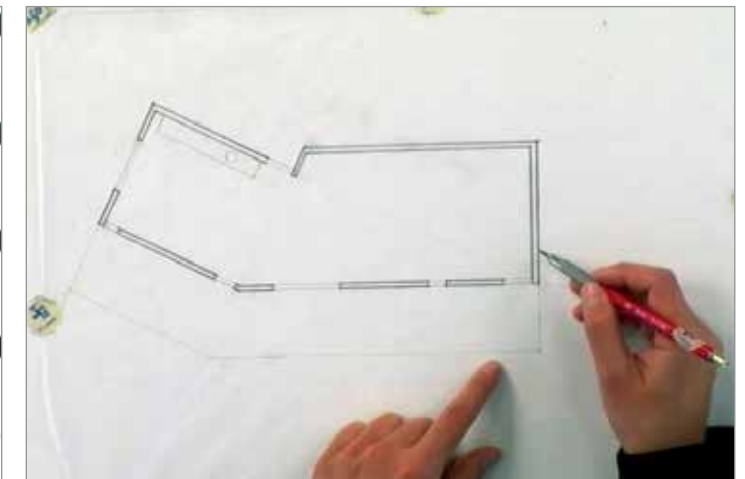
**What class materials will I need and where will I purchase them?** For many classes you will be required to purchase books or other materials. Please be sure to order your textbooks as soon as possible and in time for your first day of class!! Instructions are provided on each class description web page about what books or materials you will need to order, if any, and how to order them. You may contact us at [online@academyart.edu](mailto:online@academyart.edu) if you have textbook or software questions.



**What are the prerequisites? How do I know if I qualify?**

Prerequisites are the same as those stated in the general Academy of Art University catalog and class bulletins. This information for online programs is also provided in the online Course Schedule.

**Should I have a Mac or a PC computer?** While the majority of online classes can be completed on either a Macintosh or PC computer, the individual online class description pages in the course catalogue will identify particular online classes requiring software that is only available for either a Macintosh or PC computer. It is recommended that online students refer to these online class description pages for the degree that they are pursuing prior to purchasing a new computer.



Drafting a Plan





# PROGRAMS FOR EVERY LEVEL

PRE-COLLEGE PROGRAMS  
PERSONAL ENRICHMENT  
CONTINUING ART EDUCATION  
PROFESSIONAL DEVELOPMENT



# GET YOUR HANDS DIRTY!

Academy of Art University has a hands-on program for every level. Whether you want to explore something you've never tried before, or hone your existing skills, The Academy has a program for you.

## Pre-College Art Experience Programs

**Dream** and bring your imagination to life

**Explore** your passion for art and design while earning college credit

**Discover** your potential and interact with other young artists

### Benefits of Pre-College

Academy of Art University's Pre-College Programs are open to all current high school students proficient in English. Benefits of these innovative, hands-on programs include: Classes designed to build confidence and a better understanding of art and design.

- Introducing current high school students to life at a top art and design university.
- Assisting current high school students in building skills in art and design.
- Offering current high school students college credit towards Academy of Art University for up to 2 undergraduate elective classes (3 PCAE classes successfully completed with a grade "C" or higher = 1 undergraduate elective class).
- Exposing students and their families to career opportunities in various fields of art and design before enrolling as an undergraduate student.
- Current High School seniors graduating this year will not be eligible for the Summer Pre-College Art Experience program but are welcome to apply at <https://www.academyart.edu/admissions/how-to-apply>

### Eligibility Requirements

- Open to all high school students
- Must be proficient in English

### Curriculum

- Choose from a variety of classes in any undergraduate major
- Designed to accommodate all educational and artistic backgrounds
- Students will build new skills, strong portfolio pieces, and confidence

### Program Costs

- Pre-College Art Experience classes are tuition free.
- Students are responsible for their own materials and supplies.
- All classes are offered on a first come, first served basis. Early application is recommended.

**Personal Enrichment**

Our flexible admissions and registration process allows you to design a program to meet your individual goals, whether personal or professional.

- Enroll as a part-time or full-time student
- Participate in our degree or non-degree programs
- Apply for the Spring, Summer or Fall semesters
- Transfer into our undergraduate or graduate programs
- Attend day, night or weekend classes

**Continuing Art Education**

Continuing Art Education allows you to enroll in any of The Academy’s non-prerequisite courses for personal enrichment purposes. If you are a more advanced student and you wish to take classes that have prerequisites, you may do so by showing completion of a similar course or equivalent knowledge. You may contact an admissions representative at 415.274.2200 for more information. If you are seeking professional-level courses, you may want to consider The Academy’s PRO (Professional Development) course offerings.

**Professional Development**

Professional Development (PRO) courses are specially designed offerings from the schools at Academy of Art University. These courses are tailored for students who wish to gain exposure to and the experience of various areas of art, design, and communication. These courses are designed to offer students the chance to acquire hands-on skills or gain an understanding of the historical or business aspects of a given discipline. These courses will meet the needs and interests of continuing education students, in-service teachers\*, and upper-division students of art and design who wish to develop skills outside of their major.

**PRO classes are geared toward:**

- Juniors and Seniors looking for an Elective to add new skill sets that would supplement their major skill sets.
- Practicing artists and designers seeking to acquire basic skills in a new field.  
NOTE: Artists and designers who wish to take classes in their current field should submit a portfolio to the appropriate school for placement in an advanced course.
- Working Professionals seeking to acquire new skills in art and design, to supplement their work skills.
- Teacher Summer Grants and Educators wishing to take classes for professional development purposes\*

\* In-service teachers will need to have these courses approved in advance by their district offices for professional advancement purposes.

**Visit [www.academyart.edu](http://www.academyart.edu) for a complete listing of Pre-College, Personal Enrichment, Continuing Art Education, and Professional Development courses and schedules.**





**PRO 1 Front-End Development Intensive Level 1**

The Level 1 Front-End Web Development Intensive is a twelve-week experience. The basics of Front-End Web Development will be covered. This starts with understanding the tools necessary to create websites, HTML, CSS, Basic Image Editing, Website Planning, and Frameworks. Students must be at least 18 years old and have basic computer skills. Department approval required.

**PRO 314 Social Media Content Development**

This course focuses on producing content for cross-platform social media channels utilizing text, video, audio, and visual images. Emphasis will be on developing a unique social media voice and footprint for established, such as Twitter, Facebook, Pinterest, and Instagram, and emerging social media channels.

**PRO 315 Social Media Strategies**

This course focuses on developing social media strategies to meet client expectations. Emphasis will be on clarifying business social media goals, ROI (Return On Investment) benchmarks, auditing current social media footprint, and developing key content strategies. Topics will include target audience, frequency, production teams, and effective promotion tactics.

**PRO 316 Social Media Data Analytics**

This course provides a deeper understanding of social media data insights including tracking online performance, A/B testing, segmentation, context and conversion attribution, defining KPI (Key Performance Indicators) and other metrics. Emphasis will be placed on interpreting data to evaluate social media performance.

**PRO 317 Social Media Management**

This course offers an expanded set of approaches and strategies on how to cultivate and retain your brand's social media community. From advanced social media strategies to community management techniques, students will practice to meet client's as well as audience's expectations.

**PRO 320 Social Media Law & Ethics**

Building on information covered in the previous Social Media courses, this course addresses the legal issues and ethical considerations of publicly presenting information and interacting with consumers online as social media is adopted by a rising number of brands and consumers. This course helps establish clear rules for social engagement, solicitation, communication, marketing, advertising and other everyday actions conducted by a variety of agents within the social web.

**PRO 325 Social Media Professional Practices**

In this culminating course, students will apply methodologies, insights, and tools they have learned to develop a professional social media portfolio. Using practical skills acquired during the social media management certificate program, students will demonstrate their ability to integrate social media solutions into real-world case studies.

**PRO 494 Graphics & Self-Publishing**

This companion course designed to be taken concurrently with ARH 493 Contemporary Architecture Foreign Study. Students will learn about self-publishing, book layout, design consideration, assembly, and production. Students will research topics, gather materials, and assemble a professional quality travel book based on their study abroad experience.

**PRO 499 Special Topics**

Special Topics class offerings change each semester and are conducted by specialists. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee and course prerequisites may vary by topic.

**PRO FA010 Still Life Painting**

This course will give crucial information and instruction needed to paint a successful still life. Lectures, demonstrations and critiques will enable each student to improve their skills and knowledge of painting still life from direct observation. Using limited palette, full color palette, painting clear glass, reflective objects and indicating form through color and value.

**PRO PH050 Digital Photography**

Why simply take photos when you have the ability to create them! This class is designed to help you embrace the art of photography by teaching you the power of exposure control and dynamic composition. Advance your knowledge and creativity today!

**PRO PH510 Digital Photography: Shooting**

In this course, camera operations and exposure will be explained and the essential elements of good composition will be examined. Students will be given tips for improving their photography through critiques of their work. Students will also receive an introduction to the necessary software to manage their images.

**PRO PH512 Digital Photography: Photoshop**

In this course, students will gain proficiency with Adobe Photoshop. Essential tools and layers will be utilized to correct photographs and improve skill within the software. Color correction techniques will be applied to adjust images and gain better control over the image editing process.

**PRO PH517 Digital Photography: Presentation**

In this course, students will focus on their presentation techniques. Students will create digital slide shows, web portfolios and produce high quality color prints to showcase their work.

**PRO SCU010 Sculpture (Form and Figure)**

An introductory course designed for both beginning to intermediate students, this class provides in-depth demonstrations and studio practice in modeling the human figure using water and oil based clays. Students will learn modeling techniques to complete finished sculptures that include torsos reclining and standing figures, and portrait heads.

**VIEW the schedule, prerequisites,  
and course fees & REGISTER at  
<https://catalog.academyart.edu>**



# ATHLETICS





# BE ARTIST. BE ATHLETE.

Academy of Art University is the only four-year art school with membership in the NCAA.

Our athletic program shatters stereotypes of artists and jocks because our athletes are artists. Bold expression, focused intention and unbridled passion are the marks not only of a great artist, but also a top athlete.

Introducing the concept of competitive “artist-athletes” in 2008, the Urban Knights secured full-fledged NCAA Division II status in 2012 and continue to support 16 intercollegiate sports which make Academy of Art more than just one of the top art schools.

In addition to competitive sports, Academy of Art University has a Recreational Sports and Fitness Department. Artists often forget that their body is an instrument to creating their masterpieces. Nutritional classes and intramural teams help achieve awareness of the body and channel creative energy for a lasting career in the arts.





# Athletics at The Academy

Intercollegiate Sports  
NCAA & PacWest Conference members

Fall Intercollegiate Teams

- Cross Country (m/w)
- Soccer (m/w)
- Volleyball (w)

Winter Intercollegiate Teams

- Basketball (m/w)
- Indoor Track & Field (m/w)

Spring Intercollegiate Teams

- Baseball (m)
- Softball (w)
- Outdoor Track & Field (m/w)
- Golf (m/w)
- Tennis (w)

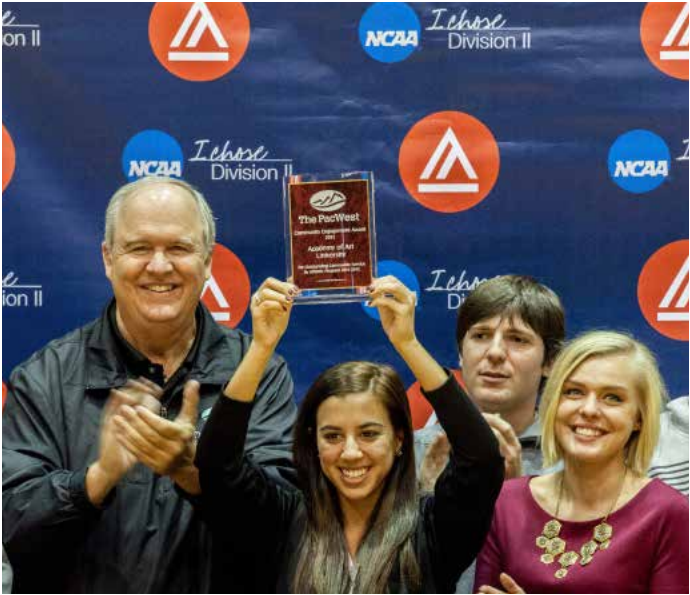
Numerous intramural sports and clubs  
are also offered

Knights By The Numbers

- 200 Artist-Athletes
- 122 NCAA All-West Region Honors
- 55 NCAA DII All-American Trophies
- 35 Countries Represented
- 16 Sports Teams
- 13 NCAA DII Post-Season Appearances
- 3 Pacific West Conference Championships
- 1 Art School in the NCAA

The Recreation & Wellness Department offers a variety of activities ranging from dance classes to intramurals.

Campus Life offers numerous clubs ranging from health and fitness to major-specific groups.







# CAMPUS INFORMATION

FINANCIAL AID & TUITION  
CAMPUS LIFE & LEADERSHIP  
ACADEMIC RESOURCES  
ACADEMIC CALENDAR  
CAMPUS MAP  
ADMISSIONS INFORMATION

# OUR CAMPUS

## A Campus in the Heart of The City

Academy of Art University offers students a uniquely urban campus: The city of San Francisco. The Bay Area is a buzzing and bustling hub of innovation. Fusing cutting-edge technology, sustainable design and the creative arts, Academy of Art University students benefit from this one-of-a-kind location. Students taking courses on-campus will join a vibrant community of artists and designers in the school and in the city itself. With state-of-the-art facilities and equipment and the originality of the Bay Area as a stunning backdrop, students can bring their creative visions to life. Come study with us in the City by the Bay.

## Primary Site of Instruction

79 New Montgomery Street  
San Francisco, CA 94105

# ONLINE

Our unparalleled online undergraduate and graduate degree programs in art and design provide the same great education we offer on campus, but with greater flexibility. Studying online allows students to balance course work with career, family, and other responsibilities. The Academy's accreditation assures the highest standard of education, instruction, and effectiveness. Our classes teach the skills and techniques used by professional artists and designers, skills which can help you make the most of your creative abilities.

Learn more at <https://www.academyart.edu/>

# FINANCIAL AID & TUITION

## Financial Aid Office

Academy of Art University  
150 Hayes Street  
San Francisco, CA 94102  
800.544.2787 or 415.274.2222  
School Code 007531

Students may view their financial aid awards through Student Self Service via the Academy of Art University website at [www.academyart.edu](http://www.academyart.edu).

## What Kinds of Financial Aid We Offer

Academy of Art University offers financial aid packages consisting of:

- Federal grants, loans and work-study: for eligible students with demonstrated financial need
- Low-interest unsubsidized loans: for all eligible students regardless of financial need

## Academy of Art University participates in the following financial aid programs:

- Pell Grant Program (up to \$6,095 for the 2018/2019 academic year– full time)
- SEOG Program (\$600 per academic year)
- Federal Work Study Program
- Federal Direct Student Loan Program
- Stafford-Subsidized
- Stafford-Unsubsidized
- Plus Loan Program (Graduate students and parents of dependent students)
- Private Alternative Loans
- Veterans Benefits (including the Yellow Ribbon Program)

(Consumer information regarding financial aid at Academy of Art University may be obtained from the Financial Aid Office or by going to <https://www.academyart.edu/>- click on Disclosures, then Financial Aid Consumer Information)

## How to Apply for Financial Aid

Complete the Free Application for Federal Student Aid (FAFSA). We strongly recommend that you complete the FAFSA online at [www.fafsa.gov](http://www.fafsa.gov). Follow the directions carefully: you must either sign electronically using your PIN number, complete and mail the required signature page to the processor.

Applications for campus-based Federal aid programs, as well as private alternative loans, are available online at [www.academyart.edu](http://www.academyart.edu). Links and downloads for other financial information and required forms are also available on this web site.

## Financial Aid Timeline

Financial Aid students should complete the FAFSA at least 2-4 weeks prior to the start of the semester to ensure that an awards letter will be received prior to the start of classes.

If you do not have an awards letter by the first day of classes you can still receive financial aid, but you will have to settle any tuition balance with Accounts Receivable.

You must complete all of your financial aid paperwork within 14 days following the start of the Spring and Fall semesters, and within 7 days following the start of the Summer semester. This may include federal tax documents and a verification worksheet if your application is selected for verification by the US Department of Education.

## Scholarship Programs

- Summer Portfolio Grant Program
- Teacher Grant Program
- STEAM Program Scholarship
- MFA/MA Fall Scholarship
- Spring Forward Scholarship

For more information or to apply for any of our Scholarships, please visit our website at <https://www.academyart.edu/finances/scholarships>.

## Pre-College High School Programs

More Scholarship Information

For more information or to apply for any of our Scholarships, please visit our website at [www.academyart.edu](http://www.academyart.edu). You may also call us at 800.544.2787 or 415.274.2222.



UNIVERSITY LIFE



Tuition Information

Undergraduate Tuition	\$917 per unit
Graduate & Art Teaching Credential Tuition	\$1,031 per unit

(Effective Fall 2019)

Undergraduate Tuition	\$963 per unit
Graduate & Art Teaching Credential Tuition	\$1,083 per unit

Financial Aid

Many students need financial assistance to go to college. We have many financial aid sources available for students, and we welcome you to contact us to discuss our financial aid options. We are here to encourage and help you in finding financial assistance.

How Tuition is Billed

- Tuition is charged on a per-unit basis.
- Students pay for the number of units enrolled each semester.
- Students are required to pay application and registration fees, as well as specified additional course fees.
- Tuition is due on the Saturday prior to the first day of classes each semester.

Course-Related Fees

Many courses require the payment of a course-related fee. Course fees are listed with the course descriptions in this catalog. Course-related fees must be paid by the tuition deadline. Fees pay for class supplies and equipment expenses.

Sample of Typical Tuition for Academic Year

Undergraduate (24 units x \$917)	\$22,008
Graduate Tuition (24 units x \$1,031)	\$24,744

Undergraduate (24 units x \$963)	\$23,112
Graduate Tuition (24 units x \$1,083)	\$25,992

Additional Fees

(Non-Refundable)

Typical Fees for Academic Year (varies by major)	\$500
Typical Cost of Supplies for Academic Year (varies by major)	\$1,790
Course Drop Fee Per Course	\$25
Locker Rental Fee (Fall and Spring / Summer)	\$20
Returned Check Handling Fee	\$15
Registration Fee	\$50
Late Registration Fee	\$50
Late Tuition Payment Charge	\$50
Payment Plan Fee	\$50
Photo I.D. replacement fee	\$30
Student Activity fee	\$30

Changes in Tuition and Fees

Tuition and fee charges are subject to change at any time. Students are advised that the information contained in this Catalog is subject to change without notice. Information in this Catalog does not constitute a contract between Academy of Art University and a student or applicant for admission.

How to Pay Tuition

Option #1 (Recommended)

If you are paying by Visa, MasterCard, American Express or Discover, you can pay online by logging in to Student Self Service. Go to [www.academyart.edu](http://www.academyart.edu) (click on Current Students, then click on Self Service). Payments can be made 24 hours a day.

Option #2

If you are paying by Check please make it payable to Academy of Art University and send it to:

Accounts Receivable  
Attn: Tuition Payments  
Academy of Art University  
79 New Montgomery St  
San Francisco, CA 94105

\*\*\*Note: Please indicate the student ID# on the check for identification purposes\*\*\*

Option #3

Cash payments may be made at the Accounts Receivable Department on the 4th floor of the 150 Hayes building during normal business hours or deposited in our secure drop box.

Electronic Disbursement of Financial Aid

(Highly Recommended for All Students)

Academy of Art University has partnered with BankMobile Disbursements, a division of financial services company Customers Bank, to provide students with refund delivery choices in case you might be due money back from the school at any point during your academic career. Current students are highly recommended to make a refund preference online at [www.refundselection.com](http://www.refundselection.com) using the personal code provided at the time of enrollment.

For more information, please visit us online at [www.academyart.edu](http://www.academyart.edu) - click on Finances, then Refund Options.

Installment Payment Plan

(All Academy of Art University students are eligible to apply.)

- The Installment Payment Plan an affordable and convenient option for students and parents to make tuition payments.
- The Installment Payment Plan is available for Fall, Spring, and Summer semesters.

Students and parents may pay tuition in four equal payments (two payments for Summer). If you receive partial financial aid, you may use the Installment Payment Plan to pay tuition costs not covered by your financial aid package.

How to Apply for the Installment Payment Plan

You must be registered for classes before applying to the Installment Payment Plan. A payment plan fee of \$50.00 is due with the first installment.

Apply online:

You may apply online via Student Self Service. Go to [www.academyart.edu](http://www.academyart.edu). You will find additional instructions within the “make a payment” page.

Apply In Person:

Come to the Accounts Receivable Department, 150 Hayes Street, 4th Floor, San Francisco. Bring a copy of your current Financial Aid Awards Letter (if applicable) and your current course schedule.

For more information, call the Accounts Receivable Department at 800.544.2787 or 415.274.2222, or visit us online at: [www.academyart.edu](http://www.academyart.edu).

Health Insurance

Domestic Onsite Students

Health Net has a student medical insurance plan designed especially for our domestic on-site students. The plan covers office visits, medical, accident and hospital expenses.

Find a summary of coverage: [Academy of Art University Domestic Student Health Insurance Plan \(SHIP\)](#)  
Sign up for this plan: <http://jcbins.com/>  
Ask general questions: [healthinsurance@academyart.edu](mailto:healthinsurance@academyart.edu)  
Ask billing questions: [ar@academyart.edu](mailto:ar@academyart.edu)

Domestic/International Athletes

All domestic/international athletes enrolled in 6 or more credits at Academy of Art University will be automatically enrolled in the Aetna Student Health Insurance Plan.

For more detailed information about your health benefits:

- [Academy of Art University Aetna Student Health Plan Design and Benefits Summary](#)
- [Academy of Art University 2018-2019 Student Health Insurance Plan Highlights](#)

Ask general questions: [sportsmedicine@academyart.edu](mailto:sportsmedicine@academyart.edu)  
Ask billing questions: [ar@academyart.edu](mailto:ar@academyart.edu)

International Onsite F1 Students

All F1 students enrolled in 6 or more credits at the Academy of Art University will be automatically enrolled in the Aetna Student Health Insurance Plan.

For more detailed information about your health benefits:

- [Academy of Art University Aetna Student Health Plan Design and Benefits Summary](#)
- [Academy of Art University 2018-2019 Student Health Insurance Plan Highlights](#)

[Review our FAQ](#)

Log into your health insurance account: <http://jcbins.com/>  
Ask general questions: [healthinsurance@academyart.edu](mailto:healthinsurance@academyart.edu)  
Ask your billing questions: [ar@academyart.edu](mailto:ar@academyart.edu)

Dignity Health

Go Health Urgent Care Centers provide prompt care for non-life threatening injuries or illnesses. These facilities are close to your home for same-day care, and the health practitioners there, will refer to specialists at St. Francis or St. Mary’s Hospital in San Francisco if needed. Dignity Health accepts both the Aetna and Health Net Insurance that is offered above to students who attend the Academy of Art University.

BENEFITS:

- Convenient after hours, weekend and holiday care
- Check in online or just walk in
- Quality –focused Dignity Health Medical Foundation providers
- X-ray and lab onsite
- In-network with Aetna and Health Net Insurance

<https://www.gohealthuc.com/>

CAMPUS LIFE & LEADERSHIP

Campus Life & Leadership

A substantial part of an artist's growth and inspiration occurs outside the classroom or studio. At Academy of Art University, we understand this.

We have developed a robust Campus Life & Leadership division that adds value to your academic experience. There will be many opportunities for you to get involved and getting involved is a key to success for many students. Our number one goal is to motivate you to do your best.

Campus Life & Leadership also offers:

- Student Activities
- Recreation & Wellness Classes (for more info, see the Athletics section)
- Student Organizations
- Career and Entrepreneurial Development

When you arrive on campus, we will greet you with our New Student Orientation. “Start Smart” was designed with you in mind. We sponsor a series of events and fun activities to help you achieve a successful start to your Academy of Art University experience.



Campus Housing

Artists in Residence

- We offer campus residence halls across San Francisco, in the city’s most vibrant neighborhoods.
- Housing is guaranteed to all new students.
- Housing communities are available for first year students, transfer and continuing students, and students 21 years of age and older.
- Every campus building has an assigned Residence Director, and in many buildings a Residence Assistant lives on-site.
- Safety is a primary concern in all campus housing buildings and across campus.
- Meal plans are available – enjoy our restaurant-quality dining program!

Apply for housing online! You may find out more information and complete your campus housing application online at [www.academyart.edu](http://www.academyart.edu). Or contact us at:

800.544.2787 (toll free)  
415.274.2222 (from outside the U.S.)  
[housing@academyart.edu](mailto:housing@academyart.edu)

Student Housing  
Academy of Art University  
79 New Montgomery Street  
San Francisco, CA 94105

Academy of Art University does assume responsibility for student housing when a Housing License Agreement is executed and offers housing assistance. Academy of Art University does not have dormitory facilities under its control. According to rentals.com for San Francisco, CA rental properties start at approximately \$2,500 per month.

# LIBRARY & ACADEMIC RESOURCES

## Student Services

Student Services is a department for continuing students. New students will receive a letter from their advisor in the first month of school offering assistance in academic counseling. All students are assigned an advisor to assist in re-registration for future semesters, class changes and program evaluation and planning for a graduating term at The Academy. Self-service may offer the convenience of registration and class changes online. However, students should discuss their academic progress with their advisor in-person or by phone every semester. Regular meetings for program evaluation with advisors help students to stay on track toward their degrees.

Please call or email if you do not know who your advisor is:

### Undergraduate Students:

Phone: 800.544.2787 or 415.274.2222

Email: [studentservices@academyart.edu](mailto:studentservices@academyart.edu)

### Graduate Students:

Phone: 800.544.2787 or 415.274.2222

Email: [graduateschool@academyart.edu](mailto:graduateschool@academyart.edu)

### Online Students:

Students who began their academic careers entirely online from the Summer of 2005 and forward can contact their Online Student Services Advisor by calling 800.544.2787 or 415.274.2222 and asking for Online Student Services.

## Academy of Art University Library

This is not your typical library! Academy of Art University Library has a extensive and well-curated collection of books, periodicals, movies, screenplays, and electronic resources directly supports the diverse needs of the school's art and design programs. Our onsite and online resources are specifically tailored to the visual research needs of our student artists, who are encouraged to work together in a vibrant atmosphere where they can conduct visual research, collaborate, learn, and create.

### Library services include:

- Online and in-person research help
- Digital image collections
- Full-text periodical databases
- Computers, scanners, and printers
- Theater Room
- Quiet and Group study areas

Learn more at <http://library.academyart.edu/>

## ARC

The Academy Resource Center, or ARC, is the home for all educational support services at Academy of Art University. ARC is staffed with friendly, supportive, and highly qualified educators whose mission is to provide every student with the educational support they need to succeed. Throughout your time at The Academy, ARC will always be there to address all of your academic needs inside or outside of the classroom.

## Workshops

Academy of Art University offers students the unique opportunity to attend regular drop-in art and design workshops. Every academic department at the Academy holds drop-in workshops, where students may have extra time with professional instructors to improve upon their skills or to receive additional course help. All Academy workshops are free to all students, and students may attend as many workshops affiliated with their classes as they wish. Student Academic Support is also available to all students through academic coaching, to assess the individualized needs of students, develop customized success plans, and connect students with vital academic and community resources.

## Writing Lab and Other Language Labs

At Academy of Art University, we understand the needs of art and design students, and we have designed our curriculum to support the visual learning style of the students. Whether you want to hone your writing skills or need help with presentation skills or pronunciation, language support is available to all domestic and international students. Students may schedule one-on-one appointments at the ARC Labs anytime throughout the semester. Speaking and Writing Lab support is available on campus as well as online.

## Accessibility

Academy of Art University ensures equal access for students with disabilities. The Classroom Services office facilitates reasonable accommodations and provides individualized academic coaching, a quiet place to study, resources, and referrals. Classroom Services promotes the use of Universal Design throughout the curriculum.

## EAP Support

The Academy is strongly committed to its international population. Our English for Art Purposes courses makes The Academy a great choice for non-native English speakers who wish to study art and design in the United States. The EAP curriculum at The Academy integrates the study of art and the study of language. EAP services available include EAP courses, individual EAP support can be arranged for any art and design classes at the university with qualifying students, EAP writing, speaking and multimedia labs, as well as online EAP support.

## Online Support

No other university offers the quality and scope of online art and design educational support which is available at Academy of Art University. Educational support services available on campus are also available online. We also provide academic support materials tailored specifically for the needs of students learning in an online environment. A trained team of online academic coaches are available to help online students with their learning needs. Online students also have access to English for Art Program support and our Online Writing Lab.





# ACADEMIC CALENDAR

Dates subject to change. Please refer to the school's website for the most up-to-date information.

Hyperlink to Academy of Art University calendar: [www.academyart.edu/content/aa/en/about-us/news-events/calendar.html](http://www.academyart.edu/content/aa/en/about-us/news-events/calendar.html)

## SPRING 2019

- Registration for Spring 2019 begins
- New Year's Holiday **(All Buildings Closed)**
- Winter Intersession begins
- Financial Aid initial paperwork deadline *(to guarantee timely award letter prior to semester start)*
- Martin Luther King, Jr. Day
- Winter Intersession ends
- Spring 2019 Welcome Week
- New Student Move in
- New Student Orientation
- Parent's Orientation
- Meet Your Department Director
- Continuing Student Move In
- Last day to submit grade changes for Fall 2018 "Incompletes"
- Tuition due for Spring 2019
- Installment payment plan contract deadline
- Installment plan deadline: 1st payment due
- Financial Aid students must contact Accounts Receivable to confirm award will cover tuition and fees
- Locker reservations begin
- Spring classes begin
- Last day to register for Spring 2019 without a late fee
- Last day for course changes without a late fee
- Late Registration Period for Spring 2019 *(late fee will apply)*
- Last day to register for Spring 2019 *(late fee will apply)*
- Spring Pre-College Art Experience Prep-Day *(mandatory for all first time onsite students)*
- Financial Aid file complete deadline
- Registration for Summer & Fall 2019 begins
- Spring Pre-College Art Experience classes begin
- Progress Grade 1
- Installment plan deadline: 2nd payment due
- Spring Pre-College Art Experience: Last day to apply/change class schedule
- San Francisco Open Studio
- Daylight savings time begins *(set clocks one hour forward)*
- Midterm grading period for Spring 2019

## DATES

- September 24, 2018
- January 1, 2019
- January 7, 2019
- January 11, 2019
- January 21, 2019
- January 25, 2019
- January 28 – February 2
- January 29, 2019
- January 30, 2019
- January 24, 2019
- January 31, 2019
- February 1, 2019
- February 1, 2019
- February 2, 2019
- February 2, 2019
- February 2, 2019
- February 2, 2019
- February 2, 2019
- February 4, 2019
- February 4, 2019
- February 9, 2019
- February 9, 2019
- February 11, 2019
- February 16, 2019
- February 16, 2019
- February 18, 2019
- February 18, 2019
- February 23, 2019
- February 25-March 5, 2019
- March 2, 2019
- March 2, 2019
- March 23, 2019
- March 10, 2019
- March 18-March 26, 2019

Spring Break Week  
“WF” Penalty  
Attendance on or after  
Installment plan deadline: 3rd payment due  
Spring Holiday **(All Buildings Closed)**  
Spring Pre-College Art Experience classes end *(onsite students)*  
Spring Pre-College Art Experience Final Exhibition  
Fashion Show  
Spring Pre-College Art Experience classes end *(online students)*  
Progress Grade 2  
Installment plan deadline: 4th payment due  
Spring 2019 Academy of Art University Graduate Commencement  
Spring 2019 Academy of Art University Undergraduate Commencement  
Final grading period for Spring 2019  
Spring Show Reception & Exhibition  
Residence Halls Close  
Spring classes end  
End-of-Term Holiday  
Memorial Day **(All Buildings Closed)**  
Final grades for Spring 2019 to students

March 24-March 29, 2019

April 1, 2019  
April 2, 2019  
April 21, 2019  
March 30, 2019  
April 6, 2019  
May 11, 2019  
April 12, 2019  
April 22-April 30, 2019  
May 2, 2019  
May 22, 2019  
May 23, 2019  
May 13-May 31, 2019  
May 16, 2019  
May 25, 2019  
May 25, 2019  
May 25, 2019  
May 27, 2019  
June 1, 2019

Locker Reservations begin  
**Summer classes begin** *(including Portfolio Grant & Teacher Grant recipients)*  
Last day to register for Summer 2019 without a late fee  
Last day for course changes without a late fee  
Summer Pre-College Art Experience classes begin  
Financial Aid File Complete  
Last day to register for Summer 2019 *(late fee will apply)*  
Independence Day **(All Buildings Closed)**  
Midterm Grading Period for Summer 2019  
“WF” Penalty  
Attendance on or after  
Installment Plan Deadline: 2nd Payment Due  
Summer Pre-College Art Experience classes end *(onsite)*  
Summer Pre-College Art Experience Final Exhibition  
Final Grading Period for Summer 2019  
Summer Pre-College Art Experience classes end *(online)*  
Summer Classes End  
Residence Halls Close  
Final grades for Summer 2019 to students

June 24, 2019  
June 24, 2019  
June 29, 2019  
June 29, 2019  
July 1, 2019  
July 1, 2019  
July 1, 2019  
July 4, 2019  
July 14-July 19, 2019

July 15, 2019  
July 22, 2019  
July 26, 2019  
August 17, 2019  
August 8-August 21, 2019  
August 10, 2019  
August 14, 2019  
August 18, 2019  
August 21, 2019

SUMMER 2019

Registration for Summer & Fall 2019 begins  
Summer Intersession begins  
Midterm Grade for Summer Intersession 2019  
Financial Aid initial paperwork deadline *(to guarantee timely award letter prior to semester start)*  
New Student Move In  
Final Grade for Summer Intersession 2019  
Summer 2019 Welcome Week  
New Student Orientation  
Meet Your Department Directors  
Last day to submit grade changes for Spring 2019 “Incompletes”  
Summer Intersession endsJune 21, 2019  
Continuing Student Move In  
Financial Aid students must contact Accounts Receivable to confirm award will cover tuition and fees  
Tuition Due Date for Summer 2019  
Installment Payment Plan Contract  
Installment Plan Deadline: 1st Payment Due

DATES

February 18, 2019  
June 3, 2019  
June 10-June 13, 2019  
June 17, 2019  
June 18, 2019  
June 19-June 28, 2019  
June 17-21, 2019  
June 19, 2019  
June 20, 2019  
June 21, 2019

June 21, 2019  
June 22, 2019  
June 22, 2019  
June 22, 2019  
June 22, 2019

FALL 2019

Registration for Summer & Fall 2019 begins  
Financial Aid initial paperwork deadline *(to guarantee timely award letter prior to semester start)*  
New Students Over 21 Move In  
New Students Under 21 Move In  
New Student Orientation & Parent’s Orientation  
Meet Your Department Directors  
Continuing Student Move In  
Last day to submit grade changes for Summer 2019 “Incompletes”  
Tuition Due for Fall 2019  
Installment Payment Plan Contract  
Installment Plan Deadline: 1st Payment Due  
Financial Aid students must contact Accounts Receivable to confirm award will cover tuition and fees  
Labor Day **(All Buildings Closed)**  
Locker reservations begin  
**Fall classes begin**  
Last day to register for Fall 2019 without a late fee  
Last day for course changes without a late fee  
Late Registration Period for Fall 2019 *(late fee will apply)*

DATES

February 18, 2019  
August 19, 2019  
August 26, 2019  
August 27, 2019  
August 28, 2019  
August 29, 2019  
August 30, 2019  
August 30, 2019  
August 31, 2019  
August 31, 2019  
August 31, 2019  
August 31, 2019  
September 2, 2019  
September 5, 2019  
September 5, 2019  
September 14, 2019  
September 14, 2019  
September 16-21, 2019



Financial Aid file complete deadline  
Last day to register for Fall 2019 *(late fee will apply)*  
Registration for Spring 2020 begins  
Progress Grade 1  
Installment Plan Deadline: 2nd Payment Due  
Fall Pre-College Art Experience classes begin  
Midterm Grading Period for Fall 2019  
Installment Plan Deadline: 3rd Payment Due  
Daylight savings time ends *(set clocks one hour back)*  
“WF” Penalty  
Attendance on or after  
Fall Pre-College Art Experience classes end *(onsite students)*  
Fall Pre-College Art Experience: Last day to apply/change class schedule  
Fall Pre-College Art Experience classes end *(online students)*  
Thanksgiving Break **(All Buildings Closed)**  
Installment Plan Deadline: 4th Payment Due  
Final Grading Period for Fall 2019  
Fall Pre-College Art Experience Final Exhibition  
Progress Grade 2  
**Fall classes end**  
Residence Halls Close for Winter Break  
Final grades for Fall 2019 to students  
Winter Holiday **(All Buildings Closed)**  
New Year’s Holiday **(All Buildings Closed)**

September 16, 2019  
September 21, 2019  
September 23, 2019  
September 30-October 8, 2019  
October 1, 2019  
October 5, 2019  
October 21-October 29, 2019  
October 31, 2019  
November 3, 2019  
  
October 28, 2019  
November 9, 2019  
November 10, 2019  
November 15, 2019  
November 28-December 1, 2019  
December 1, 2019  
December 9-31, 2019  
November 16, 2019  
November 18-26, 2019  
December 21, 2019  
December 21, 2019  
December 28, 2019  
December 24-25, 2019  
January 1, 2020







# ADMISSIONS

## When to Apply

- Academy of Art University has rolling admissions; you may apply year-round to enroll in classes for Fall, Spring, and Summer semesters.
- It is recommended that you apply as early as possible to ensure enrollment in your first choice of classes.
- You may apply up to two years before you plan to enroll at The Academy. (Application fee is non-refundable, and application can not be deferred.)
- Applications are accepted through the second week of the Spring and Fall semesters, and the first week of the Summer semester.

## Undergraduate Admissions Philosophy

Academy of Art University was built on the educational philosophy that all students interested in studying art, design and communications deserve the opportunity to do so. It is our belief that all students willing to make the appropriate commitment have the ability to learn professional-level skills. We maintain an inclusive admissions policy for all undergraduate programs.\* Previous experience with art, design, communications, or acting is not required for admission. Students of all skills levels, beginning to advanced, will be accommodated with the proper coursework. We prepare students for advanced courses by offering foundations courses that teach fundamental art, design, communications and acting skills.

## Graduate Admissions Philosophy

Academy of Art University graduate programs are designed for students who desire focused, master-level study in their field of choice. All students who hold a bachelor's degree are encouraged to apply. Graduate students undergo an individualized program of study that includes one-on-one instruction from a professional advisor and a faculty-guided final project. Applicants to the graduate programs are asked to submit a portfolio and other materials to demonstrate their level of ability (see Graduate Admissions Requirements for more information). The portfolio is used for program placement purposes; The Academy provides skills-mastery courses for first semester students who need preparatory work.

*\*Please note that The Academy may reject any applicant whose records indicate inadequate preparation and/or interest for its programs. An applicant who has been denied admission will not be allowed to register for classes.*

## Access Statement

Students with disabilities are invited to apply for admission to any program. Academy of Art University strongly recommends that students who are requesting accommodations for equal access to educational programs notify the Classroom Services office prior to, or early in the semester to ensure their needs are met in a timely manner. To be eligible for accommodations, recent documentation from a medical doctor, psychologist, psychiatrist or learning specialist is required. Consult with Classroom Services for additional information.

How to Apply

DOMESTIC ADMISSIONS

U.S. Citizens or Permanent Residents

(Green Card Holders)

If you are a US citizen or permanent resident (Green Card holder), please follow the application instructions for either Domestic Undergraduate or Domestic Graduate admissions. If you have any questions, please contact us at 800.544.2787 or 415.274.2222, or e-mail the department at [admissions@academyart.edu](mailto:admissions@academyart.edu).

Step-by-step instructions for submitting your application are listed on the back of each application form.

There are 5 simple ways to apply for Domestic Admissions:

**ONLINE:** Visit The Academy’s website at [www.academyart.edu](http://www.academyart.edu) to apply and submit your application fee online.

**BY PHONE:** Call 800.544.2787 or 415.274.2222 and an Admissions Representative will assist you.

**BY FAX:** Fax your application to 415.618.6287 and mail your application fee to the address below.

**BY MAIL:** Send your application and fee to:

Academy of Art University  
PO Box 193844  
San Francisco, CA 94109-3844

**IN PERSON:** Visit the Admissions Office:

79 New Montgomery Street  
(between Mission and Market)  
4th Floor, Mon. – Sat., 9am – 5pm

INTERNATIONAL ADMISSIONS

Non-U.S. Citizens

If you are a non-US citizen, please follow the application instructions for either International Undergraduate or International Graduate admissions. If you have any questions, please contact us at 800.544.2787 or 415.274.2208, or e-mail the department at [intladmissions@academyart.edu](mailto:intladmissions@academyart.edu).

If you are a U.S. Citizen, living abroad, and applying for Online classes, please fill out the Undergraduate or Graduate Domestic Application.

The International Student Admissions/Services Department helps and guides international students with any questions or concerns they may have. The advisors assist each student with the application and admissions process, student visa and immigration procedures, academic advising and class registration. Every semester, the department hosts an international student orientation to help new students get acquainted with Academy of Art University and San Francisco. Additionally, The Academy has its own English for Art Porposes (EAP) program. Students may enroll in art and design classes while taking EAP classes at the same time. Please see the Student Resources section for more information.

Step-by-step instructions for submitting your application are listed on the back of each application form.

There are 5 simple ways to apply for International Admissions:

**ONLINE:** Visit The Academy’s website at [www.academyart.edu](http://www.academyart.edu) to apply and submit your application fee online.

**BY PHONE:** Call (+1) 415.274.2208 and an Admissions Representative will assist you.

**BY FAX:** Fax your application to (+1) 415.618.6278 and mail your application fee to the address below.

**BY MAIL:** Send your application and fee to:

International Student Admissions  
79 New Montgomery Street, 4th Floor  
San Francisco, CA 94105-3410  
USA

**IN PERSON:** If you are planning a trip to San Francisco, please visit us at

79 New Montgomery Street  
(between Mission and Market)  
4th Floor, Mon. – Sat., 9am – 5pm

Admissions Requirements

UNDERGRADUATE ADMISSIONS REQUIREMENTS

\*(For AA, BA, BFA, BS, B.Arch, & Second BA/BFA)

Academy of Art University requires one of the following\*:

- High School Diploma
- GED / CHSPE

Academy of Art University accepts the following as proof of high school graduation:

- Official or unofficial completed high school transcript or GED
- Official or unofficial completed Bachelor’s degree transcript
- Signed Home School Program Certification form and transcripts
- California High School Proficiency Exam (CHSPE) Letter

\*Copy of complete High School Diploma for first degree undergraduate students (Academy of Art University cannot certify Cal Grant GPA from this document)

Official transcripts or proof of high school graduation are due prior to the start of the first semester.

GED Test Center

To locate a GED Test Center go to:  
[www.cde.ca.gov/ta/tg/gd/gedtestcntrs.asp](http://www.cde.ca.gov/ta/tg/gd/gedtestcntrs.asp)

Enter your zip code to find the center closest to you.

How and When to Submit Your Proof of High School Graduation

- Proof of high school graduation (which clearly shows the graduation date) are due before the start of your first semester.
- Proof of your completed GED or CHSPE.

If you are sending transcripts or other proof of high school graduation, they must be delivered or mailed to:

Academy of Art University  
Office of the Registrar  
79 New Montgomery Street, 435  
San Francisco, CA 94105-3410

or

Academy of Art University accepts electronic submission of official and unofficial transcripts. Students sending an official or unofficial electronic transcript should have it directed to the following email address: [transcripts@academyart.edu](mailto:transcripts@academyart.edu)

Academy of Art University  
is also a member of the National Student  
Clearinghouse Electronic Transcript  
Exchange Registry and can accept  
transcripts directly from other member  
organizations.

Home School Students

We welcome and encourage home school students to enroll in our degree and non-degree programs. An experienced admissions representative will review your application and help you through the admissions process. Academy of Art University open door admissions policy equally applies to home school students who participate in a program officially recognized by the state in which they live. To qualify for admission you may submit a signed Home School Program Certification Form along with home school transcripts.

*\*Please note that The Academy may reject any applicant whose records indicate inadequate preparation and/or interest for its programs. An applicant who has been denied admission will not be allowed to register for classes.*

ART TEACHING CREDENTIAL ENTRY REQUIREMENTS

**Application:** Complete the online [www.academyart.edu/admissions/apply.html](http://www.academyart.edu/admissions/apply.html) application (A non-refundable and non-deferrable \$50 application fee is required)

**Proof of Earned Bachelor’s Degree or Higher:** Official or unofficial transcripts must show the granting of a Bachelor’s degree or higher in Fine Art or in a related program with a minimum GPA of 2.5. [www.academyart.edu/assets/pdf/international-transcript-policy.pdf](http://www.academyart.edu/assets/pdf/international-transcript-policy.pdf) International transcripts must be accompanied by an English translation.

**CBEST Test Results:** Official results of passing the California Basic Education Skills Test (CBEST)

**CSET Test Results:** Official results of passing the California Subject Matter Examination Test (CSET) in Art  
**NOTE:** Candidates must successfully pass both parts of the CSET in ART: Subset 1 and Subset 2.

**TB Health Certificate Clearance:** Official results of the TB Health Certificate clearance

**Certificate of Clearance from Department of Justice (DOJ) & Federal Bureau of Investigation (FBI):** Official documentation of the fingerprint clearance from the DOJ and FBI

**Resume:** An outline of educational and professional experience

**Letters of Recommendation:** Three verifiable letters of recommendation from academic or professional sources

**CPR and First Aid Workshop Certificate:** Official documentation proving successful completion of an approved CPR and First Aid workshop/class **NOTE:** The CPR/First Aid Workshop or class must be approved by the California Emergency Medical and Safety Authority (EMSA) **NOTE:** Completion of the CPR/First Aid Workshop must be completed prior to second semester courses that require fieldwork

**Optional Portfolio:** Students are recommended to submit a body of work to showcase their skills. Please contact an Admissions Representative for details.

GRADUATE ADMISSIONS REQUIREMENTS

The Academy requires graduate applicants to demonstrate their ability and intent to complete a Master of Arts (MA), Master of Fine Arts (MFA) or Master of Architecture program (M. Arch.). \* After submitting the application form and application fee, graduate applicants must submit the following additional items. Students may only register for graduate classes after being admitted into a Master of Arts, Master of Fine Arts or Master of Architecture program.

- Statement of Intent: Explain your goals in Graduate School, leading to your MA, MFA or M. Arch. Final Project, in a one-page, typed essay.
- Résumé: Describe your educational and professional experience.
- Official or unofficial College Transcripts: Sealed transcripts may be sent directly from the college(s) attended or may be submitted by the applicant by mail.
- Transcripts from applicant may also be emailed to [transcripts@academyart.edu](mailto:transcripts@academyart.edu).
- Transcripts must show completion of at least a Bachelor’s Degree. You must submit official or unofficial transcripts from the institution from which you graduated. Academy of Art University accepts electronic submission of official transcripts. Students sending an official electronic transcript should have it directed to the following email address [transcripts@academyart.edu](mailto:transcripts@academyart.edu). Academy of Art University is also a member of the National Student Clearinghouse Electronic Transcript Exchange Registry and can accept transcripts directly from other member organizations.
- Portfolio/Reel (for class placement in the graduate program): A body of work representing the chosen discipline will be required. A description list is helpful to accompany portfolios/ reels when being reviewed, with all pieces labeled with your name and the title, size, medium and date of completion. For collaborative works, please explain your role in the creative process. International applicants are asked to provide an English translation of any copy/written material presented as part of the portfolio/reel. Registration for the appropriate classes is based on the skills demonstrated in your portfolio/ reel. Applicants should contact an Admissions Representative for details on portfolio/reel submission, including content and

format requirements.\*\* In most cases portfolios may be sent digitally. Ask your Admissions Representative today!

- Additional materials may be required by the specific departments. Please check with your Admissions Representative.

*\* Upon receiving all application requirements, the department will review and will recommend that the student be accepted, not accepted or allowed to enroll in Graduate Preparatory Coursework. Preparatory Coursework will be determined by the department to meet the graduate admissions requirements.*

*Please note that The Academy may reject any applicant whose records indicate inadequate preparation and/or interest for its programs. An applicant who has been denied admission will not be allowed to register for classes.*

*\*\*Portfolio/Reel Return Policy: Applicants must make arrangements to pick up their portfolios or reels in person or to have them returned via US Postal Service; only portfolios/reels with prepaid return postage will be returned via US Postal Service. Portfolios or reels that are unclaimed or returned due to incorrect address or inadequate postage will not be stored. Although every precaution is taken to protect portfolios and reels, Academy of Art University cannot be held responsible for loss or damage of portfolios or reels either in transit or on campus for*



How to Register for Classes

For degree requirements and more course information, contact us at 800.544.2787 or 415.274.2222. You may also visit us online at [www.academyart.edu](http://www.academyart.edu).

Students may register by any one of the following ways:

1. Register in person or by phone

- New Undergraduate Students: Schedule a registration appointment or register by phone by calling the Undergraduate Admissions Office at 800.544.2787 or 415-274-2222.
- New Graduate and Art Teaching Credential Students: Schedule a registration appointment or register by phone by calling the Graduate Admissions Office at 800.544.2787 or 415.618.6326.
- New International Students: Schedule a registration appointment or register by phone by calling the International Admissions Office at 800.544.2787 or 415.274.2208.
- Returning/Continuing Domestic (U.S. Citizen or Resident Green Card Holders), and International Undergraduate Students: Schedule a registration appointment o a r register by phone by calling the Student Services Office at 800.544.2787 or 415.274.2222.
- Returning/Continuing Domestic (U.S. Citizen or Resident Green Card Holders), and International Graduate Students: Schedule a registration appointment or register by phone by calling the Graduate School at 800.544.2787 or 415.274.8617.

2. Register online

All continuing students may register, look up class schedules, and view course descriptions at <https://catalog.academyart.edu/catalog?0>

Registration Fees

Students must pay the non-refundable registration fee of \$50 in order to register for classes. The new student enrollment fee is \$95 and includes the registration fee.

When to Register for Classes

- Students are encouraged to register as early as possible to guarantee placement in desired courses.
- Students may register until the second Monday of each term without a late fee.
- After the second Monday of each term, a late registration fee of \$50 will apply.
- Registration is not allowed once two consecutive class sessions are missed.

Students may contact an Admissions Representative or Student Services Advisor for more information by calling 800.544.2787 or 415.274.2222.

Transfer Information

Academy of Art University invites all applicants interested in receiving transfer credit from previous post-secondary institutions to submit their official transcripts for review.

How to Transfer

Transferring into Academy involves two steps:

1. Complete an application to Academy of Art University.
2. Submit official or unofficial college/university transcript(s)

by mail in a sealed envelope to:  
Academy of Art University  
Office of the Registrar  
79 New Montgomery Street, 435  
San Francisco, CA 94105-3410

or

Academy of Art University accepts electronic submission of official and unofficial transcripts. Students sending an official or unofficial electronic transcript should have it directed to the following email address: [transcripts@academyart.edu](mailto:transcripts@academyart.edu)

Academy of Art University  
is also a member of the National Student  
Clearinghouse Electronic Transcript  
Exchange Registry and can accept  
transcripts directly from other member  
organizations.

Transfer Policies

- Academy of Art University accepts unofficial and official transcripts for the purpose of applying transfer credit to a student’s record. Only an official transcript may be used to apply transfer credit to the student’s record at Academy of Art University for student athletes.
- Transfer evaluations are based on the current transfer policies during the student’s semester of admission and will be binding for the student’s entire matriculation at Academy of Art University. Subsequent evaluations are not permitted unless the student changes his or her degree program (i.e. from an Associate of Arts degree to a Bachelor of Fine Arts degree).

- Coursework from accredited post-secondary institutions will be considered for transfer if it carries the equivalent credit, prerequisites, content, and level of instruction. Remedial or pre-college courses are not eligible for transfer.
- Coursework presented for transfer must be successfully completed with a letter grade of “C” or above or a grade of “pass” in a pass/fail course.
- Units completed at another institution after the student has started a degree program or any degree eligible classes at Academy of Art University will not be considered for transfer.
- The deadline for submission of all official and unofficial transcripts is prior to the end of the student’s first degree seeking semester. Courses may only be transferred from transcripts received by the deadline.

Undergraduate Degrees

Liberal Arts courses: All degree programs have unique Liberal Arts requirements. Courses that cannot be applied toward a degree will not be transferred. Major courses: A portfolio review is required to determine if courses may be transferred toward the major.

Second Bachelor’s Degrees

Students who have completed a bachelor’s degree and are seeking a second bachelor’s degree may have 50% of the required units transferred based on a department’s predetermined agreement. Major courses may be waived based on portfolio review. NOTE: Not all departments offer a predetermined transfer agreement. Speak with an Admissions Representative for details. Students who have completed a bachelor’s degree and are seeking an associate of arts degree may have 18 units transferred based on a department’s predetermined agreement. Major courses may be waived based on portfolio review. A maximum of 50% of total units may be transferred based on a portfolio and transcript review. NOTE: Not all departments offer a predetermined transfer agreement. Speak with an Admissions Representative for details.

Graduate Degrees

A maximum of 6 transfer units from another graduate program may be transferred towards degree requirements.

**Transcript Submission Deadline**

Upon enrollment at Academy of Art University, all official transcripts must be received prior to the end of the student's first semester. Transfer evaluations for degree-seeking students are conducted during the student's first semester and are considered final. Transfer credit will not be awarded after the end of the student's first semester. Any appeals must be presented to the Office of the Registrar Transfer Office by the end of the first semester.

Undergraduate students who fail to submit proof of High School graduation and/or conferral of a Bachelor's degree by the end of their first semester will not be allowed to enroll for subsequent terms until proof of graduation has been received by the Office of the Registrar. Graduate degree seeking students who fail to submit proof of conferral of a Bachelor's degree by the end of their first semester will not be allowed to enroll in subsequent terms until proof of graduation has been received by the Office of the Registrar.

**Undergraduate Residency Requirement**

Students seeking a degree must complete a minimum of 50% of required units at Academy of Art University to satisfy the undergraduate residency requirement.

**Transferability**

Students who wish to continue their education at other schools must not assume that credits earned at Academy of Art University will be accepted by the receiving institution. It is the responsibility of the student planning to transfer to another school to research the requirements of the selected school. Institutions of higher learning vary in the nature and number of credits that are acceptable, and it is at the discretion of that institution to accept credits earned at other schools. See University Policies for full transfer policies. Transfer information is subject to change.

*[Student and Academic Policies \(Catalog Addendum 1\):  
https://www.academyart.edu/wp-content/uploads/catalog-supplement-and-academic-policies.pdf](https://www.academyart.edu/wp-content/uploads/catalog-supplement-and-academic-policies.pdf)*

Please contact the Office of the Registrar at 800.544.2787 or 415.274.2222 or visit [www.academyart.edu](http://www.academyart.edu) for more information.

**Placement & Portfolio Reviews**

Students may place into a course by demonstrating necessary knowledge and skill level. Major course placement or transfer is determined by a portfolio review conducted by the Department Director. Students who place out of a required course will have that requirement waived but must make up the units with a substitute Academy of Art University course which will be determined by the Department Director.

Detailed instructions for portfolio submissions are provided by the Admissions Office. Portfolios may be submitted digitally. Physical portfolios of original work are also accepted. Applicants are responsible for picking up portfolios or reels in person or to have them returned via US Postal Service. Only portfolios/reels with prepaid return postage will be returned via US Postal Service. Portfolios or reels that are unclaimed or returned due to incorrect address or inadequate postage will be retained on campus for approximately 90 days. Although every precaution is taken to protect portfolios and reels, Academy of Art University cannot be held responsible for loss or damage of portfolios or reels either in transit or on campus for review. New undergraduate students should consult their Admissions Representative at Academy of Art University for additional portfolio requirements. Returning/Continuing students should schedule an appointment with their Student Services Advisor.

**Online Students**

Please note: Our campus computer lab facilities are not available for students taking classes 100% online.

**University Policies and Academic Information**

This online catalog is for your information only; information found in this catalog is subject to change at any time. Detailed university policies and academic information are available on our website at:

*[Student and Academic Policies \(Catalog Addendum 1\):  
https://www.academyart.edu/wp-content/uploads/catalog-supplement-and-academic-policies.pdf](https://www.academyart.edu/wp-content/uploads/catalog-supplement-and-academic-policies.pdf)*

*[Board of Directors, Administrators and Faculty \(Catalog Addendum 2\):  
https://www.academyart.edu/wp-content/uploads/board-of-directors-administrators-faculty.pdf](https://www.academyart.edu/wp-content/uploads/board-of-directors-administrators-faculty.pdf)*

*[Course Fees & Prerequisites:  
https://my.academyart.edu/content/dam/assets/pdf/course\\_fees\\_prerequisites.pdf](https://my.academyart.edu/content/dam/assets/pdf/course_fees_prerequisites.pdf)*

**Title IX**

Title IX prohibits the Academy of Art University ("University") from discriminating on the basis of sex in the administration of the University's programs and activities. Sexual harassment and sexual violence are types of prohibited sex discrimination. Other acts can also be forms of sex-based discrimination and are also prohibited, whether sexually based or not, and include dating violence, domestic violence, and stalking. The Academy of Art University's prohibition on sex discrimination includes discrimination based on one's gender identity or expression, one's transgender status, pregnancy or parental status.

The following people have been designated to handle Title IX inquiries and complaints:

Christina Petricca, Title IX Coordinator  
79 New Montgomery Street, Room 475  
San Francisco, CA 94105  
(415)618-8021  
[cpetricca@academyart.edu](mailto:cpetricca@academyart.edu)

Lynda España, Deputy Title IX Coordinator  
79 New Montgomery Street, Room 360  
San Francisco, CA 94105  
(415)618-3813  
[lespana@academyart.edu](mailto:lespana@academyart.edu)  
The Academy of Art University had adopted a policy to carry out the University's responsibilities under Title IX of the Education Amendments of 1972, the Violence Against Women Act and the Campus SaVE Act. This policy includes procedures designed to respond to reports of sex discrimination, sexual harassment, sexual assault, domestic violence, dating violence, and stalking. The policy is also designed to address all instances in which an Academy of Art University student or employee, while enrolled or employed at the University, is alleged to have engaged in such prohibited conduct.

The entire Title IX policy can be found here:  
[https://www.academyart.edu/disclosures/title\\_IX](https://www.academyart.edu/disclosures/title_IX)



## That's the story.

It's a story in pictures and a few words that tells of creativity, imagination, and people, just like you, on their way to the top. The professionals who have created this story for you love going to work where they spend their days turning ideas into compelling communications. Filling the world with beauty that never existed before. Looking at things like they've never been seen before. Telling stories like they've never been told before. Making music and characters that have never been heard before. They're working creative professionals who have jobs so rewarding that they take great joy in what they love and do so well.

If these words and pictures have fanned the spark of creativity in you, find areas that really interest you. Then, do something about it. It could be the beginning of another story, your story. You know, the one that makes history.

**SPECIAL THANKS:** To all the students, faculty and alumni whose artwork and words appear in this catalog. Your talent is an inspiration and we appreciate you being a part of The Academy family.

**CONCEPT DESIGN:** Stuart Morgan

**COVER ARTWORK:** Adam Dennis, School of Illustration, 2008 BFA Alumnus, [www.adamdennisarts.com](http://www.adamdennisarts.com)

**CATALOG PRODUCTION:** Mateo Tayamen

**CONTENT COORDINATORS:** Denise Cottin

**PRIMARY PHOTOGRAPHY:** Bob Toy and Eva Kolenko

**EFFECTIVE DATE:** January 1, 2019 - December 31, 2020

Visit <https://www.academyart.edu/> to learn more about total costs, median student loan debt, potential occupations and other information.







# ACADEMY *of* ART UNIVERSITY

FOUNDED IN SAN FRANCISCO 1929 BY ARTISTS FOR ARTISTS

## Academy of Art University

79 New Montgomery  
San Francisco, CA 94105  
1-800-544-2787

[www.academyart.edu](http://www.academyart.edu)

# CATALOG ADDENDUM 1

**2018-2019**    **FA18**    **SP19**    **SU19**    **FA19**    **SP20**    **SU20**  
**STUDENT AND ACADEMIC POLICIES**  
**+ PROGRAM LEARNING OUTCOMES**

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Information about Academy of Art University is published in the catalog, the catalog consists of three documents, titled, "Catalog, Student and Academic Policies Addendum and Catalog Supplement." These documents contain a description of policies, procedures, and other information about the university. Academy of Art University reserves the right to change any provision of the catalog at any time. Notice of changes will be communicated in revised catalog publications (Catalog, Student and Academic Policies and Catalog Supplement), or other written format with an effective date. Students are expected to read and be familiar with the information contained in in any revisions, supplements and addenda to the catalog, and with all school policies. By enrolling in Academy of Art University, the Student agrees to abide by the terms stated in the catalog and all university policies.



# MISSION AND INSTITUTIONAL LEARNING OUTCOMES

## MISSION STATEMENT

Academy of Art University prepares aspiring professionals in the fields of design, communication and the arts by delivering excellent undergraduate and graduate degrees and certificate and portfolio development programs.

To achieve its mission Academy of Art University:

- maintains an inclusive admissions policy for all persons who meet basic requirements for admission and instruction and who want to obtain higher learning in a wide spectrum of disciplines in art and design;
- teaches a disciplined approach to the study of art and design that encourages students to develop their own styles that blend their talents, technical skills and creative aspirations with professional knowledge;
- enlists a dedicated and very able full-time and part-time faculty of career artists, designers and scholars who are professionals and whose success as educators comes from their ability to teach students through the wisdom and skill they have amassed through years of experience and study;
- operates in an urban context so that academic programs can draw upon and contribute to the cultural wealth of those communities that are served;
- provides a creative environment that is at once supportive and challenging and underpinned by excellent personalized teaching and support services that address the needs of students of diverse ages and backgrounds;
- offers an undergraduate general education program designed to stimulate development of critical thinking, and communications skills, and to encourage emerging artists to draw upon a variety of disciplines to look at issues from multiple perspectives and to cultivate the ability to function as educated global citizens;
- manages in an ethical and efficient manner and administers the finances in a prudent fashion; and
- fosters optimum quality in all aspects of programs and services.

## ACADEMY OF ART UNIVERSITY INSTITUTIONAL LEARNING OUTCOMES

University learning outcomes state the skills that all students should be able to demonstrate upon graduation, regardless of their major. These institutional-level outcomes are developed with input from Academy of Art University's academic directors and Board of Directors.

Graduates of Academy of Art University will demonstrate the ability to:

1. Produce a body of work suitable for seeking professional opportunities in their chosen field of art and design.
2. Solve creative problems within their field of art and design, including research and synthesis of technical, aesthetic, and conceptual knowledge.
3. Communicate their ideas professionally and connect with their intended audience using visual, oral, and written presentation skills relevant to their field.
4. Execute technical, aesthetic, and conceptual decisions based on an understanding of art and design principles.
5. Evaluate work in their field, including their own work, using professional terminology.
6. Recognize the influence of major cultural and aesthetic trends, both historical and contemporary, on art and design products.
7. Learn the professional skills and behaviors necessary to compete in the global marketplace for art and design.
8. Engage with a variety of communities beyond the classroom through internship opportunities, study abroad programs, athletics, student interest clubs as well as collaborative, civic and pro bono projects.

# ACCREDITATION

## REGIONAL ACCREDITATION

### WSCUC Accreditation

Academy of Art University is regionally accredited by the WASC Senior College and University Commission (WSCUC), one of the seven regional associations that accredit public and private colleges and schools in the United States. WSCUC is located at 985 Atlantic Avenue #100, Alameda, CA, 94501. Tel. 510.748.9001.

### WSCUC Accreditation for Online Programs

Both onsite and online degree programs at Academy of Art University are accredited by WASC Senior College and University Commission (WSCUC). The following degree programs are not currently offered online: AA, BFA, MA and MFA in Acting; MA in Advanced Architectural Design; AA in Automotive Restoration; BFA and MFA in Footwear & Accessory Design; BFA and MFA in Knitwear Design; BFA and MFA in Textile Design; and MA in Writing & Directing for Film.

## SPECIALIZED ACCREDITATIONS

### CTC Accreditation

#### California Commission on Teacher Credentialing Accreditation

The California Commission on Teacher Credentialing (CTC) is an agency in the Executive Branch of California State Government. The major purpose of the agency is to serve as a state standards board for educator preparation for the public schools of California, the licensing and credentialing of professional educators in the State, the enforcement of professional practices of educators, and the discipline of credential holders in the State of California. CTC accredits Academy of Art University's Single Subject Art Teaching Credential Program. They are located at 1900 Capitol Avenue, Sacramento, CA 95811. Tel: 916-322-6253.

**NOTE:** The online Art Teaching Credential and the Masters in Art Teaching requires fieldwork assignments in observing and teaching art to pupils in local Bay Area public schools.

### CIDA Accreditation

#### Council for Interior Design Accreditation

The Council for Interior Design Accreditation (CIDA) is an independent, non-profit accrediting organization for interior design education programs at colleges and universities in the United States and Canada. The BFA Interior Architecture & Design and the MFA Interior Architecture & Design programs are both accredited by The Council for Interior Design Accreditation. The Council for Interior Design Accreditation (CIDA) is located at 206 Grandville Avenue, Suite 350, Grand Rapids, MI 49503-4014. Tel. 616.458.0400.

### NAAB Accreditation

#### The National Architectural Accrediting Board

In the United States, most state registration boards require a degree from an accredited professional degree program as a prerequisite for licensure. The National Architectural Accrediting Board (NAAB), which is the sole agency authorized to accredit U.S. professional degree programs in architecture, recognizes three types of degrees: the Bachelor of Architecture, the Master of Architecture, and the Doctor of Architecture. A degree program may be granted a 6-year, 3-year, or 2-year term of accreditation, depending on the extent of its conformance with established educational standards.

Doctor of Architecture and Master of Architecture degree programs may consist of a pre-professional undergraduate degree and a professional graduate degree that, when earned sequentially, constitute an accredited professional education. However, the pre-professional degree is not, by itself, recognized as an accredited degree.

Academy of Art University, Department of Architecture offers the following NAAB-accredited programs:

- M.Arch (pre-professional degree + 63 graduate credits)
- M.Arch (non-pre-professional degree + 87 graduate credits)

Next accreditation visit: 2021

- B.Arch (162 undergraduate credits)

Next accreditation visit: 2026

## **NASAD Accreditation**

### **National Association of Schools of Art and Design**

The National Association of Schools of Art and Design (NASAD) is the national accrediting agency for art and design and art and design-related disciplines. Academy of Art University is accredited by the National Association of Schools of Art and Design (NASAD) to offer degrees of Associate of Arts, Bachelor of Arts, Bachelor of Fine Arts, Master of Fine Arts, Master of Arts, and Certificates. All Academy of Art University AA, BA, BFA, MA, MFA and Art Teaching Credential programs are accredited by NASAD except for the programs offered by these schools: School of Acting, School of Architecture, School of Landscape Architecture, School of Multimedia Communications, School of Music Production & Sound Design for Visual Media, School of Writing for Film, Television & Digital Media, and also the AA in Automotive Restoration offered by the School of Industrial Design and the BS in Game programming offered by the School of Game Development. The National Association of Schools of Art and Design (NASAD) is located at 11250 Roger Bacon Drive, Suite 21, Reston, VA, 20190. Tel. 703.437.0700.

## **KANSAS STATE APPROVAL**

Academy of Art University is approved by the Kansas Board of Regents to offer OL instruction to Kansas Residents.

## **Kansas Student Records**

The Office of the Registrar securely maintains academic, enrollment, and financial records of all Kansas-resident online students at the institution's primary administrative location in digital format for 50 years from each student's last date of attendance.

## **MARYLAND STATE APPROVAL**

Academy of Art University is registered with the Maryland Higher Education Commission located at 6 N. Liberty Street, 10th floor, Baltimore, MD 21201- 410-767-3298.

## **MINNESOTA STATE APPROVAL**

Stephens Institute dba/Academy of Art University is registered with the Minnesota Office of Higher Education pursuant to Minnesota Statutes sections 136A.61 to 136A.71. Registration is not an endorsement of the institution. Credits earned at the institution may not transfer to all other institutions.

## **NON-DISCRIMINATION STATEMENT**

Academy of Art University admits students of any race, color, age, religion, and national or ethnic origin to all rights, privileges, programs, and activities generally accorded or made available to students at the school. The Academy does not discriminate on the basis of race, color, age, gender, religion, disability, sexual orientation, or national or ethnic origin in administration of its educational policies, scholarship and loan programs, and other school-administered programs.

## **NOTICES**

Academy of Art University is a private institution approved to operate by the California Bureau for Private Postsecondary Education. Approval to operate means the institution is compliant with the minimum standards contained in the California Private Postsecondary Education Act of 2009 (as amended) and Division 7.5 of Title 5 of the California Code of Regulations.

As a prospective student, you are encouraged to review this catalog prior to signing an enrollment agreement. You are also encouraged to review the School Performance Fact Sheet, which must be provided to you prior to signing an enrollment agreement.

Any questions a student may have regarding this catalog that have not been satisfactorily answered by the school may be directed to the Bureau for Private Postsecondary Education at 2535 Capitol Oaks Drive, Suite 400, Sacramento, CA 95833, [www.bppe.ca.gov](http://www.bppe.ca.gov), toll-free telephone number (888) 370-7589 or by fax (916) 263-1897.

Academy of Art University has never filed a bankruptcy petition, operated as a debtor in possession or had a petition of bankruptcy filed against it under Federal law.

A student or any member of the public may file a complaint about this institution with Bureau for Private Postsecondary Education by calling 888.370.7589 toll-free or by completing a complaint form, which can be obtained on the bureau's Internet Web site, [www.bppe.ca.gov](http://www.bppe.ca.gov).



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# ADMISSIONS

## UNDERGRADUATE ADMISSIONS STATEMENT

Academy of Art University maintains an inclusive admissions policy for all undergraduate programs. Academy of Art University was built on the educational philosophy that all students interested in studying art and design deserve the opportunity to do so. Previous experience with art and design is not required for admission, and students of all skill levels are encouraged to apply. Academy of Art University offers foundations courses that provide students with the core art and design skills they will need to succeed. It is our belief that all students willing to make the appropriate commitment have the ability to learn professional-level skills.

## UNDERGRADUATE ADMISSIONS REQUIREMENTS

Academy of Art University requires all undergraduate students to have a high school diploma or a General Education Diploma (GED).

## PROOF OF HIGH SCHOOL GRADUATION

Academy of Art University accepts the following as proof of high school graduation:

- Official or unofficial completed high school transcript or GED
- Official or unofficial completed Bachelor's degree transcript
- Signed Home School Program Certification form and transcripts
- California High School Proficiency Exam (CHSPE) Letter
- Copy of complete High School Diploma for first degree undergraduate and personal enrichment students (Academy of Art University cannot certify Cal Grant GPA from this document).

The [undergraduate student application](#) and instructions can be found at [www.academyart.edu](http://www.academyart.edu).

The [undergraduate international student application](#) and special instructions for international students can be found at [www.academyart.edu](http://www.academyart.edu).

Academy of Art University does not admit ability-to-benefit students.

## GRADUATE ADMISSIONS REQUIREMENTS

Academy of Art University requires graduate applicants to demonstrate their ability and intent to complete an Art Teaching Credential, a Master of Arts (MA), Master of Fine Art (MFA) or Master of Architecture program (M.Arch). Students may register for graduate classes after being admitted into a Credential program, a Master of Arts, Master of Fine Arts or Master of Architecture program.

The [graduate student application](#) and instructions can be found at [www.academyart.edu](http://www.academyart.edu).

The [international graduate student application](#) and special instructions for international students can be found at [www.academyart.edu](http://www.academyart.edu).

After submitting the application form and application fee, graduate applicants must submit the following additional requirements:

- **Statement of Intent**  
One page essay explaining personal goals for graduate school or essay related to a topic as required by the Department
- **Résumé**  
Describe educational and professional experience.
- **Official College Transcripts**  
Transcripts must be official or unofficial, issued by the attended institution and show completion of at least a Bachelor's Degree. Academy of Art University accepts electronic submission of official and unofficial transcripts. Students sending an official or unofficial electronic transcript should have it directed to the following email address: [transcripts@academyart.edu](mailto:transcripts@academyart.edu). Additional documentation may be required for students applying to the School of Architecture.
- **Portfolio/Reel (for class placement in the graduate program)**  
A body of work representing the chosen discipline is required. A description list is recommended to accompany portfolios/reels for the review process. All pieces must be labeled with the title, size, medium, date of completion and full, proper name of the applicant. For collaborative works, explain the role in the creative process.

**NOTE:** Additional materials may be required by the department. Please check with Graduate Admissions for the most updated requirements.

Upon receiving all application requirements, the department will review and will recommend that the student be accepted or not accepted.

**NOTE:** Registration for the appropriate classes is based on the skills demonstrated in the portfolio/reel. Applicants should contact an admissions representative for details on portfolio/reel submission, including content and format requirements. Digital portfolios or reels are preferred. Admissions representative will provide details.

**NOTE:** Academy of Art University may reject any applicant whose records indicate inadequate preparation and/or interest for its programs. An applicant who has been denied admission will not be allowed to register for classes.

#### **Portfolio/Reel Return Policy**

Applicants are encouraged to submit all materials in digital format. For hard copy portfolios, applicants must make arrangements to pick up their portfolios or reels in person or to have them returned via US Postal Service. Only portfolios/reels with prepaid return postage will be returned via US Postal Service. Portfolios or reels that are unclaimed or returned due to incorrect address or inadequate postage will be retained on campus for approximately 90 days. Although every precaution is taken to protect portfolios and reels, Academy of Art University cannot be held responsible for loss or damage of portfolios or reels either in transit or on campus for review.

**NOTE:** Students applying to the M.Arch program must submit their transcripts to [www.eres.com](http://www.eres.com) for evaluation.

### **ENGLISH AS A SECOND LANGUAGE GRADUATE APPLICANTS**

English as a Second Language students applying to a Graduate program must provide an English translation of any copy/written material presented as part of the portfolio/reel.

### **TRANSCRIPT SUBMISSION**

#### **Submission Address**

Send transcripts to:

Office of the Registrar  
79 New Montgomery Street, 435  
San Francisco, California 94105

Transcripts and copies of high school diplomas with graduation date may be mailed, hand delivered or electronically transmitted, to Academy of Art University by the student or issuing institution.

Academy of Art also accepts electronic submission of transcripts and high school diplomas. Students sending an electronic transcript or high school diploma should have it directed to the following email address: [transcripts@academyart.edu](mailto:transcripts@academyart.edu).



Academy of Art University is also a member of the National Student Clearinghouse Electronic Transcript Exchange Registry and can accept transcripts directly from other member organizations.

### International Transcripts

- Academy of Art University, upon review of international transcripts and diplomas, will determine U.S. equivalency through NCAA International Standards for Athletics Eligibility, and/or through standards published by WES [www.wes.org](http://www.wes.org), NAFA [www.NAFSA.org](http://www.NAFSA.org), or UNESCO [www.ibe.unesco.org](http://www.ibe.unesco.org). Upon evaluation, if U.S. equivalency cannot be determined, applicants and students may be referred to outside evaluation agencies below.
- Transcripts issued by schools outside the United States in original language must be translated by agencies Babble-on or KERN, and/or evaluated by a certified educational credential evaluation service such as [www.eres.com](http://www.eres.com) or [www.wes.org](http://www.wes.org) (these agencies charge a fee and are not affiliated with Academy of Art University).

## STATE AID

### California Grants (Cal Grants)

The California Student Aid Commission makes new awards to eligible undergraduate students (based on financial need and GPA) who are California residents, who are enrolled in a minimum of six units, and who meet the application-filing deadline of March 2 (California Grants A and B.) These grants are renewable.

Please visit the Cal Grant website for more information at [www.csac.ca.gov](http://www.csac.ca.gov).

If you attended an out-of-state high school and are now a resident of the state of California and wish to be considered for a Cal Grant award, please complete the [Cal Grant GPA Verification Form](#) and submit it to the Office of the Registrar ([Registrar@academyart.edu](mailto:Registrar@academyart.edu)) before the application-filing deadline of March 2.

## TRANSFER POLICIES

- Academy of Art University accepts unofficial and official transcripts for the purpose of applying transfer credit to a student's record. Only an official transcript may be used to apply transfer credit to the student's record at Academy of Art University for student athletes.
- Transfer evaluations are based on the current transfer policies during the student's semester of admission and will be binding for the student's entire matriculation at Academy of Art University. Subsequent evaluations are not permitted unless the student changes his or her degree program (e.g. from an Associate of Arts degree to a Bachelor of Fine Arts degree).
- Coursework from accredited post-secondary institutions will be considered for transfer if it is determined to carry equivalent credit, prerequisites, content, and level of instruction. Remedial or pre-college courses are not eligible for transfer.
- Coursework presented for transfer must be successfully completed with a letter grade of "C" or above or a grade of "pass" in a pass/fail course.
- Units completed at another institution after the student has started a degree program or any degree eligible classes at Academy of Art University will not be considered for transfer unless the student is [active duty military](#).
- The [deadline](#) for submission of all official and unofficial transcripts is prior to the end of the student's first degree seeking semester. Courses may only be transferred from transcripts received by the deadline unless the student is [active duty military](#).

### Undergraduate Degrees

Liberal Arts courses: All degree programs have unique Liberal Arts requirements. Courses that cannot be applied toward a degree will not be transferred. Major courses: A portfolio review is required to determine if courses may be transferred toward the major.

### Second Bachelor's Degrees

Students who have completed a bachelor's degree and are seeking a second bachelor's degree may have 50% of the required units transferred based on a department's predetermined agreement. Major courses may be waived based on portfolio review. **NOTE:** Not all departments offer a predetermined transfer agreement. Speak with an Admissions Representative for details.

Students who have completed a bachelor's degree and are seeking an associate of arts degree may have 18 units transferred based on a department's predetermined agreement. Major courses may be waived based on portfolio review. A maximum of 50% of total units may be transferred based on a portfolio and transcript review.

**NOTE:** Not all departments offer a predetermined transfer agreement. Speak with an Admissions Representative for details.

## **Graduate Degrees**

A maximum of 6 transfer units from another graduate program may be transferred towards degree requirements.

## **Re-Entry Students**

Student programs that are incomplete and have not had registration activity in a one year period will be inactivated. Transcripts received in the student's first semester may be re-evaluated based on current graduation requirements. For details, review the [Re-Entry policies](#).

## **Active Duty Military Transcripts**

Active duty military students who are required to take military coursework after beginning a degree program may be eligible to receive additional transfer units. Eligible credits are held to all standard transfer policies aside from the date they are earned. In addition, earned credit must be recorded on a Joint Services Transcript and taken as a result of active military duty.

## **ARTICULATION AGREEMENTS**

Academy of Art University has not entered into a transfer or articulation agreements with any other college or university.

## **TRANSCRIPT SUBMISSION DEADLINE**

Transcripts and/or diplomas must be received by the start of the student's first semester at Academy of Art University.

Undergraduate students who fail to submit proof of High School graduation and/or conferral of a Bachelor's degree by the start of their first semester will not be allowed to enroll for subsequent terms until proof of graduation has been received by the Office of the Registrar.

Graduate degree seeking students who fail to submit proof of conferral of a Bachelor's degree by the start of their first semester will not be allowed to enroll for subsequent terms until proof of graduation has been received by the Office of the Registrar.

Transfer evaluation transcripts must be submitted by the end of the student's first semester. Transfer evaluations are conducted during the student's first semester and are considered final. Transfer credit will not be awarded after the end of the student's first semester. Any appeals must be presented to Office of the Registrar Transfer Office by the end of the first semester.

## **ELIGIBILITY FOR LICENSURE (GRADUATE AND UNDERGRADUATE)**

### **Architect Eligibility for Licensure Requirements**

The California Architects Board (the Board) oversees consumer protection and the regulation of licensed architects in the state of California. According to the Board, the following requirements must be met for licensure in California:

- Provide verification of five years of education equivalents and three years of architectural training (work) experience for a total of eight years of experience as evaluated by the Board;
- This includes a minimum of one year of work experience must be under the direct supervision of an architect licensed in a US jurisdiction or two years of experience under the direct supervision of an architect registered in a Canadian province;
- Successful completion of the Architect Registration Examination (ARE)
- Completion of the Architectural Experience Program (AXP)
- Successful completion of the California Supplemental Examination (CSE)

Candidates may meet these requirements in multiple ways.

For more information about becoming a licensed architect in the state of California, please visit the Board's website at <http://www.cab.ca.gov/>.

### **Landscape Architect Eligibility for Licensure Requirements**

The Landscape Architects Technical Committee (LATC) establishes the standards by which licensure in this field is regulated in the State of California. According to the LATC, candidates are required to meet the following requirements before they can register for the Landscape Architect Registration Examination (LARE):

- Be at least 18 years of age (or have graduated from high school in order to receive training/experience credit)
- Have a bachelors, masters, associate degree, or extension certificate in landscape architecture OR an NAAB accredited degree in architecture
- Have six years of qualifying education and training experience in actual practice of landscape architecture (an approved degree or extension certificate will allow applicants to take LARE sections 1 and 2 prior to earning training experience)

In addition to passing the LARE, those wishing to practice landscape architecture in California must pass the California Supplemental Examination (CSE).

For more information, please contact the LATC (<http://www.latc.ca.gov/>).

### **Enrollment of Students Not Eligible for Licensure (Graduate and Undergraduate)**

Academy of Art University takes steps to determine whether prospective students may not be eligible to become licensed professionals prior to enrollment in programs that may lead to licensure. When a student is found to be ineligible for licensure based on California law, he/she must sign an affidavit as part of the enrollment process to confirm understanding of his/her ineligibility and to state objectives other than licensure. A copy of the signed affidavit will be provided to the student, and the original will be maintained in the student's file.

### **UNDERGRADUATE RESIDENCY REQUIREMENT**

Students seeking a degree must complete a minimum of 50% of required units at Academy of Art University to satisfy the undergraduate residency requirement.

### **TRANSFERABILITY OF CREDITS AND CREDENTIALS EARNED AT OUR INSTITUTION**

The transferability of credits you earn at Academy of Art University is at the complete discretion of the institution to which you may seek transfer. Acceptance of the certificate or degree you earn in the educational program is also at the complete discretion of the institution to which you may seek transfer. If the credits or certificate or degree that you earn at this institution are not accepted at the institution to which you seek to transfer, you may be required to repeat some or all of your coursework at that institution. For this reason you should make certain that your attendance at this institution will meet your educational goals. This may include contacting an institution to which you may seek to transfer after attending Academy of Art University to determine if your credits or certificate or degree will transfer.

### **PLACEMENT & PORTFOLIO REVIEWS**

Students may place into a course by demonstrating necessary knowledge and skill level. Major course placement is determined by a portfolio review conducted by the Department Director. Students who place out of a required course will have that requirement waived but must make up the units with a substitute Academy of Art University course which may be determined at a later date.

Detailed instructions for portfolio submissions are provided by the Admissions Office. Portfolios may be submitted digitally. Physical portfolios of original work are also accepted. Applicants are responsible for picking up portfolios or reels in person or to have them returned via US Postal Service. Only portfolios/reels with prepaid return postage will be returned via US Postal Service. Portfolios or reels that are unclaimed or returned due to incorrect address or inadequate postage will be retained on campus for approximately 90 days. Although every precaution is taken to protect portfolios and reels, Academy of Art University cannot be held responsible for loss or damage of portfolios or reels either in transit or on campus for review.

### **ACCEPTANCE OF CREDIT**

Academy of Art University does not provide credit earned through challenge examinations, achievement tests, and experiential learning.



## INTERNATIONAL STUDENT ENGLISH PLACEMENT TESTING

Academy of Art University does offer visa services to prospective students from other countries and English language services, in the form of English as a Second language instruction. All instruction occurs in English. English language proficiency is documented by:

1. The admissions interview;
2. Receipt of prior education documentation as stated in the admission policy; and
3. An English language placement test.

Academy of Art University provides ESL courses for all levels of English proficiency and ESL support in mainstream courses as needed. There is no minimum language proficiency required of students.

International students will receive English language placement testing during orientation, including an oral interview with EAP (English for Art Purposes) faculty members. Academy of Art University does not require a minimum TOEFL score for admission, but requests that applicants submit a recent score for placement purposes. TOEFL scores are used in the event that additional placement information is needed.

Students who place into English for Art Purposes classes must complete through English for Art Purposes level 4. Additional English courses may be required based on EAP 4 exit test results.

### EAP Support Policy

Classes designated “EAP” in the course offerings will have an EAP Support Instructor assigned at the beginning of the semester. EAP support is currently available only to students who are currently enrolled in one of the following classes: EAP A/600A, EAP 1/601, EAP 2/602, EAP 3/603, EAP 4/604, LA 103, LA 106, and EAP 605 or students who are no more than one semester removed from any of the above-listed classes. If there are no students who qualify for EAP support in an EAP designated class, that teacher will be re-assigned to a different class to help students who do qualify.

Students in classes with no EAP designation may also qualify for language support if they meet the criteria listed above. Students should ask their instructor to contact EAP Support to request further assistance. EAP students should make every attempt to enroll in EAP-designated art, design, graduate studies and liberal arts classes if available. All students, domestic and international, may make use of the services of an EAP Support Instructor, including EAP study groups.

EAP support instructors are assigned for the duration of the semester unless:

- The content and the support instructor agree that all of the qualifying second language learners in the class can comprehend the class material, lecture, vocabulary, testing methods, and assignments on their own.
- If other support programs such as the Writing Lab, Speaking Lab, ARC Language Lab and Tutoring are available and appropriate to remedy language/content issues.
- Students refuse or are not utilizing language support and the content and the language instructor agree to pull language support from the class.

## SCHEDULING AN ACADEMY OF ART UNIVERSITY PLACEMENT EXAM

**Online Students:** call or e-mail [LiberalArts@academyart.edu](mailto:LiberalArts@academyart.edu) for information on how to take the exam in your area.

**On Campus Students:** Exams are by appointment and take place on Academy of Art University campus. Contact the Liberal Arts Department **415.618.3664** to schedule an appointment.

**Upcoming English and Quantitative Placement exams on academy of art university Campus:**

View the [exam schedule](#) on [www.academyart.edu](http://www.academyart.edu).

## UNDERGRADUATE LIBERAL ARTS PLACEMENT

Liberal Arts Program Requirements can be met in the following ways:

- Take The Academy course and earn a passing grade
- Transfer in a comparable course from a previous post-secondary institution
- Waiver through passing score on Academy Placement Exam
- Waiver through passing score on AP, IB or SAT exam

Academy of Art University recognizes the scores listed below for Liberal Arts course placement.

**NOTE:** Students who place out of a required course via academy of art university Placement Exam, AP, IB, or S.A.T. will have that requirement waived but must make up the units as designated by the Student Advisor.

## PLACEMENT: WRITTEN COMMUNICATION

### Academy of Art University Placement Exam

#### Written Communication Placement Exam

SCORE	PLACEMENT
1 or 2	Place into LA 108
3 or 4	Place out of LA 108 and into LA 202
5 or 6	Place out of both LA 108 and LA 202 and into LA 110 or LA 133

### AP

#### Advanced Placement Exam

##### AP Exam in English Composition

SCORE	PLACEMENT
3 or higher	Place out of LA 108 and into LA 202

### IB

#### International Baccalaureates (IB) HL Exam in English Composition

##### Exam in English Composition

SCORE	PLACEMENT
4 or higher	Place out of LA 108 and into LA 202

### S.A.T.

#### Scholastic Aptitude Test

##### SAT II (Writing Subject Test)

SCORE	PLACEMENT
660 or higher	Place out of LA 108 and into LA 202

##### SAT I (Written) after April 1995

SCORE	PLACEMENT
590 or higher	Place out of LA 108 and into LA 202

##### SAT I (Written) exam before April 1995

SCORE	PLACEMENT
510 or higher	Place out of LA 108 and into LA 202

**PLACEMENT: QUANTITATIVE LITERACY**

**+ PLACEMENT: MATH FOR ARCHITECTURE, GAME PROGRAMMING, & LANDSCAPE ARCHITECTURE**

**Academy of Art University Placement Exam**

**Quantitative Literacy Placement Exam**

**SCORE PLACEMENT**

100-199 **Non-ARH, Non-GAP & Non-LAN students → Place into the Quantitative Literacy Requirement**

**ARH, GAP & LAN students → Take LA 255**

Place into the Fundamental Math Requirement (LA 255)

200-299 **Non-ARH, Non-GAP & Non-LAN students → Place out of the Quantitative Literacy Requirement**

**ARH, GAP & LAN students → Take LA 271**

Place out of the Fundamental Math Requirement (LA 255)

Place into the Applied Math Requirement (LA 271)

300-399 **ARH students → Take LA 293**

Place out of the Fundamental Math Requirement (LA 255)

Place out of the Applied Math Requirement (LA 271)

Place into the Advanced Math Requirement (LA 293)

**GAP students → Take LA 286**

Place out of the Fundamental Math Requirement (LA 255)

Place out of the Applied Math Requirement (LA 271)

Place into the Advanced Math Requirement (LA 286)

**LAN students → Math Requirement satisfied**

Place out of all math requirements (LA 255 and LA 271)

400-499 **ARH students → Math Requirement satisfied**

Place out of all math requirements (LA 255, LA 271, LA 293)

**GAP students → Take LA 288**

Place out of the Fundamental Math Requirement (LA 255)

Place out of the Applied Math Requirement (LA 271)

Place out of Advanced Math Requirement (LA 286)

Place into the 3D Math Requirement (LA 288)

500-599 **GAP students → Math Requirement satisfied**

Place out of all math requirements (LA 255, LA 271, LA 286, and LA 288)

**NOTE:** Students with scores of 200-299 have satisfied the prerequisite for LA 271 Algebra

**NOTE:** Students with scores of 300-399 have satisfied the prerequisite for LA 286 Discrete Mathematics and LA 293 Precalculus

**NOTE:** Students with scores of 400-499 have satisfied the prerequisite for LA 288 Vector, Matrices, and Transformations



<b>A.C.T.</b>	<b>American College Test</b> Completion of ACT Level I or II
<b>SCORE</b>	<b>PLACEMENT</b>
Pass	Place out of the Quantitative Literacy Requirement
Pass	ARH, GAP & LAN students place out of LA 255 and into LA 271

<b>ACT Exam</b>	
<b>SCORE</b>	<b>PLACEMENT</b>
28 or higher	Place out of the Quantitative Literacy Requirement
28 or higher	ARH, GAP & LAN students place out of LA 255 and into LA 271

<b>AP</b>	<b>Advanced Placement (AP) Exam</b> AP Exam in Calculus AB or BC or Statistics or Computer Science AB
<b>NOTE:</b> Other exam subject areas may be considered. Contact the Liberal Arts Department for applicable tests	
<b>SCORE</b>	<b>PLACEMENT</b>
3 or higher	Place out of the Quantitative Literacy Requirement
3 or higher	ARH, GAP & LAN students place out of LA 255 and into LA 271

<b>IB</b>	<b>International Baccalaureates (IB) Exam</b> (IB) HL Exam in Mathematics
<b>SCORE</b>	<b>PLACEMENT</b>
4 or higher	Place out of the Quantitative Literacy Requirement
4 or higher	ARH, GAP & LAN students place out of LA 255 and into LA 271

<b>S.A.T.</b>	<b>Scholastic Aptitude Test</b> SAT II Mathematics Subject Examination (Mathematics Achievement Test)
<b>SCORE</b>	<b>PLACEMENT</b>
500 or higher	Place out of the Quantitative Literacy Requirement
500 or higher	ARH, GAP & LAN students place out of LA 255 and into LA 271

<b>SAT I (Mathematics)</b>	
<b>SCORE</b>	<b>PLACEMENT</b>
600 or higher	Place out of the Quantitative Literacy Requirement
600 or higher	ARH, GAP & LAN students place out of LA 255 and into LA 271

## **PLACEMENT: ART HISTORY, HISTORICAL AWARENESS AND CULTURAL IDEAS AND INFLUENCES**

<b>AP</b>	<b>Advanced Placement (AP) Exam</b> (AP) exam in a Specific Subject Area
<b>SCORE</b>	<b>PLACEMENT</b>
3 or higher	Place out of the equivalent course

<b>IB</b>	<b>International Baccalaureates (IB) HL Exam</b> (IB) Exam in a Specific Subject Area
<b>SCORE</b>	<b>PLACEMENT</b>
5 or higher	Place out of the equivalent course

## **PLACEMENT: EMPLOYMENT COMMUNICATIONS AND PRACTICES**

### **Employment Communications and Practices**

Students with Career Planning coursework should submit transcripts to The Office of The Registrar. Submit Official Transcript(s) by mail or by email: [Transcripts@academyart.edu](mailto:Transcripts@academyart.edu). Students with professional experience wishing to be considered for waiver from LA 291 Designing Careers should submit supporting documentation documents with a waiver request using the Student Submissions Portal. The Student Submissions Portal link and login information can be obtained from an advisor.

### **Transfer Options**

Transfer in a comparable Career Planning course that covered all of the following areas:

- Career research
- Research methods for employment opportunities
- Employment correspondence documents
- Employment interview techniques

**Waiver/Substitution Options**

Request consideration for waiver from LA 291 Designing Careers by submitting transcripts and/or supporting documentation that demonstrates one of the following:

- Completion of an Associate's Degree in which the degree included at least one career preparation, business practices, or a major specific professional practices course.
- Completion of more than 60 college credits in which the coursework included at least one career preparation, business practices, business law, senior thesis, or a major specific professional practices course.
- Completion of a Bachelor's Degree

Industry experience with a project proposal demonstrating the criteria below.

**Industry Experience Criteria****Students with less than 5 years of management and/or industry experience submit:**

1. Professional resume
2. Cover or Query letter addressed to a specific party
3. Unsolicited business proposal with the following components:
  - Statement of Purpose
  - Background
  - Procedures
  - Qualification
  - Request for Approval

**Students with 5 years or more of management and/or industry experience submit:**

1. Professional resume (clearly indicating 5 years or more of industry experience)
2. Cover or Query letter addressed to a specific party
3. Project proposal\* with the following components:
  - Background/Problem Description
  - Proposed Solution
  - Approach
  - Deliverables
  - Outcome

\*May be for a project completed as part of industry experience. If citing a past project, include your role in the project.

**Waiver/Substitutions**

**NOTE:** A waived course must be substituted with another course. Students who place out of LA 291 will have the Employment Communications requirement waived but must make up the units with either a substitute Academy of Art University Liberal Arts course, or a general education transfer course as determined by the Registrar.

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# ACADEMIC CALENDAR

## ACADEMIC YEAR

Academy of Art University defines its academic year as 24 semester credit units and 30 weeks.

Academy of Art University operates on a semester system and offers a 15 week Fall semester, a 15 week Spring semester and a 7.5 week Summer semester. Summer semester classes meet twice as often in the 7.5 week term to ensure the same meeting time as Fall and Spring semester classes.

Academy of Art University also offers 3 week intersessions in January and June. Intersession classes meet 5 days a week for a total of 15 meetings to ensure the same meeting time as Fall and Spring semester classes.

## ACADEMIC & EVENTS CALENDAR

The [Academy Events Calendar](#) and other campus information may be found at [www.academyart.edu](http://www.academyart.edu).

The following can be found on the [Academy Events Calendar](#):

- Term start and end dates
- Registration dates
- Tuition deadline

## OBSERVED HOLIDAYS

Academy of Art University is closed on the following observed holidays:

- New Year's Day
- Memorial Day
- Independence Day
- Labor Day
- Thanksgiving Day (and the Friday and Saturday after Thanksgiving Day)
- Winter Holiday

Classes that are regularly scheduled to be held on a holiday are made up. Instructors will inform students of the makeup classes.

Dates for school closure due to holidays and Spring Recess may be found on the [Academy Events Calendar](#).

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# FINANCIAL AID & TUITION

## FINANCIAL AID

### Financial Aid staff is available to:

- Provide information on Financial Aid resources
- Assist in filing Financial Aid applications

Financial Aid programs, procedures and eligibility requirements change frequently. Students are encouraged to contact the Financial Aid Office for current requirements.

**NOTE:** The Department of Education prohibits students from receiving Federal Financial Aid at different colleges for the same academic term. For example, if a student receives the full annual Stafford loan limits for the 2017-2018 academic year at another institution, the student cannot receive a Stafford loan for the same time period at Academy of Art University.

**NOTE:** Academy of art university Financial Aid packet must be completed yearly and submitted to the Financial Aid Office.

## FINANCIAL AID AWARD LETTERS

Approximately 2 to 3 weeks after the FAFSA is completed and Academy of Art University Financial Aid application is submitted, an award letter will be mailed to the student indicating what the student is eligible for, along with instructions on how to complete the Federal Direct Student loan promissory note electronically. Signed award letters must be returned to the Financial Aid Office or completed on the online [Learning Management System \(LMS\)](#). Students selected for verification by the Department of Education must submit additional documents (required tax documents, verification worksheet, etc.) to the Financial Aid Office.

## SCHOOL ID NUMBER

The Federal School ID number (also known as a Title IV Institution Code) is assigned to each college or university for the purposes of applying Federal Financial Aid through FAFSA (Free Application for Federal Student Aid).

- The Federal School ID number of Academy of Art University is: 007531

## UNDERGRADUATE

How do I apply for Federal financial aid?

The US federal government provides financial aid options to students through either federal grants, federal loans or both to help you cover your educational costs. To begin the federal financial aid process, please view our guide to [5 Steps for Completing your Federal Financial Aid](#). For assistance with understanding the FAFSA process and for help completing your application, please contact a financial aid representative.

### Follow these five simple steps to get started

#### STEP 1: Apply for admission to Academy of Art University

To process your financial aid, first [apply](#) to Academy of Art University and provide your social security number on your admissions application.

#### STEP 2: File a Free Application For Federal Student Aid (FAFSA)

Complete the FAFSA online at [fafsa.gov](#) and use Academy of Art University's Federal School ID Number: 007531

#### STEP 3: Get started on your financial aid plan

All students should meet with our Financial Aid Office to review their financial options. Contact the office today at 1-415-618-6190 to schedule your discussion.



#### **STEP 4: Accept or Decline Your Financial Aid Rewards (Receive Your Financial Aid Award Letter)**

You will receive an award letter via Academy E-mail indicating the amount and types of aid you are eligible to receive based on a full time enrollment assumption. You must accept or decline these awards.

#### **STEP 5: Manage Your Financial Aid Award Disbursements**

What types of State and Federal Financial Aid are available?

Cal Grant: Gift aid for California students that does not have to be paid back

- The California Student Aid Commission makes new awards to eligible undergraduate students (based on financial need and GPA) who are California residents, who are enrolled in a minimum of six units, and who meet the application-filing deadline of March 2 (California Grants A and B.) These grants are renewable.
- Please visit the Cal Grant website for more information at [www.csac.ca.gov](http://www.csac.ca.gov).
- If you attended an out-of-state high school and are now a resident of the state of California and wish to be considered for a Cal Grant award, please complete the Cal Grant GPA Verification Form and submit it to the Office of the Registrar ([Registrar@academyart.edu](mailto:Registrar@academyart.edu)) before the application-filing deadline of March 2.

PELL Grant: Gift aid that does not have to be paid back

- Awarded to eligible undergraduate students (first AA/BA/BS/BFA) and eligible education certificate candidates

Federal Supplemental Educational Opportunity Grant (SEOG): Gift aid that does not have to be paid back

- Awarded to eligible undergraduate students with exceptional financial need.

Federal Work Study: Financial Aid earned while working.

- Federal Work Study (FWS) is a federally funded program that provides students financial assistance that will not have to be paid back. FWS is different from other types of financial aid because you do not receive funds until you locate a job and begin working. The amount you earn is dependent upon the job you obtain and the number of hours you work. One main advantage of FWS employment is that when you apply for future financial aid, your FWS earnings are not included as a financial resource.

Direct Stafford Loans: Loans from the government that must be paid back.

- Subsidized loans are available to students with financial need. No interest is charged on a subsidized loan while the student is in school. Unsubsidized loans are available to all students regardless of income, less any subsidized amount received. Students are responsible for the interest that will accrue on an unsubsidized loan while in school. Additional information about repayment, deferment and consolidation of these loans can be found at the Direct Loans web site.

Direct Parent Plus Loans: Loans that are taken out by parents of dependent students that must be paid back.

- Federal Direct PLUS Loans are available to parents and stepparents of dependent students. Borrowers must meet credit history and debt burden requirements. Repayment is amortized over 10 years.

Direct Graduate Plus Loans: Loans that are taken out by graduate students and must be paid back.

- Federal Direct Graduate PLUS Loans are available to eligible students in a graduate or degree or certificate program. Borrowers must meet credit history and debt burden requirements.

When should I expect an awards letter?

The Financial Aid Office will send you a postcard and email when your awards are ready to view. Instructions and forms will be provided on the postcard and email. If you have applied to the University and submitted your FAFSA but did not receive a postcard or email, please contact our office:

Phone: 1-415-618-6190

Email: [FinancialAid@academyart.edu](mailto:FinancialAid@academyart.edu)

How does a parent apply for the Direct PLUS Loan?

- A parent must log on to <https://studentloans.gov> using their own information and [FSA ID](#). Click Request a Direct PLUS Loan and select Parent PLUS. Complete the borrower information, student information and loan information. Lastly, review and submit for credit check.
- What is a Direct Parent PLUS Loan? The loan is money that can be used to pay a dependent student's educational costs including tuition, fees, housing, transportation, supplies, etc.
- Who can apply for the Direct Parent PLUS Loan? A parent or step-parent of a dependent student.
- Why is there a credit check? Direct Loans checks for adverse credit including bankruptcy, repossession, foreclosure, wage garnishment, defaulted loan, etc. Direct Loans is not checking income ratio, credit score, employment status or lack of credit. You will be presented with options if the credit is denied.

Who is BankMobile and why are they sending me a green envelope with a personal code?

Academy of Art University has partnered with BankMobile Disbursements, a financial services company, to provide students with electronic options for refunds. BankMobile is committed to transparently providing students with refund choices.

How do I submit my financial aid paperwork?

Some forms can be submitted by logging into Student Self Service at <https://sss.academyart.edu>. Forms that cannot be submitted online can be submitted several ways:

Fax: 1-415-618-6273

Email: [FinancialAid@academyart.edu](mailto:FinancialAid@academyart.edu)

In person:  
150 Hayes Street, 4th Floor  
San Francisco, CA

Mail:  
Academy of Art University  
Attn: Financial Aid Department  
79 New Montgomery St., San Francisco, CA 94105

My financial aid does not cover my tuition. What should I do?

Academy of Art University awards students the maximum allowed by federal regulations (except for limited SEOG funds). If your award does not cover your tuition balance you can either:

- Pay the difference by tuition deadline.
- Sign up for the interest free four month payment plan (fall and spring semesters only).
- Apply for a private educational loan. A credit check is required and a cosigner may be required.

Lender & Loan Program: Sallie Mae / Smart Option Loan

Phone Number: 1-888-695-3317

Website: <https://www.salliemae.com/>

Enrollment: Students can be enrolled less than half-time to full time

Loan Disclosure Link: <https://www.salliemae.com/student-loans/smart-option-student-loan/terms/loan-app-solicitation/>

Lender & Loan Program: Wells Fargo Student Loan for Career and Community Colleges

Phone Number: 1-877-437-3029

Website: <https://www.wellsfargo.com/student/loans/undergrad/community-college/>

Enrollment: Students can be enrolled less than half-time to full time

Loan Disclosure Link: <https://wfefs.wellsfargo.com/terms/AppDisclosureFilter>

If you have any questions on alternative loans, you can call:

Sun Chan  
Alternative Loan Manager  
1-415-618-6228

## GRADUATE

What types of Federal financial aid programs are available to graduate students?

### Federal aid available to Academy of Art University graduate students:

Federal Work Study: Financial Aid earned while working.

- Federal Work Study (FWS) is a federally funded program that provides students financial assistance that will not have to be paid back. FWS is different from other types of financial aid because you do not receive funds until you locate a job and begin working. The amount you earn is dependent upon the job you obtain and the number of hours you work. One main advantage of FWS employment is that when you apply for future financial aid, your FWS earnings are not included as a financial resource.

Direct Stafford Loans: Loans from the government that must be paid back.

- Unsubsidized loans are available to all students regardless of income. Students are responsible for the interest that will accrue on an unsubsidized loan while in school. Additional information about repayment, deferment and consolidation of these loans can be found at the Direct Loans web site.

Direct Graduate Plus Loans: Loans that are taken out by graduate students and must be paid back.

- Federal Direct Graduate PLUS Loans are available to eligible students in a graduate or degree or certificate program. Borrowers must meet credit history and debt burden requirements.

## TUITION RATES

Tuition rates are posted on academy of art university website.

Tuition Rates (effective Fall 2018)

Undergraduate
\$917 per unit

Graduate Tuition & Art Teaching Credential Tuition
\$1,031 per unit

Sample calculations (effective Fall 2018)

Undergraduate 3 unit course with a \$50 course fee
$\$917 \times 3 \text{ units} = \$2,751 + \$50 = \$2,801$

Graduate 3 unit course with a \$50 course fee
$\$1,031 \times 3 \text{ units} = \$3,093 + \$50 = \$3,143$

Tuition Rates (effective Fall 2019)

Undergraduate
\$963 per unit

Graduate Tuition & Art Teaching Credential Tuition
\$1,083 per unit

Sample calculations (effective Fall 2019)

Undergraduate 3 unit course with a \$50 course fee
$\$963 \times 3 \text{ units} = \$2,889 + \$50 = \$2,939$

Graduate 3 unit course with a \$50 course fee
$\$1,083 \times 3 \text{ units} = \$3,249 + \$50 = \$3,299$

**NOTE:** Refer to the [online class search and registration](#) page for course units and additional course fees.

**NOTE:** Tuition is the same for both on-campus and online classes.



## FEES

Fee Description	Fee Amount	Fee Notes
Application Fee	Domestic Students: \$50.00 International Students: \$150	This non-refundable fee is required to process an application.
Enrollment Fee	\$95.00	Non-refundable fee for new students (includes the \$50 registration fee)
Course Fees	varies by course	Many courses have specific course fees. Please refer to details in the <a href="#">Course Fees &amp; Prerequisites</a> chapter. <b>NOTE:</b> Fees may be different for on-campus sections and online sections.
Drop Fee	\$25.00	A \$25.00 fee will be charged for each class dropped once the second week of each semester begins. <b>NOTE:</b> No drop fee is charged for courses dropped when there is no refundable tuition. <b>NOTE:</b> Dropping one section to add another section is considered an add/drop and the \$25.00 drop fee will apply
Food Plan	varies by plan	View plans at <a href="http://academyartdining.com">http://academyartdining.com</a> .
Installment Payment Plan Fee	\$50.00	The interest-free installment plan enables students to pay their tuition in four separate payments and is available for Fall and Spring semesters. A payment plan fee of \$50.00 is due with the first installment.
Late Registration Fee	\$50.00	This fee is charged at the time of registration after the 1st week of a semester.
Late Payment Fee	\$50.00	This fee is charged if tuition is not paid by the due date.
Library Fee: Late Return	Minimum Late Fee: \$0.25  Maximum Late Fee: \$65.00	\$0.25 a day per Book \$0.25 a day per Picture File Envelope \$3.00 a day per Video/DVD \$1.00 a day per Sound Recording CD-ROM \$1.00 a day per Music CD \$1.00 a day per Online Course CD \$1.00 a day per Flash Drive/Jump Drive
Library Fee: Lost Book	\$65.00	\$55.00 (or an approved replacement) plus a \$10.00 processing fee.
Library Fee: Replacement Book	\$10.00	Student must provide an approved replacement plus pay the \$10.00 processing fee.
Locker: Rental Fee	\$20.00	Lockers may be rented on a semester basis.
Official Transcript Fee	\$10.00	The \$10 fee covers one official transcript. Additional copies ordered at the same time cost \$2.00 each. There is no fee for unofficial transcripts.
Registration Fee	\$50.00	This non-refundable fee is due at the time of registration every semester. Once this fee is paid and registration is processed, it cannot be applied to another semester.
Replacement ID Card Fee	\$30.00	ID cards are required for entry into all Academy of Art University buildings. <a href="#">Replacement cards</a> may be acquired at the Security Office.
Returned Check Fee	\$15.00	A \$15.00 fee will be charged to the student's account if a check is returned due to Insufficient Funds.
Student Activity Fee	\$30.00	Covers various services provided on-campus. This includes services from the Academic Resource Center, some special events and bus services. Students taking one or more courses on-campus are charged this fee whether or not they avail themselves of the services. This fee is waived for students taking all courses online.
International Student Services Fee	\$300	One-time fee, onsite students only, non-refundable

## ACADEMIC YEAR ESTIMATE

Tuition and Fees are based on full-time enrollment status of a minimum of 12 credits per semester.

**NOTE:** Students are expected to attend summer semesters to meet their scheduled completion date.

### Undergraduate

Fee	Cost
Application Fee*	Domestic Students: \$50 / International Students: \$150
Registration Fee*	\$50/semester
Enrollment Fee*	\$95
Student Activity Fee	\$30/semester, onsite only
Undergraduate Tuition	\$917/unit ( <i>effective Fall 2019: \$963/unit</i> )
Course Fees	\$400/average per semester
Materials/Supplies	\$960/average per semester ( <i>effective Fall 2019: \$990/average per semester</i> )
Estimated undergraduate expenses for a full-time student are \$24,983/academic year ( <i>effective Fall 2019: \$26,147</i> )	
* These fees are non-refundable, non-deferrable and non-transferrable	

### Graduate

Fee	Cost
Application Fee*	Domestic Students: \$50 / International Students: \$150
Registration Fee*	\$50/semester
Enrollment Fee*	\$95
Student Activity Fee	\$30/semester, onsite only
Graduate Tuition	\$1,031/unit ( <i>effective Fall 2019: \$1,083/unit</i> )
Course Fees	\$400/average per semester
Materials/Supplies	\$960/average per semester ( <i>effective Fall 2019: \$990/average per semester</i> )
Estimated graduate expenses for a full-time student are \$27,719/academic year ( <i>effective Fall 2019: \$29,027</i> )	
* These fees are non-refundable, non-deferrable and non-transferrable	

# TOTAL PROGRAM COST\*

Program Name	Application Fee (non-refundable)	Enrollment Fee (non-refundable)	Registration fee (\$50 per semester, non-refundable)	Student Tuition Recovery Fund (non-refundable)	Student Activity Fee (\$30 per semester, onsite only, non-refundable)	Semester Tuition (2019-2020)	Estimated Course Fees (minimum)	Estimated Course Fees (maximum)	Estimated Due for Entire Program (minimum) **	Estimated Due for Entire Program (maximum) **
AA-Acting	\$50	\$95	\$250	\$0	\$180	\$11,556	\$3,937	\$7,787	\$66,551	\$70,401
AA-Advertising	\$50	\$95	\$250	\$0	\$180	\$11,556	\$3,937	\$7,787	\$66,551	\$70,401
AA-Animation and Visual Effects	\$50	\$95	\$250	\$0	\$180	\$11,556	\$3,937	\$7,787	\$66,551	\$70,401
AA-Automotive Restoration	\$50	\$95	\$250	\$0	\$180	\$11,556	\$3,579	\$7,079	\$60,553	\$64,053
AA-Fashion	\$50	\$95	\$250	\$0	\$180	\$11,556	\$3,937	\$7,787	\$66,551	\$70,401
AA-Fashion Journalism	\$50	\$95	\$250	\$0	\$180	\$11,556	\$3,579	\$7,079	\$60,553	\$64,053
AA-Fashion Marketing	\$50	\$95	\$250	\$0	\$180	\$11,556	\$3,579	\$7,079	\$60,553	\$64,053
AA-Fashion Merchandising	\$50	\$95	\$250	\$0	\$180	\$11,556	\$3,579	\$7,079	\$60,553	\$64,053
AA-Fashion Product Development	\$50	\$95	\$250	\$0	\$180	\$11,556	\$3,579	\$7,079	\$60,553	\$64,053
AA-Fashion Styling	\$50	\$95	\$250	\$0	\$180	\$11,556	\$3,579	\$7,079	\$60,553	\$64,053
AA-Fashion Visual Merchandising	\$50	\$95	\$250	\$0	\$180	\$11,004	\$3,539	\$7,040	\$60,509	\$64,010
AA-Fashion Visual Merchandising	\$50	\$95	\$250	\$0	\$180	\$11,556	\$3,579	\$7,079	\$60,553	\$64,053
AA-Fine Art	\$50	\$95	\$250	\$0	\$180	\$11,556	\$3,937	\$7,787	\$66,551	\$70,401
AA-Game Development	\$50	\$95	\$250	\$0	\$180	\$11,556	\$3,937	\$7,787	\$66,551	\$70,401
AA-Graphic Design	\$50	\$95	\$250	\$0	\$180	\$11,556	\$3,937	\$7,787	\$66,551	\$70,401
AA-Illustration	\$50	\$95	\$250	\$0	\$180	\$11,556	\$3,937	\$7,787	\$66,551	\$70,401
AA-Industrial Design	\$50	\$95	\$250	\$0	\$180	\$11,556	\$3,937	\$7,787	\$66,551	\$70,401
AA-Interior Architecture and Design	\$50	\$95	\$250	\$0	\$180	\$11,556	\$3,937	\$7,787	\$66,551	\$70,401
AA-Jewelry and Metal Arts	\$50	\$95	\$250	\$0	\$180	\$11,556	\$3,937	\$7,787	\$66,551	\$70,401
AA-Knitwear Design	\$50	\$95	\$250	\$0	\$180	\$11,556	\$3,937	\$7,787	\$66,551	\$70,401
AA-Landscape Architecture	\$50	\$95	\$250	\$0	\$180	\$11,556	\$3,937	\$7,787	\$66,551	\$70,401
AA-Motion Pictures and Television	\$50	\$95	\$250	\$0	\$180	\$11,556	\$3,937	\$7,787	\$66,551	\$70,401
AA-Music Production	\$50	\$95	\$250	\$0	\$180	\$11,556	\$3,937	\$7,787	\$66,551	\$70,401
AA-Photography	\$50	\$95	\$250	\$0	\$180	\$11,556	\$3,937	\$7,787	\$66,551	\$70,401
AA-Sound Design	\$50	\$95	\$250	\$0	\$180	\$11,556	\$3,937	\$7,787	\$66,551	\$70,401
AA-Studio Production for Advertising and Design	\$50	\$95	\$250	\$0	\$180	\$11,556	\$3,579	\$7,079	\$60,553	\$64,053
AA-Textile Design	\$50	\$95	\$250	\$0	\$180	\$11,556	\$3,937	\$7,787	\$66,551	\$70,401
AA-Visual Development	\$50	\$95	\$250	\$0	\$180	\$11,556	\$3,937	\$7,787	\$66,551	\$70,401
AA-Web Design and New Media	\$50	\$95	\$250	\$0	\$180	\$11,556	\$3,937	\$7,787	\$66,551	\$70,401
BA-Architectural Design	\$50	\$95	\$550	\$0	\$360	\$11,556	\$7,874	\$15,573	\$139,377	\$147,077
BA-Art History	\$50	\$95	-\$50	\$0	\$360	\$11,556	\$7,158	\$14,157	\$126,802	\$133,802
BA-Fashion Journalism	\$50	\$95	\$550	\$0	\$360	\$11,556	\$7,158	\$14,157	\$126,802	\$133,802
BA-Multimedia Communications	\$50	\$95	\$550	\$0	\$360	\$11,556	\$7,158	\$14,157	\$126,802	\$133,802
BARCH-Architecture	\$50	\$95	\$700	\$0	\$450	\$11,556	\$9,663	\$19,113	\$175,161	\$184,610
BFA-Acting	\$50	\$95	\$550	\$0	\$360	\$11,556	\$7,874	\$15,573	\$139,377	\$147,077
BFA-Advertising	\$50	\$95	\$550	\$0	\$360	\$11,556	\$7,874	\$15,573	\$139,377	\$147,077



BFA-Animation and Visual Effects	\$50	\$95	\$550	\$0	\$360	\$11,556	\$7,874	\$15,573	\$139,377	\$147,077
BFA-Art Education	\$50	\$95	\$550	\$0	\$360	\$11,556	\$7,158	\$14,157	\$126,802	\$133,802
BFA-Art History	\$50	\$95	\$550	\$0	\$360	\$11,556	\$7,158	\$14,157	\$126,802	\$133,802
BFA-Costume Design	\$50	\$95	\$550	\$0	\$360	\$11,556	\$7,874	\$15,573	\$139,377	\$147,077
BFA-Fashion	\$50	\$95	\$550	\$0	\$360	\$11,556	\$7,874	\$15,573	\$139,377	\$147,077
BFA-Fashion Marketing	\$50	\$95	\$550	\$0	\$360	\$11,556	\$7,158	\$14,157	\$126,802	\$133,802
BFA-Fashion Merchandising	\$50	\$95	\$550	\$0	\$360	\$11,556	\$7,158	\$14,157	\$126,802	\$133,802
BFA-Fashion Product Development	\$50	\$95	\$550	\$0	\$360	\$11,556	\$7,158	\$14,157	\$126,802	\$133,802
BFA-Fashion Styling	\$50	\$95	\$550	\$0	\$360	\$11,556	\$7,158	\$14,157	\$126,802	\$133,802
BFA-Fashion Visual Merchandising	\$50	\$95	\$550	\$0	\$360	\$11,556	\$7,158	\$14,157	\$126,802	\$133,802
BFA-Fine Art	\$50	\$95	\$550	\$0	\$360	\$11,556	\$7,874	\$15,573	\$139,377	\$147,077
BFA-Footwear & Accessory Design	\$50	\$95	\$550	\$0	\$360	\$11,556	\$7,158	\$14,157	\$126,802	\$133,802
BFA-Game Development	\$50	\$95	\$550	\$0	\$360	\$11,556	\$7,874	\$15,573	\$139,377	\$147,077
BFA-Graphic Design	\$50	\$95	\$550	\$0	\$360	\$11,556	\$7,874	\$15,573	\$139,377	\$147,077
BFA-Illustration	\$50	\$95	\$550	\$0	\$360	\$11,556	\$7,874	\$15,573	\$139,377	\$147,077
BFA-Industrial Design	\$50	\$95	\$550	\$0	\$360	\$11,556	\$7,874	\$15,573	\$139,377	\$147,077
BFA-Interior Architecture and Design	\$50	\$95	\$550	\$0	\$360	\$11,556	\$7,874	\$15,573	\$139,377	\$147,077
BFA-Jewelry and Metal Arts	\$50	\$95	\$550	\$0	\$360	\$11,556	\$7,874	\$15,573	\$139,377	\$147,077
BFA-Knitwear Design	\$50	\$95	\$550	\$0	\$360	\$11,556	\$7,874	\$15,573	\$139,377	\$147,077
BFA-Landscape Architecture	\$50	\$95	\$550	\$0	\$360	\$11,556	\$7,874	\$15,573	\$139,377	\$147,077
BFA-Motion Pictures and Television	\$50	\$95	\$550	\$0	\$360	\$11,556	\$7,874	\$15,573	\$139,377	\$147,077
BFA-Music Production	\$50	\$95	\$550	\$0	\$360	\$11,556	\$7,874	\$15,573	\$139,377	\$147,077
BFA-Music Scoring and Composition	\$50	\$95	\$550	\$0	\$360	\$11,556	\$7,874	\$15,573	\$139,377	\$147,077
BFA-Photography	\$50	\$95	\$550	\$0	\$360	\$11,556	\$7,874	\$15,573	\$139,377	\$147,077
BFA-Sound Design	\$50	\$95	\$550	\$0	\$360	\$11,556	\$7,874	\$15,573	\$139,377	\$147,077
BFA-Textile Design	\$50	\$95	\$550	\$0	\$360	\$11,556	\$7,874	\$15,573	\$139,377	\$147,077
BFA-Visual Development	\$50	\$95	\$550	\$0	\$360	\$11,556	\$7,874	\$15,573	\$139,377	\$147,077
BFA-Web Design and New Media	\$50	\$95	\$550	\$0	\$360	\$11,556	\$7,874	\$15,573	\$139,377	\$147,077
BFA-Writing for Film, Television and Digital Media	\$50	\$95	\$550	\$0	\$360	\$11,556	\$7,158	\$14,157	\$126,802	\$133,802
BS-Game Programming	\$50	\$95	\$550	\$0	\$360	\$11,556	\$7,158	\$14,157	\$126,802	\$133,802
MA-Acting	\$50	\$95	\$200	\$0	\$150	\$9,747	\$2,328	\$4,338	\$40,875	\$42,885
MA-Advanced Architectural Design(1)	\$50	\$95	\$150	\$0	\$120	\$9,747	\$2,328	\$4,338	\$40,483	\$42,493
MA-Advanced Architectural Design(2)	\$50	\$95	\$250	\$0	\$180	\$9,747	\$3,880	\$7,231	\$68,835	\$72,185
MA-Advertising	\$50	\$95	\$200	\$0	\$150	\$9,747	\$2,328	\$4,338	\$40,875	\$42,885
MA-Animation and Visual Effects	\$50	\$95	\$200	\$0	\$150	\$9,747	\$2,328	\$4,338	\$40,875	\$42,885
MA-Art Education(1)	\$50	\$95	\$200	\$0	\$150	\$9,747	\$2,328	\$4,338	\$40,875	\$42,885
MA-Art Education(2)	\$50	\$95	\$300	\$0	\$210	\$9,747	\$4,074	\$7,592	\$73,000	\$76,518
MA-Art History	\$50	\$95	\$200	\$0	\$150	\$9,747	\$2,328	\$4,338	\$40,875	\$42,885
MA-Costume Design	\$50	\$95	\$200	\$0	\$150	\$9,747	\$2,328	\$4,338	\$40,875	\$42,885
MA-Fashion	\$50	\$95	\$200	\$0	\$150	\$9,747	\$2,328	\$4,338	\$40,875	\$42,885
MA-Fashion Journalism	\$50	\$95	\$200	\$0	\$150	\$9,747	\$2,716	\$5,061	\$47,605	\$49,950
MA-Fashion Merchandising	\$50	\$95	\$200	\$0	\$150	\$9,747	\$2,328	\$4,338	\$40,875	\$42,885

MA-Fine Arts	\$50	\$95	\$200	\$0	\$150	\$9,747	\$2,328	\$4,338	\$40,875	\$42,885
MA-Game Development	\$50	\$95	\$200	\$0	\$150	\$9,747	\$2,328	\$4,338	\$40,875	\$42,885
MA-Graphic Design	\$50	\$95	\$200	\$0	\$150	\$9,747	\$2,328	\$4,338	\$40,875	\$42,885
MA-Illustration	\$50	\$95	\$200	\$0	\$150	\$9,747	\$2,328	\$4,338	\$40,875	\$42,885
MA-Industrial Design	\$50	\$95	\$200	\$0	\$150	\$9,747	\$2,328	\$4,338	\$40,875	\$42,885
MA-Interior Architecture and Design	\$50	\$95	\$200	\$0	\$150	\$9,747	\$2,328	\$4,338	\$40,875	\$42,885
MA-Jewelry and Metal Arts	\$50	\$95	\$200	\$0	\$150	\$9,747	\$2,328	\$4,338	\$40,875	\$42,885
MA-Landscape Architecture	\$50	\$95	\$200	\$0	\$150	\$9,747	\$2,328	\$4,338	\$40,875	\$42,885
MA-Multimedia Communications	\$50	\$95	\$200	\$0	\$150	\$9,747	\$2,328	\$4,338	\$40,875	\$42,885
MA-Music Scoring and Composition	\$50	\$95	\$200	\$0	\$150	\$9,747	\$2,328	\$4,338	\$40,875	\$42,885
MA-Sound Design	\$50	\$95	\$200	\$0	\$150	\$9,747	\$2,328	\$4,338	\$40,875	\$42,885
MA-Photography	\$50	\$95	\$200	\$0	\$150	\$9,747	\$2,328	\$4,338	\$40,875	\$42,885
MARCH-Architecture(1)	\$50	\$95	\$300	\$0	\$210	\$9,747	\$4,074	\$7,592	\$73,000	\$76,518
MARCH-Architecture(2)	\$50	\$95	\$400	\$0	\$270	\$9,747	\$5,626	\$10,484	\$103,120	\$107,978
MA-Visual Development	\$50	\$95	\$200	\$0	\$150	\$9,747	\$2,328	\$4,338	\$40,875	\$42,885
MA-Web Design and New Media	\$50	\$95	\$200	\$0	\$150	\$9,747	\$2,328	\$4,338	\$40,875	\$42,885
MA-Writing and Directing for Film	\$50	\$95	\$200	\$0	\$150	\$9,747	\$2,328	\$4,338	\$40,875	\$42,885
MFA-Acting	\$50	\$95	\$300	\$0	\$210	\$9,747	\$4,074	\$7,592	\$73,000	\$76,518
MFA-Advertising	\$50	\$95	\$300	\$0	\$210	\$9,747	\$4,074	\$7,592	\$73,000	\$76,518
MFA-Animation and Visual Effects	\$50	\$95	\$300	\$0	\$210	\$9,747	\$4,074	\$7,592	\$73,000	\$76,518
MFA-Costume Design	\$50	\$95	\$300	\$0	\$210	\$9,747	\$4,074	\$7,592	\$73,000	\$76,518
MFA-Fashion	\$50	\$95	\$300	\$0	\$210	\$9,747	\$4,074	\$7,592	\$73,000	\$76,518
MFA-Fashion Marketing and Brand Management	\$50	\$95	\$300	\$0	\$210	\$9,747	\$4,074	\$7,592	\$73,000	\$76,518
MFA-Fashion Merchandising and Management	\$50	\$95	\$300	\$0	\$210	\$9,747	\$4,074	\$7,592	\$73,000	\$76,518
MFA-Fashion Product Development	\$50	\$95	\$300	\$0	\$210	\$9,747	\$4,074	\$7,592	\$73,000	\$76,518
MFA-Fine Art	\$50	\$95	\$300	\$0	\$210	\$9,747	\$4,074	\$7,592	\$73,000	\$76,518
MFA-Footwear & Accessory Design	\$50	\$95	\$300	\$0	\$210	\$9,747	\$3,880	\$7,231	\$69,555	\$72,905
MFA-Game Development	\$50	\$95	\$300	\$0	\$210	\$9,747	\$4,074	\$7,592	\$73,000	\$76,518
MFA-Graphic Design	\$50	\$95	\$350	\$0	\$240	\$9,747	\$4,074	\$7,592	\$74,073	\$77,591
MFA-Illustration	\$50	\$95	\$300	\$0	\$210	\$9,747	\$4,074	\$7,592	\$73,000	\$76,518
MFA-Industrial Design	\$50	\$95	\$300	\$0	\$210	\$9,747	\$4,074	\$7,592	\$73,000	\$76,518
MFA-Interior Architecture and Design	\$50	\$95	\$300	\$0	\$210	\$9,747	\$4,074	\$7,592	\$73,000	\$76,518
MFA-Jewelry and Metal Arts	\$50	\$95	\$300	\$0	\$210	\$9,747	\$4,074	\$7,592	\$73,000	\$76,518
MFA-Knitwear Design	\$50	\$95	\$300	\$0	\$210	\$9,747	\$4,074	\$7,592	\$73,000	\$76,518
MFA-Landscape Architecture	\$50	\$95	\$300	\$0	\$210	\$9,747	\$4,074	\$7,592	\$73,000	\$76,518
MFA-Music Scoring and Composition	\$50	\$95	\$300	\$0	\$210	\$9,279	\$4,053	\$7,592	\$72,962	\$76,501
MFA-Landscape Architecture(2)	\$50	\$95	\$400	\$0	\$270	\$9,747	\$5,626	\$10,484	\$103,120	\$107,978
MFA-Motion Pictures and Television	\$50	\$95	\$300	\$0	\$210	\$9,747	\$4,074	\$7,592	\$73,000	\$76,518
MFA-Music Scoring and Composition	\$50	\$95	\$300	\$0	\$210	\$9,747	\$4,074	\$7,592	\$73,000	\$76,518
MFA-Photography	\$50	\$95	\$350	\$0	\$240	\$9,747	\$4,074	\$7,592	\$74,073	\$77,591
MFA-Sound Design	\$50	\$95	\$300	\$0	\$210	\$9,747	\$4,074	\$7,592	\$73,000	\$76,518

MFA-Textile Design	\$50	\$95	\$300	\$0	\$210	\$9,747	\$4,074	\$7,592	\$73,000	\$76,518
MFA-Visual Development	\$50	\$95	\$300	\$0	\$210	\$9,747	\$4,074	\$7,592	\$73,000	\$76,518
MFA-Web Design and New Media	\$50	\$95	\$300	\$0	\$210	\$9,747	\$4,074	\$7,592	\$73,000	\$76,518
MFA-Writing for Film, Television and Digital Media	\$50	\$95	\$300	\$0	\$210	\$9,747	\$3,880	\$7,231	\$69,555	\$72,905
MAT-Art in Teaching (with Credential) (1)	\$50	\$95	\$150	\$0	\$120	\$9,747	\$1,746	\$3,254	\$30,466	\$31,973
MAT-Art in Teaching (with Credential) (2)	\$50	\$95	\$200	\$0	\$150	\$9,747	\$2,522	\$4,700	\$44,240	\$46,417
Teacher Credential(1)	\$50	\$95	\$100	\$0	\$90	\$9,747	\$1,164	\$2,169	\$20,057	\$21,062
Teacher Credential(2)	\$50	\$95	\$150	\$0	\$120	\$9,747	\$1,940	\$3,615	\$33,805	\$35,480
Certificate-Advertising	\$50	\$95	\$550	\$0	\$360	\$11,556	\$7,158	\$14,157	\$126,802	\$133,802
Certificate-Animation and Visual Effects	\$50	\$95	\$550	\$0	\$360	\$11,556	\$7,158	\$14,157	\$126,802	\$133,802
Certificate-Fashion	\$50	\$95	\$550	\$0	\$360	\$11,556	\$7,158	\$14,157	\$126,802	\$133,802
Certificate-Fine Art	\$50	\$95	\$550	\$0	\$360	\$11,556	\$7,158	\$14,157	\$126,802	\$133,802
Certificate-Graphic Design	\$50	\$95	\$550	\$0	\$360	\$11,556	\$7,158	\$14,157	\$126,802	\$133,802
Certificate-Illustration	\$50	\$95	\$550	\$0	\$360	\$11,556	\$7,158	\$14,157	\$126,802	\$133,802
Certificate-Industrial Design	\$50	\$95	\$550	\$0	\$360	\$11,556	\$7,158	\$14,157	\$126,802	\$133,802
Certificate-Interior Architecture and Design	\$50	\$95	\$550	\$0	\$360	\$11,556	\$7,158	\$14,157	\$126,802	\$133,802
Certificate-Motion Pictures and Television	\$50	\$95	\$550	\$0	\$360	\$11,556	\$7,158	\$14,157	\$126,802	\$133,802
Certificate-Photography	\$50	\$95	\$550	\$0	\$360	\$11,556	\$7,158	\$14,157	\$126,802	\$133,802
Certificate-Web Design and New Media	\$50	\$95	\$550	\$0	\$360	\$11,556	\$7,158	\$14,157	\$126,802	\$133,802

\* The total program costs listed above reflect fees and tuition for full time, onsite, domestic students. International students are charged a \$150 application fee and \$300 international student services fee. Both are one-time fees and nonrefundable. International students are not charged an enrollment fee.

\*\*A maximum annual tuition increase of 5% is included in the, "Estimated Due for the Entire Program" based on a fall 2019 start.



## BILLING INFORMATION

- [Tuition](#) is charged on a per-unit basis
- Students pay for the number of units enrolled each semester
- Students are required to pay application and registration fees, as well as specified additional course fees
- Tuition is due on the Saturday prior to the first day of classes each semester

## PAYMENT INFORMATION

**Tuition is due the Saturday prior to the start of a semester.** For example, if the term begins on Thursday, September 6<sup>th</sup>, then tuition is due on Saturday, September 1<sup>st</sup>. The deadline is applicable regardless of the date the student first attends class. Students enrolling after the tuition deadline must pay tuition in full or show proof of Financial Aid coverage at the time of registration.

**NOTE:** Tuition for intersession terms is due at the time of registration.

**NOTE:** Tuition due dates are published on the [Academy Events Calendar](#).

## METHODS OF PAYMENT

Academy of Art University accepts the following methods of payment:

### Credit Card

Payments can be made 24 hours a day using Visa, MasterCard or Discover Card by logging into the online [Learning Management System \(LMS\)](#).

### Cash

Cash payments may be made at the Accounts Receivable Department building during normal business.

### Checks and Money Orders

Checks and money orders are accepted at the Accounts Receivable Office or by mail.

Make checks payable to:  
Academy of Art University

Send checks to:

Academy of Art University  
PO Box 742864  
Los Angeles, CA 90074-2864

**NOTE:** The student ID# must be printed on the check for identification purposes

## ADDITIONAL FEES, IF APPLICABLE

**Additional Costs, payable to a third party:** Books & Supplies - Student should expect a minimum estimated additional cost of \$900 for books and supplies each semester.

**Additional Fees, as applicable (non-refundable):** Course Drop Fee Per Course \$25, Locker Rental Fee (Fall and Spring / Summer) \$20, Returned Check Handling Fee \$15, Late Registration Fee \$50, Late Tuition Payment Charge \$50, Payment Plan Fee \$50, Photo I.D. replacement fee \$30. Certificate of Completion, first five copies are free, \$10.00 for the sixth copy and \$2.00 for each additional copy on the same request. Transcript Fee, \$10.00 for the first copy and \$2.00 for each additional copy on the same request. English as a Second Language courses are 3 to 9 credits each and the cost per credit is, Undergraduate \$835 and Graduate \$935.

**If applicable:** On-Campus Housing- please see Housing License Agreement to be executed annually. Cost subject to change annually.

## INSTALLMENT PLAN

Academy of Art University provides a convenient 4-month interest free Installment Plan for Spring and Fall semesters. A mandatory Installment Plan contract must be must completed to take advantage of this option. Students may apply online for the Installment Plan through [Student Self-Service](#).

### Installment Plan Terms and Conditions

Academy of Art University does require that payments be made in a timely manner by the due dates specified on the installment plan contract. Non-payment by specified dates may result in a full balance becoming due or ineligibility to utilize the installment plan option in future terms.

Payments must be received on or before the required due dates. Failure to meet due dates may result in late fees, cancellation of the installment plan and/or courses being administratively dropped.

An Accounts Receivable representative may be contacted at (415) 618-6429 for any account related questions or concerns.

## REFUNDS

All refund payments will be mailed within 45 days of the date of cancellation, withdrawal, involuntary withdrawal or completion of a Refund Request Form (obtained from the Student Advisor).

Checks will be mailed to the student's home address maintained by Academy Art University. Students are responsible to keeping their address(es) up-to-date through their online [Learning Management System \(LMS\)](#) account or notifying their Student Advisor of any address changes.

Refunds for students who receive financial aid will be first paid to the financial aid source according to a distribution formula established pursuant to federal regulations.

## REFUND POLICY

You may withdraw from the University at any time after the cancellation period (described above) and receive a pro rata refund if you have completed 60 percent or less of the scheduled weeks in the current payment period in your program through the last day of attendance. The refund will be less an administrative fee (application, enrollment and registration fees) not to exceed \$250.00, within 45 days of withdrawal. If the student has completed more than 60% of the period of attendance for which the student was charged, the tuition is considered earned and the student will receive no refund.

For the purpose of determining the amount of the refund, the date of the student's withdrawal shall be deemed the last date of recorded attendance. The amount owed equals the weekly charge for the program (total institutional charge, minus non-refundable fees, divided by the number of weeks in the term), multiplied by the number of weeks scheduled to attend, prior to withdrawal.

## PERCENTAGE OF REFUNDABLE TUITION CHARGES

Withdrawal During: FALL/SPRING	
Week 1	100%
Week 2	86.6%
Week 3	80%
Week 4	73.3%
Week 5	66.6%
Week 6	60%
Week 7	53.3%
Week 8	46.6%
Week 9	40%
Week 10+	0%

Withdrawal During: SUMMER	
Week 1	100%
Week 2	73.3%
Week 3	60%
Week 4	46.6%
Week 5+	0%

Withdrawal During: INTERSESSION	
Day 1	100%
Day 2	86.6%
Day 3	80%
Day 4	73.3%
Day 5	66.6%
Day 6	60%
Day 7	53.3%
Day 8	46.6%
Day 9	40%
Day 10+	0%

Review [Drop & Withdrawal Policies](#) for an explanation of [administrative grades](#) associated with dropped courses.

## FINANCIAL AID: RETURN OF TITLE IV FUNDS

The Higher Education Amendments of 1998, Public Law 105-244, changed the way financial aid funds are paid toward a student's education and handled when a recipient of financial aid withdraws from school. The new requirements (effective for students receiving Title IV Federal Financial Aid who withdraw from school on or after October 7, 2000) are used to determine the amount of Title IV Financial Aid a student has earned when he or she withdraws from school. For more information, come by the Financial Aid Office and pick up a copy of the form titled "Treatment of Title IV aid when a Student Withdraws" or go to:

[www.academyart.edu](http://www.academyart.edu) > Disclosures > [Treatment of Title IV Aid When a Student Withdraws](#)

## FINANCIAL AID: REFUNDS

Students who have paid tuition with any source of financial aid will be refunded based on a distribution formula established by federal regulations.

Required refunds are made in the following sequence:

1. Unsubsidized Federal Stafford Loans
2. Subsidized Federal Stafford Loans
3. Federal Graduate Plus Loans
4. Federal Parent Plus Loans
5. Federal Pell Grants
6. Federal SEOG
7. Other Federal, State and Private financial assistance
8. Student

If a student receives a loan to pay for the educational program, the student will have the responsibility to repay the full amount of the loan plus interest, less the amount of any refund.

**NOTE:** If a credit balance exists after all Federal programs have been properly refunded it will first be applied to any Academy of Art University scholarships including Athletic, Summer Portfolio and VA Yellow Ribbon Scholarships.

## IOWA STUDENTS ONLY

If, at any time, an Iowa student terminates a program due to the student's physical incapacity or, for a program that requires classroom instruction, due to the transfer of the student's spouse's employment to another city, the terminating student shall receive a refund of tuition charges in an amount that equals the amount of tuition charged to the student multiplied by the ratio of the remaining number of calendar days in the school period to the total number of calendar days in the school period.

## STUDENT TUITION RECOVERY FUND

The State of California established the Student Tuition Recovery Fund (STRF) to relieve or mitigate economic loss suffered by a student in an educational program at a qualifying institution, who is or was a California resident while enrolled, or was enrolled in a residency program, if the student enrolled in the institution, prepaid tuition, and suffered an economic loss. Unless relieved of the obligation to do so, you must pay the state-imposed assessment for the STRF, or it must be paid on your behalf, if you are a student in an educational program, who is a California resident, or are enrolled in a residency program, and prepay all or part of your tuition.

You are not eligible for protection from the STRF and you are not required to pay the STRF assessment, if you are not a California resident, or are not enrolled in a residency program.

It is important that you keep copies of your enrollment agreement, financial aid documents, receipts, or any other information that documents the amount paid to the school. Questions regarding the STRF may be directed to the Bureau for Private Postsecondary Education, 2535 Capitol Oaks Drive, Suite 400, Sacramento, CA 95833, (916) 431-6959 or (888) 370-7589.

To be eligible for STRF, you must be a California resident or are enrolled in a residency program, prepaid tuition, paid or deemed to have paid the STRF assessment, and suffered an economic loss as a result of any of the following:

1. The institution, a location of the institution, or an educational program offered by the institution was closed or discontinued, and you did not choose to participate in a teach-out plan approved by the Bureau or did not complete a chosen teach-out plan approved by the Bureau.
2. You were enrolled at an institution or a location of the institution within the 120 day period before the closure of the institution or location of the institution, or were enrolled in an educational program within the 120 day period before the program was discontinued.



3. You were enrolled at an institution or a location of the institution more than 120 days before the closure of the institution or location of the institution, in an educational program offered by the institution as to which the Bureau determined there was a significant decline in the quality or value of the program more than 120 days before closure.
4. The institution has been ordered to pay a refund by the Bureau but has failed to do so.
5. The institution has failed to pay or reimburse loan proceeds under a federal student loan program as required by law, or has failed to pay or reimburse proceeds received by the institution in excess of tuition and other costs.
6. You have been awarded restitution, a refund, or other monetary award by an arbitrator or court, based on a violation of this chapter by an institution or representative of an institution, but have been unable to collect the award from the institution.
7. You sought legal counsel that resulted in the cancellation of one or more of your student loans and have an invoice for services rendered and evidence of the cancellation of the student loan or loans.

To qualify for STRF reimbursement, the application must be received within four (4) years from the date of the action or event that made the student eligible for recovery from STRF.

A student whose loan is revived by a loan holder or debt collector after a period of noncollection may, at any time, file a written application for recovery from STRF for the debt that would have otherwise been eligible for recovery. If it has been more than four (4) years since the action or event that made the student eligible, the student must have filed a written application for recovery within the original four (4) year period, unless the period has been extended by another act of law.

However, no claim can be paid to any student without a social security number or a taxpayer identification number.

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# ACADEMIC POLICIES

## CURRICULUM CHANGES

Changes in industry standards and trends may necessitate changes to the curriculum. Students may choose to take advantage of curriculum changes providing the changes do not require additional courses or require the student to enroll in additional semesters. Students with questions regarding the applicability of changes in curriculum requirements should make an appointment with a Student Advisor for a program evaluation.

Academy of Art University reserves the right to change, amend, or modify program content, equipment, staff or materials and organization as necessary at any time.

**NOTE:** The graduation requirements in effect at the time of the student's initial enrollment in a particular program are those that must be met for awarding of a degree or certificate. Students may be required to satisfy changes in departmental requirements or prerequisites provided that the changes do not result in additional semesters or courses to complete degree requirements.

## DECLARING A MAJOR

Undergraduate students may begin seeking a degree without first declaring a major. A Declaration of Major form may be obtained from the Student Services Office.

**NOTE:** Entry into a major is subject to the Department Director's approval. A Department Director may reject any request based on the student's academic records.

## CHANGING MAJORS

Students may change their major after review by both the exiting and receiving department. Due to the unique industry standards and program outcomes of each major, it is possible that courses taken under one major may not apply to the next major. The student should first meet with a Student Advisor for a program evaluation to understand which courses will apply to the new major. Once the student has approval to exit the first major the student may seek admittance to the new department. Courses may be substituted if the department determines that appropriate skills are evident in a portfolio of work.

**NOTE:** Entry into a major is subject to the Department Director's approval. A Department Director may reject any request based on the student's academic records.

**NOTE:** Changing majors may result in completed courses not counting toward the new major.

## CHANGING DEGREE PROGRAMS

Students wishing to change their academic program must first contact their Student Advisor for a preliminary program evaluation. Advisors will explain how courses already completed will be applied to the new program.

**NOTE:** Students follow the degree requirements in place at the time that the student first declares degree seeking status.

**NOTE:** Changing programs may result in completed courses not counting toward the new program.

**NOTE:** Courses may be substituted if the department determines that appropriate skills are evident in a portfolio of work.

**NOTE:** A change from a graduate program to an undergraduate program requires the approval of the Executive Director of Graduate Services & Administration and a completed [application](#) for the new program.

**NOTE:** A change from an undergraduate program to a graduate program requires the approval of the Executive Director of Graduate Services & Administration and a completed [application](#) for the new program. The student must fulfill the [graduate school application requirements](#).

**NOTE:** International Students must consult with their International Student Advisor regarding possible changes to their I-20 prior to changing programs.

### Undergraduate Students

Undergraduate students wishing to transfer from one academic program to another must obtain the appropriate form from their Student Advisor. This includes changing from non-degree Personal Enrichment status to Associates or Bachelor's degree seeking status.



**Undergraduate Student Examples:** Non-degree Personal Enrichment student declares Bachelors of Fine Arts degree status: Student must satisfy the Bachelors of Fine Art degree requirements in effect at the time the student declares Bachelors of Fine Art degree status.

Associates of Art degree seeking student declares Bachelors of Fine Art degree status: Student must satisfy the Bachelors of Fine Art degree requirements in effect at the time the student declares Associates of Art degree status.

Bachelors of Fine Art degree seeking student declares Associates of Art degree status: Student must satisfy the Associates of Art degree requirements in effect at the time the student declared Bachelors of Fine Art degree status.

### Graduate Students

Graduate students wishing to transfer from one academic program to another must obtain the appropriate form from their Student Advisor, submit portfolio for review and obtain approval from the Department Directors and the Executive Director of Graduate Services & Administration.

## GRADUATION PLANNING

Students are encouraged to meet with their Student Advisor to map out a personalized graduation plan. In making plans, students should consider the following:

- Graduation plans vary by individual degree progress
- Student Advisor approval is required for course loads exceeding 12 units for Fall and Spring semesters and exceeding 6 units for Summer semesters

### Graduation Plans

Academy of Art University allows flexibility with the rate in which students choose to progress through their degree requirements. The below samples illustrate some common plans. These samples are based on successful completion of units that apply toward graduation requirements. To achieve target plans, students should keep on track with units listed, which may result in a final semester with fewer units and a part-time enrollment status. In addition to Fall and Spring semesters, students may choose to take courses in the Summer semesters or intersessions to keep on track with their graduation goals.

### Sample Completion Plans

Associate of Arts Degree (AA)

#### 66 Unit Program

Plan	Number of units to complete per year
2 Year Plan	33
2.5 Year Plan	27
3 Year Plan	24
3+ Years	Part-time students: See Student Advisor for an individualized plan.

#### 60 Unit Program

Plan	Number of units to complete per year
2 Year Plan	30
2.5 Year Plan	24
3 Year Plan	21
3+ Years	Part-time students: See Student Advisor for an individualized plan.

Bachelor's Degree (BA, BFA or BS)

#### 132 Unit Program

Plan	Number of units to complete per year
4 Year Plan	33
4.5 Year Plan	30
5 Year Plan	27
5.5 Year Plan	24
6+ Years	Part-time students: See Student Advisor for an individualized plan.

#### 120 Unit Program

Plan	Number of units to complete per year
4 Year Plan	30
4.5 Year Plan	27
5 Year Plan	24
5+ Years	Part-time students: See Student Advisor for an individualized plan.

Bachelor Architecture Degree (B.Arch\*)

#### 162 Unit Program

Plan	Number of units to complete per year
5 Year Plan	33
5.5 Year Plan	30
6 Year Plan	27
6.75 Year Plan	24
7+ Years	Part-time students: See Student Advisor for an individualized plan.

\* Academy of art university Bachelor Architecture Degree (B.Arch) is currently in Candidacy Status.

## Art Teaching Credential

### 33 Unit Program

Plan	Number of units to complete per year
1 Year Plan	33
1.5 Year Plan	21
2 Year Plan	19
2 + Years	Part-time students: See Student Advisor for an individualized plan.

## Master of Arts Degree (MA)

### 42 Unit Program

Plan	Number of units to complete per year
1.5 Year Plan	30
2 Year Plan	21
2.5 Year Plan	18
3+ Years	Part-time students: See Student Advisor for an individualized plan.

### 36-39 Unit Program

Plan	Number of units to complete per year
1.5 Year Plan	27
2 Year Plan	24
2.5 Year Plan	18
3+ Years	Part-time students: See Student Advisor for an individualized plan.

## Master of Fine Arts Degree (MFA)

### 78 Unit Program

Plan	Number of units to complete per year
3 Year Plan	27
3.5 Year Plan	24
4 Year Plan	21
4.5+ Years	Part-time students: See Student Advisor for an individualized plan.

### 60-63 Unit Program

Plan	Number of units to complete per year
2.5 Year Plan	27
3 Year Plan	21
3.5 Year Plan	18
4+ Years	Part-time students: See Student Advisor for an individualized plan.

## Master of Architecture Degree (M.Arch)

### 87 Unit Program

Plan	Number of units to complete per year
3.5 Year Plan	27
4 Year Plan	24
4.5 Year Plan	21
5+ Years	Part-time students: See Student Advisor for individualized plan.

## GRADUATION

A student's graduation term will be considered declared upon enrolment in the final required course(s). Degrees will be awarded by the Office of the Registrar upon confirmation of the following components:

1. Successful completion of final course(s),
2. A cumulative GPA of 2.0 or above,
3. Graduate students must have an approved final portfolio or thesis review with submitted accompanying documents as required by major and degree.

Diplomas are printed and released after a student's final term has ended. Diplomas may be held due to an unpaid balance owed to the University.

**NOTE:** Academy of Art University does not have a final cumulative test or exam for the program. Undergraduate students submit a final portfolio through the Final Review course and Graduate students submit a final portfolio through the Final Thesis Presentation, a Final Review course, or a scheduled Final Review. Graduate students may view detailed information about Final Reviews at <http://gradshowcase.academyart.edu/>.

## COMMENCEMENT CEREMONY

Students must have a declared graduation term to participate in the Graduation Ceremony and to have their diplomas scheduled for processing. Information regarding the appropriate timeframe, deadlines and specific department requirements can be found on the [Graduation & Commencement page](#) at [www.academyart.edu](http://www.academyart.edu).

## SEQUENTIAL DEGREES & SUBSEQUENT DEGREES

This policy guides the application of credit units for a student who has completed a degree at academy of art university and wishes to enroll for another degree.

### Sequential Academy of Art University Degrees

Students who are seeking a longer or more advanced degree in the same major, and same academic career of either Undergraduate or Graduate course work, are considered be seeking a sequential degree.

#### **Sequential Degrees Policies:**

- The student must fulfill all the requirements of the longer degree.
- All units from the earlier, shorter, degree are eligible to apply to the later, longer, degree.
- Undergraduate coursework cannot be applied to a graduate degree.
- Students who have completed an M.A. degree and are continuing for an M.F.A. degree are subject to a portfolio review before starting the M.F.A. program.
- If the longer degree has requirements that would normally have been completed in the first years of that degree, the student must fulfill those requirements.  
For example: if a student receives an AA degree, and then decides to continue on for a BFA in the same field, but the BFA requires a specific course early in the program that the student did not take—even though the student has completed two years of applicable coursework in the same field, he or she must complete the required BFA course.
- If there is a time lapse of more than two years between the completion of the first degree and the beginning of the longer degree the re-entry policy applies.

#### **Sequential Degree Examples:**

Undergraduate example of applying for a sequential degree: A student has completed an AA degree and now wishes to continue for a BFA degree in the same major. AA to BFA: 100% of units from the AA degree are eligible to apply to the BFA degree.

Graduate example of applying for a sequential degree: A student has completed a MA degree and now wishes to continue for a MFA degree in the same major. MA to MFA: 100% of units from the MA degree are eligible to apply to the MFA degree.

First AAU Degree	Sequential, Longer AAU Degree in the Same Major	Maximum Applicable Units
60 unit AA	120 unit BFA	60 units
66 unit AA	132 unit BFA	66 units
36 unit MA	63 unit MFA	36 units

### Subsequent Academy of Art University Degrees

Students who are seeking an additional degree in a different major and considered to be seeking a subsequent degree.

#### **Subsequent Degrees Policies:**

- Up to 50% of the course units for the new degree may come from the earlier degree.
- Classes that match may be applied at the Director's discretion.
- Undergraduate coursework cannot be applied to a graduate degree.

#### **Subsequent Degree Examples:**

Undergraduate example of applying for a subsequent degree: A student has completed a BFA and now wishes to continue for a BFA in another subject. BFA to second BFA: Up to 50% of the second BFA may come from the first BFA, but only if the classes match.

Graduate example of applying for a subsequent degree: A student has completed a MFA and now wishes to continue for a MA in another subject. MFA to MA: Up to 50% of the MA may come from the MFA, but only if the classes match.

First AAU Degree	Subsequent AAU Degree in a Different Major	Maximum Applicable Units
60 unit AA	120 unit BFA	60 units
132 unit BFA	60 unit AA	30 units
132 unit BFA	66 unit AA	33 units
36 unit MA	63 unit MFA	30 units
63 unit MFA	36 unit MA	18 units



## UNDERGRADUATE GRADE LEVELS

Semester Units Completed	Grade Level	Status
0-29	Grade Level 1	Freshman
30-59	Grade Level 2	Sophomore
60-89	Grade Level 3	Junior
90+	Grade Level 4	Senior

## COURSE NUMBERING

Course numbers are typically arranged to show level of difficulty. The skills acquired from one course are the prerequisites for necessary skill level for subsequent courses.

Course Numbers	Course Level
1-99	Non-Credit Courses
100-299	Lower Division Courses
300-599	Upper Division Courses
600-999	Graduate Courses

## CREDIT HOURS

### Credit Hours Definition

Academy of Art University uses the semester credit hour as the unit of measurement for the combination of in-class learning time and out-of-class coursework expectations. The number of credit hours assigned to a course quantitatively reflects the learning outcomes expected, the mode of instruction, the amount of time spent in class and the amount of outside preparatory coursework expected for the course. Departments are responsible for submitting course approval requests and conducting periodic reviews that include detailed descriptions of how unit value is justified.

### Methods of Learning

Example methods of learning:

Critique	Analysis and improvement
Demonstration	Hands-on practice
Discussion	Writing
Idea proposal	Idea development
In-Class	Out-of-Class Coursework
Instructor-guided fieldtrip	Fieldwork
Instructor-led skill development	Project execution
Lecture	Subject study
Peer review	Project Journal
Presentation	Presentation preparation
Project coordination	Collaboration
Project requirements	Problem solving
Reading	Research

## CREDIT HOUR POLICY

A unit credit hour is defined as a class meeting for 50 minutes per week in a 15 week semester. A class offered in a term of less than 15 weeks contains the same contact hours, preparation time, content and requirements as the same course offered over a 15-week semester.

### Class Mode: Lecture/Demonstration

One credit hour is associated with a class meeting for one hour per week. Each hour of class time requires a minimum of two hours of preparation or other out-of-class coursework. Lecture class time includes: lectures, demonstrations, media presentations and group discussions.

### Class Mode: Studio (6 hour/week courses)

One credit hour is associated with a class meeting for 2 hours per week. Each hour of class time requires a minimum of one hour of preparation or other out-of-class coursework. Studio class time includes demonstrations, presentations, problem solving, instructor-led skill development and critique.

**Class Mode: 6 Hour Studio (6 hour/week courses)**

One credit hour is associated with a class meeting for 2 hours per week. Each hour of class time requires a minimum of one hour of preparation or other out-of-class coursework. Studio class time includes demonstrations, presentations, problem solving, instructor-led skill development and critique.

**Class Mode: 5 Hour Studio (5 hour/week courses)**

Foundations courses include both studio work and lecture components. A typical class session includes one hour of lecture and four hours of instructor-led studio work. One credit hour is associated with one hour of lecture and two credit hours are associated with four hours of in-class studio time. Each five hours of class time requires a minimum of four hours of preparation or other out-of-class coursework. Foundations class time includes lecture, demonstrations, instructor-led skill development and critique.

**Class Mode: Online**

One credit hour is associated with one hour of class time per week in a 15 week semester. Each hour of class time requires a minimum of two hours of preparation or other out-of-class coursework. Online class time refers to the time in which students are logged in and engaged in reading course content, watching demonstrations and media presentations, taking quizzes and participating in discussions.

**Class Mode: Study Abroad**

One credit hour is associated with each two hour class meeting. Each hour of class time requires a minimum of two hours of preparation or other out-of-class coursework. Lecture class time includes: lectures, demonstrations, media presentations and group discussions.

- On a 15 day trip students are in lecture/class approximately 6 hour per day for 13 days = 78 hours of contact time
- On a 21 day trip students are in lecture/class approximately 6 hour per day for 18 days = 108 hours of contact time

**Class Mode: Internship**

One credit hour is associated with three hours of supervised internship work per week in a 15 week semester. Internship-for-credit consists of supervised, professional work experience in which students actively apply the concepts and methods gained through their academic disciplines.

**Class Mode: Thesis Forum (Graduate Programs Only)**

Thesis Forum classes have two components; a one-on-one mentor component and a forum component. Graduate students will meet with the directed study Advisor for one hour a week and attend the online forum for two hours a week. One credit hour is associated with one hour of directed study Advisor meeting time. In this hybrid course, one credit hour is also associated with one hour of online class time. Each hour of Thesis Forum class time requires a minimum of two hours of preparation or other out-of-class coursework. Directed study Advisor contact time includes critique and discussions. Online forum class time refers to the time in which students are logged in and engaged in reading course content, participating in discussions and peer review.

**Class Mode: Group Directed Study (Graduate Programs Only)**

One credit hour is associated with a class meeting for one hour per week in a 15 week semester. Each hour of class time requires a minimum of two hours of preparation or other out-of-class coursework. Group Directed Study class time includes critique, peer review and group discussions.

**Expectations**

Based on the above standards students should expect an average minimum of nine hours of combined class and coursework time for a three unit course. Some weeks may have more out-of-class work and some may have less.

**NOTE:** Most courses will exceed the minimum out-of-class coursework hours.

**NOTE:** Advanced courses may have significantly higher expectations for out-of-class coursework.

## CREDIT HOUR CALCULATIONS

Example calculations of credit hours based on weekly expectations in a 15 week semester:

Class Mode	In-Class Hours	Out-of-Class Coursework Hours	Credit Hours [units earned]
Lecture	3	6	3
Studio	6	3	3
Architecture Studio	12	12	6
Foundations	5	4	3
Group Directed Study (graduate programs only)	3	6	3
Internship	9	Not Applicable	3
Online	3	6	3
Thesis Forum (graduate programs only)	3	6	3

## ENROLLMENT STATUS

Enrollment status is a factor of consideration for insurance, financial aid, international student visas or to compete in intercollegiate athletics. Financial Aid may be available to part-time students. Full-time status is required for international student visa requirements or to compete in intercollegiate athletics. Many insurance policies require full-time status for coverage. Refer to personal insurance policies for enrollment status requirements.

Undergraduate students must carry a minimum study load of 12 units per semester to be considered as full-time students. Graduate students must carry a minimum study load of 9 units to be considered as full-time students.

### Fall, Spring and Summer Semester Enrollment Status

Units	12 or more	9	6	3
Undergraduate Enrollment Status	Full-Time Student	3/4 Time Status	1/2 Time Student	Less than 1 / 2 Time Student
Graduate Enrollment Status	Full-Time Student	Full-Time Student	1/2 Time Student	Less than 1 / 2 Time Student

**NOTE:** Enrollment in more than 12 units (minimum full-time for undergraduate students) is subject to academic performance and Student Advisor approval.

**NOTE:** Enrollment in more than 6 units (1/2 time) in a summer semester is subject to academic performance and Student Advisor approval.

## GRADE POINT AVERAGE (GPA)

GPA is calculated by taking the number of grade points a student earned divided by the total number of units taken.

**Semester GPA** is calculated only using the units and grade points of one semester. Semester GPA indicates semester academic progress and is used to determine the [President's Honor Roll](#).

**Cumulative GPA** is calculated using all units attempted at Academy of Art University for a career, regardless of the units applicability to a degree program. Cumulative GPA is used to determine [Academic Status](#), Graduation Eligibility and [Graduation Honors](#).

**NOTE:** The cumulative GPA is calculated using all units attempted at Academy of Art University for a career, regardless of the units applicability to a degree program. Review [Minimum Grade Requirements](#) in the Grading Policies for applicability of a grade towards a degree.

**NOTE:** Courses with a grade of "I" (incomplete grades) are considered "in-progress" and will be factored into the GPA and completion rate when the permanent grade is assigned.

**NOTE:** Academy of Art University has two student career tracks: Undergraduate and Graduate. In cases where a student does both undergraduate and graduate work at Academy of Art University, units taken for the first (undergraduate) career will not be a factor in calculating GPA for the second (graduate) career.



## MINIMUM GPA REQUIREMENT

Students must meet these minimums to maintain [Good Standing](#).

Associate of Arts Degree (AA)			
Units Earned	0-15 units	16-30 units	31+ units
Minimum GPA	1.7	1.85	2.0

Certificate (CERT)			
Units Earned	0-30 units	31-60 units	61+ units
Minimum GPA	1.7	1.85	2.0

Bachelor's Degree (BA, BFA or BS)			
Units Earned	0-30 units	31-60 units	61+ units
Minimum GPA	1.7	1.85	2.0

Art Teaching Credential (ATC)			
Units Earned	0-9 units	10-33 units	
Minimum GPA	2.7	3.0	

Master's Degree (MA, MFA or M.Arch)			
Units Earned	0-30 units	31-60 units	61+ units
Minimum GPA	2.0	2.0	2.0

## NOTES

- Students must achieve a final overall cumulative grade point average of at least 2.0 in order to receive their degree.
- Art Teaching Credential students must achieve a final overall cumulative grade point average of at least 3.0 in order to receive their credential.
- These minimums are a factor in determining [Satisfactory Academic Progress](#) for Financial Aid.

## GRADUATION HONORS

**Summa cum Laude:** A student who has achieved a 4.00 grade point average.

**Magna cum Laude:** A student who has achieved an overall grade point average of 3.9 to 3.99.

**Cum Laude:** A student who has achieved an overall grade point average of 3.7 to 3.89.

Some students will graduate with appreciation from their departments for contributions to the school which have greatly benefited their fellow students and Academy of Art University. These students are selected by their Department Directors on a case-by-case basis.

## PRESIDENT'S HONOR ROLL

Undergraduate or graduate students who are registered for 12 units and maintain a 3.7 grade point average are considered for the President's Honor Roll. This distinction will be noted on official transcripts.

## ACADEMIC STANDING

Academic Standing determines a student's ability to continue with enrollment. Academic Standing is calculated when final grades are posted for a Fall, Spring or Summer semester and the student record is updated with one of the following statuses:

1. **Good Standing:** The cumulative record meets the minimum Grade Point Average (GPA) requirement.
2. **Academic Probation:** The cumulative record fails to meet the minimum cumulative grade point average (GPA) requirement and results in a probationary semester.
3. **Extended Academic Probation:** The cumulative record fails to meet the minimum cumulative grade point average (GPA) following a semester of Academic Probation and results in an Extended Academic Probation status. Extended Academic Probation will continue if the student's semester GPA is 2.0 or higher, but the cumulative GPA is below the required minimum required GPA.
4. **Academic Dismissal:** The semester record fails to meet a 2.0 semester GPA after a semester of Extended Academic Probation and results in Academic Dismissal.

**NOTE:** Academic standing is calculated using the GPA based on the official grades posted for that semester. Repeating a course under the [Course Repetition](#) policy does not revise academic standing.

Academic Standing	Definition & Conditions
<b>Good Standing</b>	Student cumulative record meets the minimum Grade Point Average (GPA) requirement.
<b>Academic Probation</b>	<p>Student record does not meet the minimum cumulative Grade Point Average (GPA) requirement after the first semester or a semester with "Good Standing".</p> <ul style="list-style-type: none"> <li>• Students on Academic Probation are subject to <a href="#">enrollment conditions</a> as outlined in the Academic Probation Policy.</li> <li>• <b>ATHLETIC</b> students on Academic Probation are not eligible to compete.</li> <li>• <b>UNDERGRADUATE FRESHMEN</b> students with less than 30 completed units are required to take LA 151 First Year Seminar for Academic Success in their first semester of academic probation. Failure to enroll and attend LA 151 may result in immediate administrative withdrawal from all enrolled coursework.</li> </ul>
<b>Extended Academic Probation</b>	<p>Student record continues to not meet the minimum cumulative Grade Point Average (GPA) requirement.</p> <ul style="list-style-type: none"> <li>• Students will be placed on Extended Academic Probation following a semester of academic probation if their cumulative GPA does not meet minimum standards.</li> <li>• Extended Academic Probation will continue if the student's semester GPA is 2.0 or higher, but the cumulative GPA is below the required minimum required GPA.</li> <li>• Extended Academic Probation will <u>not</u> continue if the student's semester GPA is below 2.0. Failure to meet a 2.0 semester GPA after a semester of Extended Academic Probation will result in Academic Dismissal.</li> <li>• Students who are granted re-entry after dismissal are considered to be on Extended Academic Probation.</li> <li>• Students on Extended Academic Probation are subject to <a href="#">enrollment conditions</a> as outlined in the Academic Probation Policy.</li> <li>• <b>FINANCIAL AID</b> students on Extended Academic Probation are not eligible for Financial Aid. See Financial Aid <a href="#">Satisfactory Academic Progress</a> requirements.</li> <li>• <b>ATHLETIC</b> students on Extended Academic Probation are not eligible to compete.</li> </ul>
<b>Academic Dismissal</b>	<p>Student semester record fails to meet minimum 2.0 Grade Point Average (GPA) after an Extended Academic Probation semester.</p> <ul style="list-style-type: none"> <li>• The student's record is deactivated and the student may not enroll in courses.</li> </ul>

## ACADEMIC PROBATION POLICIES

During the time a student is classified as being in Academic Probation, the following enrollment conditions apply:

- The student may not use online [Learning Management System \(LMS\)](#) enroll, add or drop courses. All registration activity must be approved by a Student Advisor.
- The student may not enroll for a future semester until final grades have posted for all enrolled courses.
- Once a student's academic standing is updated to Academic Probation, if enrolled for a future semester, the student's scheduled is subject to administrative changes. The student may be dropped from ineligible courses due to failed prerequisites. Required courses may be added to the student's schedule in place of administratively dropped courses.
- **UNDERGRADUATE FRESHMEN** students with less than 30 completed units are required to take LA 151 First Year Seminar for Academic Success in their first semester of academic probation. Failure to enroll and attend LA 151 may result in immediate administrative withdrawal from all enrolled coursework.
- **ATHLETIC** students on Academic Probation are not eligible to compete.
- **FINANCIAL AID** students on Extended Academic Probation are not eligible for Financial Aid. See Financial Aid [Satisfactory Academic Progress](#) requirements.

## DISMISSAL

If a student's cumulative GPA does not meet the required minimum standards after an Extended Academic Probation semester, the student will be dismissed from the University. The student's record will become inactive and a notation of "Academic Dismissal" will be noted on the transcript.

## REQUEST FOR READMISSION AFTER DISMISSAL

If a student is dismissed, the student may apply for reinstatement by submitting a letter giving reasons for his/her academic record and requesting that re-admission be granted. A final decision will be reached by the Grievance Committee. Students who have been dismissed for lack of Satisfactory Academic Progress (SAP) may apply for re-admission in the same program of study after waiting a period of one 15 week semester.

Send letters to:

Grievance Committee  
Academy of Art University  
79 New Montgomery Street  
San Francisco, CA 94105

## READMISSION AFTER DISMISSAL

Students granted reinstatement may be enrolled for a probationary period upon re-entry. If a student's semester GPA falls below 2.0 during this probationary period, the student will be permanently dismissed from the University. Students with an Academic Standing of Permanent Dismissal may not petition the Grievance Committee for readmission.

With respect to financial aid, a student must complete that evaluation period, meet the cumulative GPA minimum requirement, and meet the required completion rate minimums before financial aid awards will be made. This procedure applies only to dismissals caused by the lack of Satisfactory Academic Progress (SAP) and only when the student is re-entering the same curriculum. It does not apply to voluntary withdrawals.



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# FINANCIAL AID & SATISFACTORY ACADEMIC PROGRESS (SAP) POLICIES

## FINANCIAL AID: SATISFACTORY ACADEMIC PROGRESS (SAP) REQUIREMENT

Students must achieve Satisfactory Academic Progress (SAP) toward their degree in order to maintain eligibility for most types of financial aid. To maintain SAP students must meet the following three components:

- Minimum grade-point average
- Minimum completion rate
- Maximum timeframe

Satisfactory Academic Progress is evaluated at the end of each term for which the student is in attendance. Students who do not earn their degree within the maximum timeframe become ineligible for financial aid as soon as they reach the specified maximum timeframe for their program of study. Students who do not meet the minimum grade-point average and minimum completion rate requirements are given one term of financial aid warning. Failure to meet the grade-point average and completion rate requirements at the end of the warning term will result in loss of federal financial aid.

A student placed on Financial Aid warning may receive financial aid, but if the student fails to achieve the required minimum cumulative grade point average and required completion rate at the end of the next evaluation period, the student will be withdrawn or placed in the extended enrollment program. Students in extended enrollment are not eligible for financial aid.

Students may petition to have financial aid reinstated. See the Financial Aid Satisfactory Progress Appeal policy for details.

## FINANCIAL AID: SATISFACTORY ACADEMIC PROGRESS (SAP) STANDINGS

In order to be considered to be making Satisfactory Academic Progress (SAP) toward a degree, a student must both maintain a specified grade point average, must proceed through the course at a specific minimum pace and must not exceed the maximum timeframe. Satisfactory Academic Progress (SAP) is evaluated at the end of each term for which the student is in attendance. For the purpose of determining satisfactory progress, each program is broken down into evaluation periods. An evaluation period equals one semester.

There are 3 types of Satisfactory Academic Progress (SAP) Standings:

- SAP met
- Financial Aid Warning
- SAP not met

Satisfactory Academic Progress (SAP) Standing	Definition
<b>SAP Met</b>	<ul style="list-style-type: none"><li>• Student record demonstrates Satisfactory Academic Progress (SAP).</li><li>• Satisfactory Academic Progress defined by a cumulative record that meets both a minimum Grade Point Average (GPA) and a satisfactory completion rate and does not exceed the maximum timeframe.</li><li>• Students meeting the SAP requirement may receive Financial Aid.</li></ul>
<b>Financial Aid Warning</b>	<ul style="list-style-type: none"><li>• Student record does not demonstrate Satisfactory Academic Progress (SAP).</li><li>• Based on cumulative units attempted, either the GPA or completion rate does not meet minimum standards. The student is given a one semester warning period to raise the results of cumulative units to meet minimum standards for GPA or the completion rate.</li><li>• Students on Academic Probation are subject to enrollment conditions as outlined in the Academic Probation Policy.</li><li>• A student may receive Financial Aid for a warning term.</li></ul>
<b>SAP Not Met</b>	<ul style="list-style-type: none"><li>• Student has exceeded the maximum timeframe or the student record fails to demonstrate Satisfactory Academic Progress (SAP) after a probationary semester.</li><li>• The student may not receive Financial Aid.</li></ul>

## FINANCIAL AID: MINIMUM GPA REQUIREMENT

In addition to the minimum completion rate and maximum timeframe requirement, students receiving federal Financial Aid must achieve a minimum GPA.

The student's cumulative grade point average is calculated at the end of each evaluation period (semester). If the student has less than the cumulative GPA specified below at the end of each evaluation period, he/she will be placed on financial aid warning for one evaluation period (semester). During the financial aid warning, the student may receive financial aid, but if at the end of the next evaluation period (semester), if the student has not raised the GPA to the required minimums, the student will lose Financial Aid eligibility.

### Minimum GPA

The minimums shown in the chart below represent the minimum GPA required for the purpose of determining student Financial Aid eligibility.

Associate of Arts Degree (AA)			
Units Earned	0-15 units	16-30 units	31+ units
Minimum GPA	1.7	1.85	2.0

Certificate (CERT)			
Units Earned	0-30 units	31-60 units	61+ units
Minimum GPA	1.7	1.85	2.0

Bachelor's Degree (BFA or BA)			
Units Earned	0-30 units	31-60 units	61+ units
Minimum GPA	1.7	1.85	2.0

Master's Degree (MA, MFA or M.Arch)			
Units Earned	0-30 units	31-60 units	61+ units
Minimum GPA	2.0	2.0	2.0

The GPA (Grade Point Average) is calculated by taking the number of grade points a student earned divided by the total number of units taken.

**Semester GPA** is calculated only using the units and grade points of one semester.

**Cumulative GPA** is calculated using all units attempted at Academy of Art University for a career, regardless of the units applicability to a degree program. Cumulative GPA is used to determine Academic Status, Graduation Eligibility and Graduation Honors

**NOTE:** The cumulative GPA is calculated using all units attempted at Academy of Art University for a career, regardless of the units' applicability to a degree program. Academy of Art University has two student career tracks: Undergraduate and Graduate. In cases where a student does both undergraduate and graduate work at Academy of Art University, units taken for the first career will not be a factor in calculation graduate GPA for the second career.

**NOTE:** Courses with a grade of "I" (incomplete grades) are considered "in-progress" and will be factored into the GPA and completion rate when the permanent grade is assigned.

**NOTE:** A grade of "W" (Withdrawal) is not used when calculating a student's cumulative GPA but is used when calculating the required completion rate if the student attends the class past the first week of school.

**NOTE:** A grade of "WF" (Withdrawal Failure) is used when calculating a student's cumulative GPA and in the calculation of the required completion rate.

**NOTE:** A student may repeat a course to replace the grade only if the first attempt resulted in a grade of "C-" or lower. The grade and units earned in a second attempt will be used in the GPA calculation even if the second attempt results in a lower grade. A student may repeat the same course only once to replace a grade. See the [Grade Exclusion](#) policy for details regarding GPA calculations for repeated courses.



## FINANCIAL AID: MINIMUM COMPLETION RATE REQUIREMENT

In addition to the minimum GPA requirement and maximum timeframe requirement, students receiving federal Financial Aid must complete at least two-thirds of their attempted units.

The student's completion rate is measured at the end of each evaluation period (semester). If the student has not completed the required number of credits attempted to date, he/she will be placed on financial aid warning. During the financial aid warning, the student may receive financial aid, but if at the end of the next evaluation period (semester), if the student has not raised the completion rate to the required minimums, the student will lose Financial Aid eligibility.

### Minimum Completion Rate

In order to meet the minimum completion rate, a student must successfully complete at least one half (50%) of the cumulative credits attempted during the first two evaluation periods in attendance and at least two-thirds (66.6%) of the cumulative credits attempted thereafter.

### Minimum Completion Rate Calculations

The minimums shown in the chart below represent the minimum number of completed units required for the purpose of determining student Financial Aid eligibility.

50% Completion Rate Semesters 1 & 2

Cumulative Attempted Units	Minimum Completed Units
# of units	Based on 3 unit courses, the units necessary to satisfy the completion rate
6	3
9	6
12	6
15	9
18	9
21	12
24	12

66.6% Completion Rate Semester 3 and Beyond

Cumulative Attempted Units	Minimum Completed Units
# of units	Based on 3 unit courses, the units necessary to satisfy the completion rate
12	9
15	12
18	12
21	15
24	18
27	18
30	21

Attempted Units include:

- All units for courses in which a student enrolled as of the drop deadline
- All units that a student drops or adds at any point in the semester
- All units for courses in which the student enrolled, but subsequently drops, withdraws or fails
- Transfer units from another school that are accepted by Academy Art University
- Units for repeated courses **and** the initial units for those courses are all included as attempted units

Completed Units include:

Undergraduate Completed Units include:

- All units completed with grades of 'D-' or better
- Transfer units from another school that are accepted by Academy Art University

Graduate Completed Units include:

- All units completed with grades of 'C' or better
- Transfer units from another school that are accepted by Academy Art University

**NOTE:** Courses with a grade of "I" (incomplete grades) are considered "in-progress" and will be factored into the GPA and completion rate when the permanent grade is assigned.

**NOTE:** A grade of "W" (Withdrawal) is not used when calculating a student's cumulative GPA but is used when calculating the required completion rate if the student attends the class past the first week of school.

**NOTE:** A grade of "WF" (Withdrawal Failure) is used when calculating a student's cumulative GPA and in the calculation of the required completion rate.

**NOTE:** In the case of repeating a course of which the first attempt was a "D-" or higher, when final grades are posted for the second attempt, the first attempt will no longer count towards the cumulative units of successfully completed units. In this case, the first attempt will count toward the cumulative number of attempted units.

**NOTE:** Review [Minimum Grade Requirements](#) in the Grading Policies for applicability of a grade towards a degree.

## FINANCIAL AID: MAXIMUM TIME FRAME REQUIREMENT

In addition to the minimum GPA requirement and minimum completion rate requirement, students receiving federal Financial Aid must be progressing toward completion of the program within a specified time frame. The Maximum Time Frame refers to the maximum number of units a student may attempt as still be eligible for Financial Aid.

Students who do not earn their degree within the specified time frame become ineligible for financial aid as soon as they reach the specified maximum time frame for their program of study.

### Maximum Time Frame

The school's maximum time frame equals one and one-half times the normal time frame.

### Maximum Time Frame Calculations (program units X 1.5)

The examples shown in the chart below represent minimum requirements for the degree programs listed, and the corresponding maximum attempted credits allowed for purpose of determining student Financial Aid eligibility

Sample Degree Programs	Units Required	Maximum Units Allowed
Associate of Arts	66	99
Certificate	120	180
Bachelor of Architecture	162	243
Bachelor of Arts	120	180
Bachelor of Fine Arts – Art Education	120	180
Bachelor of Fine Arts	132	198
Master of Arts	39	58
Master of Fine Arts	63	95
Master of Architecture	63	95
Master of Fine Arts – Industrial Design	78	117
Master of Architecture	87	131

**NOTE:** Unit requirements may vary by major. Refer to departments for specific unit requirements.

**NOTE:** Time for an approved leave of absence will not be included in the calculation of a student's maximum program length.

**NOTE:** For students who change majors, the units not counted toward the new major will not be included in the maximum time frame requirement.

## FINANCIAL AID: ENROLLMENT STATUS

Enrollment status is a factor of consideration for Financial Aid.

Undergraduate students must carry a minimum study load of 12 units per semester to be considered as full-time students. Graduate students must carry a minimum study load of 9 units to be considered as full-time students.

### Fall, Spring and Summer Semester Enrollment Status

Units	12 or more	9	6	3
Undergraduate Enrollment Status	Full-Time Student	3/4 Time Status	1/2 Time Student	Less than 1/2 Time Student
Graduate Enrollment Status	Full-Time Student	Full-Time Student	1/2 Time Student	Less than 1/2 Time Student

### FINANCIAL AID NOTE: Third Attempt Courses

A previously passed course (grade other than an "F", "W" or "WF") can only be repeated once in order to have the credits for that course to be counted towards the student's enrollment status when determining eligibility for undergraduate federal financial aid. If a previously passed course is repeated for a third time the credits earned for that course will not be used to determine the student's undergraduate enrollment status for federal financial aid purposes.

## **FINANCIAL AID: SATISFACTORY PROGRESS APPEAL**

A student may file an appeal based on extenuating circumstances (generally limited to an illness or personal emergency). In such cases, the Financial Aid Committee may determine that the student is making satisfactory progress toward his/her degree despite failure to conform to the normal time frame or minimum grade point average.

If an appeal is granted for more than one semester the student must meet all conditions of the academic plan provided by the Financial Aid appeals committee. Students not on an academic plan will have only one semester to meet the GPA and minimum completion rate requirements to remain eligible for financial aid.

A student may appeal the determination of satisfactory progress and the termination of financial aid by writing a letter and providing proper documentation (i.e. letters from a doctor) as requested by the Financial Aid Appeals Committee.

Send letters to:

Director of Financial Aid  
Academy of Art University  
79 New Montgomery Street  
San Francisco, CA 94105

or email to: [financialaid@academyart.edu](mailto:financialaid@academyart.edu).



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# REGISTRATION & COURSE ENROLLMENT POLICIES

## REGISTRATION

Students may register for courses in one of two ways:

- Online [Learning Management System \(LMS\)](#)
- With the assistance from a Student Advisor

Students may discuss courses with a student Advisor over the phone, in person, through the Advisor's virtual office or via e-mail. Students are encouraged to contact their student Advisor at least once a year for a program evaluation and discuss courses for the upcoming year. Students are encouraged to research courses using academy of art university [online class search and registration](#) page.

Refer to the [Academic Calendar](#) for registration periods.

**NOTE:** Enrollment in more than 12 units is subject to academic performance and Student Advisor approval.

**NOTE:** Enrollment in more than 6 units in a summer semester is subject to academic performance and Student Advisor approval.

**NOTE:** Enrollment in more than 3 units in an intersession is subject to academic performance and Student Advisor approval.

## ENROLLMENT AGREEMENT

An Enrollment Agreement is required for initial enrollment in Academy of Art University. This agreement outlines school policies that must be agreed upon in order to be a student. Students may view their Enrollment Agreement through their online account at any time.

## RE-ENTRY

Domestic students who withdrew and elect to re-enter the institution must complete the Request for [Re-Entry form](#).

International Students must contact International Continuing Student Advisor at 415-274-2208.

Upon re-entry, students must complete a program evaluation with a Readmission Representative for a preliminary assessment of which previously completed coursework may apply to their current program. A portfolio review may be necessary for placement into major courses.

**NOTE:** Student programs that are incomplete and have not had registration activity in a one year period will be considered inactive and subject to [Reinstatement Policies](#) in addition to the Re-Entry procedure.

**NOTE:** The graduation requirements in effect at the time of re-entry may be required for awarding of a degree or certificate if student has been gone for more than two consecutive terms. Students who are returning within two terms or less will be allowed to follow the program requirements in place when they left the University.

**NOTE:** Previously completed coursework is not guaranteed to count toward a reactivated program and students may be required to demonstrate that their current level of skill meets current program standards. Coursework may be substituted where appropriate if the department determines that skills are evident based on a portfolio review of current work.

### **Re-Entry Transfer Students**

- Transcripts received in the student's first semester may be re-evaluated based on current graduation requirements.
- Transcripts received after a student's first semester and a re-entry period of less than 5 years will not be eligible for transfer review unless the student completed a degree program after leaving Academy Art University. Re-entry students who completed a degree program at another institution may request a transcript review of courses taken prior to their first re-entry term by writing a letter to the Executive Vice President of Educational Services.
- Re-entry students whose Academy of Art University records have been inactive for 5 years or more may request a transcript review of courses taken prior to their first re-entry term by writing a letter to the Executive Vice President of Educational Services.
- Transcripts received after a student's first re-entry semester will not be eligible for transfer review.

Send Letters to:

Executive Vice President of Educational Services  
Academy of Art University  
79 New Montgomery Street  
San Francisco, CA 94105

### **Graduate Students**

Any graduate student who has withdrawn from a graduate program or who has not taken graduate classes for two years or more will be required to send a letter petitioning for reinstatement to the Director of Graduate Student Services.

Send letters to:

Director of Graduate Student Services  
Academy of Art University  
150 Hayes Street  
San Francisco, CA 94102

### **Military Students**

The following policies are in accordance with Higher Education Opportunity Act

Active duty military students called to active duty for a period of more than 30 consecutive days and returning to school will re-enter with:

- The same academic status (if re-enter within 5 years)
- The same enrollment status\* (unless changed by the student)
- The same number of credits completed (if re-enter into the same program)
- The same academic standing (as needed, the University will make reasonable efforts to help student become prepared to resume where she/he left off.)
- The same tuition and fee charges for the first academic year (unless military benefits have been increased).

To qualify active duty military students must:

- Give notice of absence for service (oral or written) to the University Financial Aid Office within 3 years after completing period of service.
- Cannot exceed a five year length of absence
- Give the school notice of his/her intent to return to school (oral or written) to the University Financial Aid Office within 3 years after completing period of service.
- Cannot have a dishonorable or bad conduct discharge

Active duty military is defined as voluntary or involuntary service in the Armed Forces, including the National Guard or Reserve, on active duty, active duty for training, or full-time National Guard duty under Federal authority, for more than 30 consecutive days under a call or order to active duty of more than 30 consecutive days.

\*Full time (12 units), Three Quarter Time (9 units), Half Time (6 units), Less than Half Time (3 units)



## INACTIVATION AND REINSTATEMENT

Any student who has voluntarily withdrawn from the university prior to the completion of a program and has not had registration activity in a one year period will be considered inactive.

Upon [re-entry](#) to the University, inactive students will be subject to current curriculum requirements and standards. Not all previously taken coursework may apply to the updated degree requirements, and degree offerings may change. Reinstated students will also be required to sign an updated enrollment agreement prior to attending classes.

## ADD PROCEDURES

Students may add courses and make schedule adjustments using the online [Learning Management System \(LMS\)](#) throughout the registration period until the tuition deadline. Students may also add classes through with the assistance of a Student Advisor via an in-person meeting, e-mail, or a phone call.

**NOTE:** Enrollment in more than 12 units is subject to academic performance and Student Advisor approval.

**NOTE:** Enrollment in more than 6 units in a summer semester is subject to academic performance and Student Advisor approval.

**NOTE:** Enrollment in more than 3 units in an intersession is subject to academic performance and Student Advisor approval.

## ADD PROCEDURES AFTER THE TUITION DEADLINE

Students may add classes through the first week of school with the assistance of a Student Advisor. Students may add a course during the second week of school, providing the second module/session has not begun. A student who wishes to add a class must meet with, e-mail, or call a Student Advisor. If applicable, students will be charged additional tuition. Requests to add courses must be approved by the Student Advisor and Accounts Receivable prior to processing.

## ADMINISTRATIVE ADD/DROP POLICY

Academy of Art University may make adjustments to students schedules deemed necessary to maintain the student's enrollment status. Students may have their schedules administratively adjusted under the following circumstances:

**Course cancellation:** If a course is canceled, prior to the start date and the student does not respond to outreach to select a replacement section or course, the Advisor may enroll the student in an alternate section or alternate required course.

**Changes in Schedule:** The Academy reserves the right to amend, alter, or modify its course offerings at any time. If the Academy proposes a course schedule change to a course currently scheduled, students who are already enrolled will be notified of any proposed changes. The change will not be made unless 90% of those students scheduled agree to the change. Every attempt will be made to accommodate Student's preferences with regards to any schedule change.

**Failed prerequisite / prerequisite not met:** Students who fail to meet the prerequisites for a course may have their schedules administratively adjusted. The course for which the prerequisite has not been met may be administratively dropped and the prerequisite course administratively added.

**Failed Self-Service enrollment attempt:** If a course enrollment request is rejected due to a filled section or unmet prerequisite, the Advisor may enroll the student in an alternate section or alternate required course.

In the event that the student's schedule has been administratively adjusted, the student will be immediately informed by e-mail and the new schedule may be viewed in the student's online [Learning Management System \(LMS\)](#) account. Students with domestic phone numbers on file will also be contacted by phone. Students are encouraged to keep their contact information up-to-date at all times in their online [Learning Management System \(LMS\)](#) account.

## DROP PROCEDURES

After the start of a term, students must work with a Student Advisor to drop a course. A withdrawal is defined as dropping all courses from a semester resulting in no enrollment for the term.

Students may make the request in person or via e-mail to the Student Advisor and the Advisor will assist the student with the Drop or Withdrawal form. Completed forms must be approved by the student's Student Advisor and Accounts Receivable. Add/Drop/Withdrawal forms must then be submitted to the registration office for processing.

A \$25 fee will be charged for each class dropped once the second week of each semester begins. Calculation of [tuition refunds](#) are based on the last date of attendance in the course and the refund policy set forth on the [Enrollment Agreement](#) signed by the student at the time of enrollment.

**NOTE:** Students are expected to complete the courses in which they are enrolled. Academy of Art University discourages students from dropping a class simply because they do not expect a good final grade. A student who is doing poorly or who wants academic assistance of any kind, at any level, is encouraged to contact the Academy Resource Center.

## DROP & WITHDRAWAL POLICIES

### W and WF Grades in Fall and Spring Semesters

Students enrolled in a Spring or Fall semester who drop a course or withdraw from school, voluntarily or involuntarily, will receive one of the following notations on their official records:

- No notation, if a student drops or withdraws prior to the end of the first week of class instruction.
- "W", if a student drops or withdraws after the first week of class instruction but prior to the start of the eighth week of class instruction. A "W" grade will not be counted in computing grade point averages but will count when calculating the required completion rate if dropped after the first week of class.
- "WF", if a student drops or withdraws after attending the eighth week from the start of the term. A "WF" will be counted the same as an "F" in computing grade point averages ([GPA](#)).

### W and WF Grades in Summer Semesters

Students enrolled in a Summer semester who drop a course or withdraw from school, voluntarily or involuntarily, will receive one of the following notations on their official records

- No notation, if a student drops or withdraws prior to the end of the first week of class instruction.
- "W" if a student drops or withdraws after the first week of class instruction but prior to the start of the fourth week of class instruction. A "W" grade will not be counted in computing grade point averages but will be counting in calculating the required completion rate if dropped after the first week of class.
- "WF", if a student drops or withdraws after attending the fourth week of class instruction. A "WF" will be counted the same as an "F" in computing grade point averages ([GPA](#)).

For purposes of counting weeks, the first week of class instruction begins with the first class session held at academy of art university for the particular term, regardless of holidays or actual class meetings for a particular class.

**FINANCIAL AID NOTE:** recipients must notify the Financial Aid Office of any schedule change affecting the total units in which a student is enrolled for that semester.

**International Students** must notify the International Student Office of any schedule changes that result in a [less than Full-Time Enrollment Status](#).

### "W" AND "WF" Definitions

#### 15 Week/15 Module Semesters (Fall & Spring)

Last Week of Class Attendance	Notation	Explanation
Weeks 2 – 7	W	<ul style="list-style-type: none"><li>• If a student drops or withdraws after the first week of class instruction but prior to the start of the eighth week of class instruction, a "W" will be noted on the student's transcript.</li><li>• A "W" grade will not be counted in computing grade point averages.</li></ul> <p><b>FINANCIAL AID NOTE:</b> A "W" grade will count as an <i>uncompleted</i> course when calculating the <a href="#">completion rate</a> for a course dropped after the first week of class.</p> <p><b>NOTE:</b> <a href="#">Tuition Forfeiture</a> applies. Review <a href="#">Refund Policy</a> for details.</p>
Weeks 8+	WF	<ul style="list-style-type: none"><li>• If a student drops or withdraws after attending the eighth week of class instruction a WF will be noted on the student's transcript.</li><li>• A "WF" will be counted the same as an "F" in computing grade point averages.</li></ul> <p><b>FINANCIAL AID NOTE:</b> A "WF" grade will count as an <i>uncompleted</i> course when calculating the <a href="#">completion rate</a>.</p> <p><b>NOTE:</b> <a href="#">Tuition Forfeiture</a> applies. Review <a href="#">Refund Policy</a> for details.</p>

### 7.5 Week/15 Module Semesters (Summer)

Last Week of Class Attendance	Notation	Explanation
Weeks 2 - 3	W	<ul style="list-style-type: none"> <li>If a student drops or withdraws after the first week of class instruction but prior to the start of the fourth week of class instruction a W will be noted on the student's transcript.</li> <li>A "W" grade will not be counted in computing grade point averages.</li> </ul> <p><b>FINANCIAL AID NOTE:</b> A "W" grade will count as an <i>uncompleted</i> course when calculating the required <a href="#">completion rate</a> if dropped after the first week of class.</p> <p><b>NOTE:</b> <a href="#">Tuition Forfeiture</a> applies. Review <a href="#">Refund Policy</a> for details.</p>
Weeks 4+	WF	<ul style="list-style-type: none"> <li>If a student drops or withdraws after attending the fourth week of class instruction a "WF" will be noted on the student's transcript.</li> <li>A "WF" will be counted the same as an "F" in computing grade point averages</li> </ul> <p><b>FINANCIAL AID NOTE:</b> A "WF" grade will count as an <i>uncompleted</i> course when calculating the <a href="#">completion rate</a>.</p> <p><b>NOTE:</b> <a href="#">Tuition Forfeiture</a> applies. Review <a href="#">Refund Policy</a> for details.</p>

### STUDENT'S RIGHT TO CANCEL

You have the right to cancel your agreement for a program of instruction, without any penalty or obligations beyond an administrative fee (application, enrollment and registration fees) not to exceed \$250.00, through the seventh calendar day based on the start date of the program. After the end of the cancellation period, you also have the right to stop attending at any time; and you have the right to receive a pro rata refund if you have completed 60 percent or less of the scheduled weeks in the current payment period in your program through the last day of attendance.

Cancellation may occur when the student provides a written notice of cancellation at the following address: 79 New Montgomery St, San Francisco, CA 94105. This can be done by mail or by hand delivery.

The written notice of cancellation, if sent by mail, is effective when deposited in the mail properly addressed with proper postage.

The written notice of cancellation need not take any particular form and, however expressed, it is effective if it shows that the student no longer wishes to be bound by the Enrollment Agreement.

If the Enrollment Agreement is canceled by the University, the University will refund the student any money he/she paid, less an administrative fee (application, enrollment and registration fees) not to exceed \$250.00 and within 45 days after the notice of cancellation is received.

### WITHDRAWAL

Students who elect to withdraw from Academy of Art University during the semester must complete an exit consultation with their Student Services Advisor. Students, with their Advisor, will complete a withdrawal form documenting the withdrawal, the reason for withdrawal, review items that may impact the student as a result of withdrawing, and assess if the University could do anything to maintain their standing as a student.

Responsibility for filing a notice of withdrawal rests entirely with the student. Any money owed to Academy of Art University is due on the official date of the withdrawal.

You may withdraw from the University at any time after the cancellation period and receive a pro rata refund if you have completed 60 percent or less of the scheduled weeks in the current payment period in your program through the last day of attendance. The refund will be less an administrative fee (application, enrollment and registration fees) not to exceed \$250.00, within 45 days of withdrawal. If the student has completed more than 60% of the period of attendance for which the student was charged, the tuition is considered earned and the student will receive no refund.

For the purpose of determining a refund under this section, a student may be deemed to have withdrawn from a program of instruction when any of the following occurs:

- The student notifies the institution of the student's withdrawal or as of the date of the student's withdrawal, whichever is later.
- Student fails to attend for three consecutive weeks.
- Student fails to reconcile accounts in a timely manner.
- Student fails to comply with the policies, rules, and standards of academy of art university.



- The Academy reserves the right to involuntarily withdraw any Student whose conduct reflects discredit on the professional or ethical standards of The Academy.

For the purpose of determining the amount of the refund, the date of the student's withdrawal shall be deemed the last date of recorded attendance. The amount owed equals the weekly charge for the program (total institutional charge, minus non-refundable fees, divided by the number of weeks in the term), multiplied by the number of weeks scheduled to attend, prior to withdrawal.

For programs beyond the current "payment period," if you withdraw prior to the next payment period, all charges collected for the next period will be refunded. If any portion of the tuition was paid from the proceeds of a loan or third party, the refund shall be sent to the lender, third party or, if appropriate, to the state or federal agency that guaranteed or reinsured the loan. Any amount of the refund in excess of the unpaid balance of the loan shall be first used to repay any student financial aid programs from which the student received benefits, in proportion to the amount of the benefits received, and any remaining amount shall be paid to the student.

If the student has received federal student financial aid funds, the student is entitled to a refund of moneys not paid from federal student financial aid program funds.

If applicable, students may need to complete the Withdrawal process with these additional steps:

**Housing:** Send an email with their full name, ID number, and thorough explanation for withdrawing to [housing@academyart.edu](mailto:housing@academyart.edu).

**International Students:** Check with International office for information about returning home within the correct window of time.

**FINANCIAL AID NOTE:** call the Financial Aid Office at 415-618-6190 and notify the Financial Aid Office of withdrawal. A follow up email to their specific financial Advisor is recommended.

## ADMINISTRATIVE WITHDRAWAL

Students who fail to follow formal drop or withdrawal procedures may be administratively withdrawn from courses if they fail to attend classes for three consecutive weeks. Students are advised that they are still required to complete the formal procedures set forth above if they wish to drop a course or withdraw from school. Although failure to attend may ultimately result in a withdrawal from a course, it could have serious adverse consequences on a student's permanent scholastic record. Many times students may avoid adverse consequences by meeting with their Student Advisor prior to dropping a course or withdrawing from school. Additionally, failure to follow the rules and procedures of Academy of Art University is grounds for academic discipline, including dismissal from Academy of Art University.

Students who are having unusual difficulties or find themselves in circumstances where they are unable to attend courses should contact their Student Advisor or the Academy Resource Center at the earliest possible time to avoid academic sanctions. In most instances, students will be contacted prior to any administrative withdrawal action. Students should ensure that Academy of Art University has their accurate local address and phone number on file.

Students who feel they have been administratively withdrawn from a course or courses in error should complete an Add Form and must meet with their Student Advisor. Students are responsible for promptly reviewing final semester grades when received. A student will only be permitted to petition for a change of grade during the semester immediately following the completion of course work for the questioned grade.

## INVOLUNTARY WITHDRAWAL

Academy of Art University may withdraw a student under any of the following circumstances.

- Student fails to attend classes for three consecutive weeks.
- Student fails to reconcile accounts in a timely manner.
- Student fails to comply with the policies, rules and standards of Academy of Art University.
- Student fails to register for classes before attendance; auditing a class is grounds for dismissal.
- Student exhibits behavior that is deemed unbecoming of a college student.

Academy of Art University reserves the right to withdraw any student whose conduct reflects discredit on the professional or ethical standards of Academy of Art University. Students who are involuntarily withdrawn will receive a pro-rata refund for the unused portion of tuition and other refundable charges paid. Refunds will be calculated on the basis of the last actual date of attendance. Refunds will be paid within 45 days of the date of involuntary withdrawal by Academy of Art University. Students should refer to academy of art university's policies regarding dropping or withdrawing from courses as listed in this Schedule under "Add/Drop Procedures."

## INTERNSHIPS FOR ACADEMIC CREDIT

Academy of Art University supports students who take an active role in securing internships for academic credit. Students are encouraged to research internship opportunities through contacts with faculty and academic directors, as well as through the multiple resources available through [Career Services](#) online.

In order to receive academic credit for internships, students must submit an official internship application and meet the following eligibility criteria:

- Degree-seeking candidate 3.0 GPA or higher
- A Senior or high-level Junior with at least 90 units completed
- or
- A MA/MFA/M.Arch candidate who has passed Midpoint Review and commenced Directed Study

### Department Director Approval

Official internship applications must be approved in advance through the student's academic department. Copies of the Official Internship Policy and application packet can be accessed through Student Advisors.

International Students may take an internship for credit within the United States. Please contact the International Student Services Office for details.

## ONLINE STUDENT IDENTITY VERIFICATION

In accordance with NASAD Standards for Accreditation III.H.4.b. (2), and the Higher Education Opportunity Act of 2008 (HEOA), the Academy verifies the identities of distance education students enrolled by the following methods:

- All online students are issued a student ID number upon enrollment. Once enrolled, students are given a secure login and password to their online profile in the LMS where they have access to their classes, and support resources.
- All graduate students must present synchronously at their Midpoint and Final Review evaluations utilizing audio and video tools in Adobe Connect© before an assembled committee of faculty.

The Online Education department is responsible for ensuring that NASAD standards for distance education are met. Online Education oversees the Academy's Learning Management System (LMS), the online system that delivers all online classes. Online Education ensures that each student is provided with a unique username and password to access their online classes. Students' passwords are encrypted in the online systems so that even if the system were hacked student passwords could not be obtained. Each time a student attends their online classes they must login with their unique user name and password to enter the online class system.

Since 2014, Online Education has provided a system in the LMS for all online students to be issued Academy ID cards with a photograph of their face (as required for all on campus students).

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# STUDENT SUPPORT

## ACCESS FOR STUDENTS WITH DISABILITIES

Academy of Art University facilitates reasonable accommodations for students with disabilities. Students who require accommodations are encouraged to request them prior to the start of a semester, but can do so at any time.

Requests for accommodations are considered individually and determined in accordance with state and federal laws. Students are responsible for articulating their accommodation requests and submitting documentation that meets the university's eligibility criteria. To obtain eligibility criteria and request accommodations, students may contact Classroom Services at 415.618.3775 or [accessibility@academyart.edu](mailto:accessibility@academyart.edu). Classroom Services is located in the Academy Resources Center, 79 New Montgomery Street, Room 356.

The Chief Academic Officer, Sue Rowley, serves as Academy of Art University's Coordinator for compliance with section 504 of the Rehabilitation Act of 1973, Title VI of the Civil Rights Act of 1964. For further information, contact Ms. Rowley at 800.544.2787 or 415.274.2222.

A student may appeal the determination of disability-related accommodations to the Grievance Committee.

Send letters to:

Grievance Committee  
79 New Montgomery Street  
San Francisco, CA 94105

## ACADEMY RESOURCE CENTER (ARC)

The [Academy Resource Center](#) (ARC) offers free, group tutoring to all Academy of Art University students, both undergraduate and graduate, for all majors and courses, in the form of On-Campus and Online Labs, which provide individualized attention from experienced tutors to small groups of students. Students may be referred—or seek tutoring themselves—through Student Academic Support (SAS) at the ARC, and academic coaches will assist students by referring them to the appropriate educational support options.

### On-Campus Labs

Most On-Campus Labs take place in the Computer Lab (Room 311) or Drawing Studio (Room 313) at 79 New Montgomery, 3rd Floor. Labs which require special facilities or equipment, as well as those taking place on evenings or weekends, may be scheduled in other buildings.

Students sign up for a 50-minute appointment with an on-campus tutor using [TutorTrac](#) online at <https://tutortrac.academyart.edu>. (Firefox is the recommended web browser.)

### Online Labs

Online Labs provide all Academy of Art University students with live, real-time support with an experienced and knowledgeable tutor via online chat, video, screen sharing, file sharing, and conference call capability.

Students access Online Labs through Adobe Connect by clicking on the corresponding link in the Online Lab schedule during the appointed day and time. All scheduled times are Pacific Standard Time (PST).

Students are encouraged to take advantage of these free services to help them with their classes and assignments; however, they should also make regular use of other support options, including Department Workshops, to avoid falling behind. All tutoring is provided by current faculty, alumni, and technical staff. ARC Tutoring should not be regarded as a substitute for attending class and is effective only in conjunction with continued, regular weekly attendance and full participation in class.

## STUDENT ACADEMIC SUPPORT

Academic coaches can help students with organizing and planning their semester. Coaches work with students to improve their study skills (time management, project planning, etc.). Coaches also connect students looking for additional support to campus and community resources. One-on-one coaching is available to both on campus and online students. Students can schedule appointments, drop-in or text ARC.

## ARC TUTORING & TRAINING

ARC Training & Tutoring offers small group tutoring through Online Clinics and On-Campus Labs. Students may sign up for up to three 50-minute tutoring appointments per week using [TutorTrac](#) online. [Instructions](#) for using TutorTrac are also available online at <http://www.academyart.edu/students/my-academy/academy-resource-center/training-tutoring>. All tutoring is provided by current faculty, alumni, and technical staff.

## CLASSROOM SERVICES

[Classroom Services](#) ensures equal access for students with disabilities. To request accommodations or inquire about resources, contact them by calling 415.618.3775 or by sending an email to [accessibility@academyart.edu](mailto:accessibility@academyart.edu). Their address is 79 New Montgomery Street, Room 356, San Francisco, CA 94105. For more information, visit [www.academyart.edu/accessibility](http://www.academyart.edu/accessibility).

## ESL SUPPORT PROGRAM AND ONLINE LANGUAGE SUPPORT

In-class language support is provided for international students in designated sections. Weekly study groups are open to all students.

## WRITING LAB AND ONLINE WRITING LAB (OWL)

Assistance is available for writing assignments.

## SPEAKING LAB AND ONLINE SPEAKING LAB

Assistance is offered for oral presentation critique and pronunciation practice. The Speaking Lab also arranges conversation groups for international students.

## MIDPOINT REVIEW WORKSHOPS (GRADUATE STUDENTS ONLY)

On campus workshops and online or on campus individualized help are provided to graduate students working on written proposals and oral presentations for midpoint and final reviews.

## LIBRARY


[Academy of Art University Library](#) is located on the 6th floor of the 180 New Montgomery building. To meet the diverse needs of our undergraduate and graduate programs the library has a well curated and diverse collection that supports the university's art and design curriculum.

The library's collection is focused on the visual and technical arts and houses over 50,000 volumes. The resources in the library include print and electronic materials. The library's [periodical collection](#) includes over 275 current subscriptions as well as an extensive collection of bound back issues that are of significant research value in the field of art and design. Our [online resources](#) include 18 databases that offer access to hundreds of thousands of full text articles, eBooks, and [digital images](#). We have a digital image library (LUNA) that houses over 275,000 digital images. The online resources are delivered through our dynamic website that provides access to the [online catalog](#), [subject guides](#) created by Academy of Art librarians, as well as other [instructional guides and tutorials](#). Please see our ["Collections"](#) page for a detailed description of the library's special collections and holdings.

The Academy of Art Library has a long history of being a "no-shush" zone. Students are encouraged to work together to exchange ideas and inspiration. To facilitate this we offer a vibrant atmosphere where artists can conduct visual research, collaborate, learn, and create. The Library maintains this synergistic environment with group study space, a 15-seat theater available for classes, clubs, and directed study, and several visual resource areas where students can practice hands-on techniques learned in the classroom.

Discover a wealth of art and design information in our fully stocked library. Enjoy our DVD theater, stock photography and illustrations, research databases, and virtual reference material on a variety of subjects. Conduct research, study with friends, or just find a quiet place to read in our comfortable library.

Visit Library Website: <http://library.academyart.edu/>

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☒ Keyword ☐ Title ☐ Author [Advanced Search](#)

Log in to your library account to renew your books and view your holds and fines.

Please type your full name, **FIRST NAME** followed by **LAST NAME**. (i.e. **Jane Smith**):

Please type your 8 digit **STUDENT ID** number (i.e. **01234567**):

### New Materials

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☒ Keyword ☐ Title ☐ Author [Advanced Search](#)

[Start Over](#)

Featured Lists (3 entries)

	Category	# of Titles
1	<a href="#">New Books</a>	41
2	<a href="#">New DVDs</a>	1
3	<a href="#">New Ebooks</a>	18

[Start Over](#)

If you would like individual research help, you can also use this form to schedule an appointment with a librarian for a research consultation. You can meet with a librarian in person, via email, or on the phone.

This service is available to currently enrolled Academy of Art University students and faculty only.



## Theater & Group Study Room

### **Group Study Room Use**

Need a place to study together? We've got a group study room! The room seats 8 people and has a conference table and a whiteboard, so it's a great place for studying, brainstorming, or rehearsing. You can use the group study room for up to 2 hours at a time. If another group books a time slot after your time slot is over, that group has priority. Since this room is very popular, be sure to reserve your time in advance! To reserve the room, call us at 415-618-3842, e-mail us at [library@academyart.edu](mailto:library@academyart.edu), or speak to a library staff member.

Since we want the room to be available to all of our patrons as needed, we do not allow recurring teacher-led study groups or classes to book this room as a weekly meeting spot.

If you do not arrive or contact us by 15 minutes after the start of your reservation, we will cancel your reservation and make the room available for other students.

### **Theater Room Use**

We have a 15-seat theater room where you can watch DVDs or VHS tapes. The room also has a computer hooked up to the projector that you can use to view files or the internet. You can use the theater room for up to 3 hours at a time. In order to reserve the theater room, call us at 415-618-3842, e-mail us at [library@academyart.edu](mailto:library@academyart.edu), or speak to a library staff member. Since this room is very popular, be sure to reserve your time in advance!

As with the group study room, we do not allow recurring classes or study groups to use the theater room as a regular meeting spot.

If you do not arrive or contact us by 15 minutes after the start of your reservation, we will cancel your reservation and make the room available for other students.

### **Library Classroom Use**

The Library Classroom (Room 621) has regularly scheduled classes and events. This room may be used by faculty on a case-by-case basis; you must make an appointment by speaking with Debra Sampson, the Library Director. She can be contacted at [dsampson@academyart.edu](mailto:dsampson@academyart.edu). The Library Classroom may be booked only if the Group Study Room is unavailable and there are no other classes or events scheduled in this space. Reservations cannot exceed 2 hours. We do not allow recurring classes or study groups to use the classroom as a regular meeting spot.


If you do not arrive or contact us by 15 minutes after the start of your reservation, we will cancel your reservation and make the room available for other patrons.

### **Filming in the Library**

Filming in the Library is prohibited. Filming in the Library may only take place with approval from University Facilities and the AAU Library Director. Please note that filming requests must be submitted a minimum of two weeks in advance.

## Department Research Guides

<http://libguides.academyart.edu/>

 **ACADEMY of ART UNIVERSITY LIBRARY**

AAU Library Homepage / Research Guides / Home

### Welcome to the Academy of Art Library Research Guides

ALL GUIDES


BY SUBJECT


BY TYPE


BY OWNER


Search:


Showing 28 Guides Display


Acting 


Advertising 


Animation & Visual Effects 


Architecture 


Art Education 


Art History 


Communications & Media Technologies 


English for Art Purposes 

Fashion Design 

Fashion Journalism 

Fashion Merchandising 

Fine Art 

Game Development 



Graphic Design 

Illustration 

### Reference Help

#### Ask a Librarian

Do you have a reference question, but can't make it to the library to talk to a librarian? Submit your question here and one of our librarians will get back to you within 24 hours, Monday through Friday. During business hours you can give us a call at [415-818-3842](tel:415-818-3842) to speak to a librarian.

If you would like individual research help, you can also use the Ask a Librarian link above to schedule an appointment with a librarian for a research consultation. You can meet with a librarian in person, online, or on the phone.

This service is available to currently enrolled Academy of Art University students and faculty only.

#### A-Z Database List

Full list of Databases the library subscribes to, including trial access.

[Go to A-Z List](#)

#### Your Friendly Librarians



Olga Nova



Louise Pasternack



Alissa van Erp



Brian Schumacher

## Online Articles & Databases

[http://elmo.academyart.edu/find-resources/online\\_articles.html](http://elmo.academyart.edu/find-resources/online_articles.html)

- Online Resources
- Browse Collections
- Basic Search
- Advanced Search
- Annual Collections
- Course Reserves
- Magazines
- Master's Thesis Projects
- Movies
- New Materials
- Special Collections
- Digital Images
- Online Resources
- Full Text Magazine and Journals
- Full Text E-Books
- Materials Resources
- Advertising Resources
- Architecture & Interior Architecture Resources
- Business & Company Information
- Software Tutorials
- Fashion Resources
- Music Database
- Guest Speaker Video Database

## Learn to cite your sources in MLA format!

Unless otherwise noted, you can access these websites and databases directly when in the library. Outside the library, you will be asked to enter your name and ID number from your AAU ID. If you have trouble accessing any of these resources, contact Brian Schumacher, AAU's Online Resources Librarian.

### Full Text Magazine and Journal Databases

#### EBSCO - Search Academic Search Premier, Art Source, & OmniFile

- Search all of the journals and magazines in Academic Search Premier, Art Source, and OmniFile Full Text Select with only one search!
- EBSCO YouTube Help Channel

#### EBSCO Academic Search Premier

- This multi-disciplinary database provides full text for more than 4,600 journals and magazines, including more than 3,900 peer-reviewed titles.

#### EBSCO Art & Architecture Source

- Access to over 630 full text journals and more than 220 full-text books on art topics including advertising, architecture, art history, computers in art, fashion design, folk art, graphic design, landscape architecture, motion pictures, photography, and more.

#### EBSCO OmniFile Full Text Select

- Contains full text articles from over 1,600 magazines, journals and newspapers covering art, technology, agriculture, education, science, humanities, law, business, and more.

#### JSTOR

- Full text scholarly journals covering a wide range of arts, architecture, music, humanities, sciences, and social sciences.
- JSTOR Support Guide

#### US Major Dailies

- Full text access to the New York Times, Wall Street Journal, Los Angeles Times, Washington Post, Chicago Tribune, and Christian Science Monitor.

### Full Text Electronic Books

#### Ebook Central

- 9,000+ full text books in a wide variety of subjects, including art, history, and technology.
- Take it with you! You can download many Ebook Central books for 1, 7, or 14 days.
- Create citations, mark your place, highlight text, and make notes.
- Ebook Central Help Guides
- Ebook Central Getting Started Handout (PDF)
- Check out our Ebook Frequently Asked Questions (FAQ) page.

#### EBSCO Ebook Collection

- EBSCO ebooks offers a small collection of ebook titles that can be accessed online.

#### Berg Fashion Library

- Over 100 new and classic books on fashion.
- Full access to the 10-volume Berg Encyclopedia of World Dress and Fashion.
- Berg Getting Started Handout (PDF)

#### Oxford Art

- An online encyclopedia of world art and art history, spanning from prehistoric to modern art.
- Contains artist biographies, information about art movements, timelines of world art, definitions of art terms, and links to image collections.
- Oxford Art Getting Started Handout (PDF)
- Oxford Art Help Guides and Videos



## Materials Resources

### Material ConneXion Database and Materials Library

- Comprehensive online database of thousands of material types, including unique, innovative and sustainable materials.
- The database works in tandem with the AAU materials library.
- Search by material type, material name, manufacturer name, or country or origin.
- Material ConneXion Getting Started Handout (PDF)
- To create a new account you will need to use your AAU email address (art.edu for students, academyart.edu for faculty) and check your email at: <https://aauemails-public.sharepoint.com>. Click here for info on creating an account.

## Business & Company Information

### Business Market Research Collection

- Includes Hoover's Company Profiles, OxResearch, Barnes Reports, and Snapshots!
- Information on international and domestic companies including personnel, budgets, products, operations, and competitors.
- Contains proprietary information about more than 40,000 public and non-public companies and 225,000 key executives.
- Business Market Research Collection Getting Started Handout (PDF)

### Mintel

- Market research and analysis covering the U.S. and some international marketplaces.
- Gives insight into the trends and consumer behaviors that will shape tomorrow's markets.
- Mintel Getting Started Handout (PDF)
- This tutorial provides screenshots and more information about creating an account.

### WARC

- Case studies, company reports, trend reports, consumer insights, and more!
- Great information on advertising, merchandising, marketing, and market analysis.
- Contains data and reports from more than 30 leading content sources worldwide including Admap, International Journal of Advertising, ESOMAR, Euromonitor, and the Journal of Advertising Research.
- WARC Getting Started Handout (PDF)

## Advertising Resources

- WARC
- Case studies, company reports, trend reports, consumer insights, and more!
- Great information on advertising, merchandising, marketing, and market analysis.
- Contains data and reports from more than 30 leading content sources worldwide including Admap, International Journal of Advertising, ESOMAR, Euromonitor, and the Journal of Advertising Research.
- WARC Getting Started Handout (PDF)

## Architecture & Interior Architecture Resources

### Avery Index to Architectural Periodicals

- Article abstracts and citations for journals on architecture, city planning, interior design, and landscape architecture.
- Avery can help you search for articles in journals and magazines found in the library.
- Avery Getting Started Handout (PDF)

### Avery Index to Architecture + EBSCO Database Search

- Search the Avery Index and all of the journals and magazines in Academic Search Premier, Art Source, and OmniFile Full Text Select with only one search!

### BuildingGreen

- Provides access to accurate, unbiased, and timely information designed to help building-industry professionals and policy makers improve the environmental performance and reduce the adverse impact of buildings.
- BuildingGreen Getting Started Handout (PDF)
- Building Green Suite Campus-Wide Tour (5:25 min., YouTube)

## MADCAD

- Online collection of ebooks specifically for Architecture students.
- Includes titles such as International Building Code, International Energy Conservation Code, and more.

## Software Tutorials

### Pluralsight (Formerly Digital Tutors)

- As of the end of Fall Semester 2017, the AAU Library no longer provides access to Pluralsight.

## Fashion Resources

### Berg Fashion Library

- Explore the world of fashion by clothing type, country or region, time period, textile or material type, and more!
- Over 7,000 fashion-related images from encyclopedias, museums, and special collections.
- Over 100 new and classic books on fashion.
- Full access to the 10-volume Berg Encyclopedia of World Dress and Fashion.
- Berg Getting Started Handout (PDF)

### Sourcing Journal Online

- A trade publication for apparel and textile executives, focused on sourcing and manufacturing.
- Includes in-depth features, expert analysis and interviews with industry leaders.
- Sourcing Journal Getting Started Handout (PDF)

### Vogue Archive

- A complete searchable archive of American Vogue, from the first issue in 1892 to the current month, reproduced in high-resolution color page images.
- All editorial content, covers, advertisements and pictorial features have been captured as separate documents to allow for searching and discovery.
- Vogue Archive Getting Started Handout (PDF)

### WGSN

- Provides access to 4 million images, information on trade shows, fashion trend analysis, and information on interiors and beauty.
- WGSN Getting Started Handout (PDF)
- WGSN How-To videos

### WindowsWear Pro

- WindowsWear PRO analyzes over 80,000 display windows from over 700 brands in 14 cities around the world.
- Provides real time visual trends, creative inspiration, exclusive research and data.
- WindowsWear Pro Getting Started Handout (PDF)

### WWD

- Daily news on trends and developments in fashion, textiles, accessories, and beauty.
- Business and finance information and job listings.
- WWD Getting Started Handout (PDF)

## Music Database

### Music Library

- Over 4,000 audio clips available to download in WAV file format.
- Log in using your Academy of Art username and password.
- This tutorial shows you how to search for and browse music files.
- Music Library Getting Started Handout (PDF)


## Guest Speaker Video Database

### AAU Guest Speaker Videos

- View videos of guest speaker presentations at the Academy of Art University.
- Over 60 videos available, with new content added regularly.
- Includes videos from Academy events, including presentations from Academy faculty, departmental directors, and President Stephens.

## Course Reserves

<http://library.academyart.edu/search/r>

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Home Library Info Find Resources Reference Help Faculty

Home > Find Resources > Browse Collections > Course Reserves

# Course Reserves

Browse Collections Basic Search Advanced Search Annual Collections Course Reserves Magazines  
Master's Thesis Projects Movies New Materials Special Collections Digital Images Online Resources

Course reserve materials are textbooks, movies, or other supplemental material that are required for your class by your instructor. You can search our course reserve collection by entering your **course name** or **course number** below.

If you are not sure of the course number, you can log in to your online profile at [online.academyart.edu/login](http://online.academyart.edu/login) to find this information.

COURSE ▾

Search

Search Help:

Search Type	Example
Search by Course Name or Course Number	Art History Art History 1 LA 120 LA

## Search Link+

<http://linkencore.iii.com/iii/encore/?lang=eng>

My Cart (0 items)

 San Mateo County Library materials are unavailable through the end of March.  
Between March 19th-April 22nd, many of the LINK+ academic libraries will have reduced schedules during their Spring Breaks. You may experience delays in the delivery of LINK+ material during this time if you are requesting from an academic library.

**Catalog**

Search:

Advanced Search



# Browse Collections

[Browse Collections](#)   [Basic Search](#)   [Advanced Search](#)   [Annual Collections](#)   [Course Reserves](#)   [Magazines](#)  
[Master's Thesis Projects](#)   [Movies](#)   [New Materials](#)   [Special Collections](#)   [Digital Images](#)   [Online Resources](#)

## Basic Search

Search for library resources by keyword, author, title, call number, or subject.

## Advanced Search

Advanced Search lets you specify material type, location, year, ISBN, and more to find what you need.

## Movies

Browse all the movies in our collection by genre or by department.

## Magazines

Browse our periodicals by department or alphabetically. If we have access to full-text online articles for a magazine, there will be a link to that content in the title's catalog record.

## MFA Projects

Browse MFA projects by department.

## Special Collections

Find out more information about our Special Collections.

## Annual Collections

Browse our Annuals Collection by university department.

## New Materials

Take a look at the books, movies, and ebooks that we've gotten recently!

## Renew Books

You can renew your books by logging in to your library account - click the link to renew.

## Course Reserves

Search our Course Reserve collection by class name or class number.

## Announcements

AAU's materials library is now open! Working with Material ConneXion, the world's largest library of unique, innovative and sustainable materials, the AAU materials library provides a wide range of samples, from textiles to building materials and more. We've recently added 100 new samples, including cement, carbon, glass, metal, ceramics, and process-based materials for you to explore! Learn more [here](#). Faculty, you can schedule a tour of the materials library for your class by filling out the form [here](#).

## Library Staff Directory

Debra Sampson  
Library Director  
dsampson@academyart.edu  
415-618-3916

Miranda Lindelöw  
Visual Resources Coordinator  
mlindelow@academyart.edu  
415-618-3931

Renee Lopez  
Serials Coordinator  
rlopez@academyart.edu  
415-618-3843

Olga Nova  
Library Assistant Director  
onova@academyart.edu  
415-618-3894

Louise Pasternack  
Reference & Information Literacy  
Librarian  
lpasternack@academyart.edu  
415-618-3840

Brian Schumacher  
Systems & Online Resources  
Librarian  
bschumacher@academyart.edu  
415-618-3858

Alissa van Erp  
Cataloging Librarian &  
Technical Services Manager  
AVanErp@academyart.edu  
415-618-3761

Cory Aguirre  
Library Assistant  
caguirre@academyart.edu  
415-618-3842

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mcuneo@academyart.edu  
415-618-3842

Helen Chan  
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hchan@academyart.edu  
415-618-3842

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jgarcia@academyart.edu  
415-618-3842

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vlerotic@academyart.edu  
415-618-3842

Brandon Logans  
Library Assistant  
blogans@academyart.edu  
415-618-3842

Yumi Roberts  
Library Assistant  
yroberts@academyart.edu  
415-618-3842

## Library Policies

### Library Code of Conduct

We encourage all AAU students and faculty to visit the library. Those who use the library have the right to expect a safe, comfortable environment that supports appropriate library services. Learn more about appropriate behavior in the library.

### Closing Procedures and Policies

As a courtesy to your fellow students and to AAU staff members, please be aware of and comply with the library's closing time procedures.

### Group Study Room, Theater Room, & Library Classroom Use

We have a 15-seat theater and an 8-seat group study room available for your use. Our classroom, while typically reserved for classes and events, is sometimes available as well. Learn more about these rooms, how to reserve them, and our policies about them.

### Theft & Vandalism Policy

Theft or vandalism of library property is a violation of Academy policy and state law, and is considered criminal and behavioral misconduct in accordance with the AAU Student Code of Conduct. Learn more about our theft & vandalism policy.

### Material Replacement Policy

Patrons are responsible for AAU Library materials that are checked out to them. Any items that are lost or damaged while in a patron's possession must be paid for or replaced by the patron. Click here for details.

#### Alumni Use Policy

Alumni may use the AAU Library resources in the library during normal library hours. Alumni cannot check materials out of the library.

#### Library Guest Policy

The mission of the Academy of Art University Library is to support the students and faculty of the University. We are not open to members of the public, although individuals from the public with legitimate research interests may request temporary access.

#### Library Donations

The Academy of Art University Library welcomes gifts of books and other materials that enhance or develop the library collection. Click [here](#) to learn more about our donations policy and to access our donation form.

#### Library Hours

## Spring Semester 2018 (February 5 – May 26)

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
8am–10pm	8am–10pm	8am–10pm	8am–10pm	8am–7pm	10am–6pm	10am–6pm

#### Library Location

180 New Montgomery Street  
6th Floor  
San Francisco, California 94105  
Phone: (415) 618-3842

#### Book Drop Locations

180 New Montgomery Street, 1st floor  
Northpoint Building, 2300 Stockton Street  
Fine Arts Building, 625 Sutter Street  
491 Post Street  
466 Townsend Street  
601 Brannan Street  
1849 Washington Street

#### Materials Library Hours

Monday–Friday: 12pm–5pm  
Sunday: 2pm–4pm  
And by request.

#### Materials Library Information

The Academy of Art Materials Library is located in Room 600 on the 6th Floor of 180 New Montgomery. Click [here](#) for more information.

#### Architectural Collection Location

601 Brannan Street  
Room 122A  
San Francisco, California 94107  
Phone: (415) 618-3679  
Hours: Monday-Friday, 10-12, 1-4

#### Architectural Collection Information

All required and recommended books for Architecture classes will be housed in the Architectural Collection at the Brannan Street location. Additionally, a small number of architecture related reference books are also housed in this collection.

You can also use our website to request that items be delivered to you at the Brannan building - use the Request button in book records and select the Architecture Hold Shelf as your pickup location.



## Borrowing Privileges

### ***Undergraduate Students***

#### **Circulating books:**

7 books for 14 days. 2 renewals allowed.

#### **Link+ Books:**

3 books for 21 days. 1 renewal allowed.

#### **Movies:**

3 movies for 3 days. 1 renewal allowed.

#### **Flash drives:**

2 day checkout. 1 renewal allowed.

#### **Picture file images:**

25 pictures per envelope. 7 envelopes in total.

#### **Student fines**

\$0.25 a day per book

\$1.00 a day per movie

\$0.25 a day per sound or music CD

\$1.00 a day per flash drive

\$0.25 a day per picture file envelope

#### **Lost or damaged items:**

\$55.00 (or an approved replacement) plus a \$10.00 processing fee.

#### **Library use only:**

Course reserve materials

Desk reference

Fashion files

Magazines

MFA theses

Reference books

Rare books

### ***Graduate Students***

#### **Circulating books:**

10 books for 14 days. 2 renewals allowed.

#### **Link+ Books:**

3 books for 21 days. 1 renewal allowed.

#### **Movies:**

3 movies for 3 days. 1 renewal allowed.

#### **Flash drives:**

2 day checkout. 1 renewal allowed.

#### **Picture file images:**

25 pictures per envelope. 10 envelopes in total.

#### **Student fines**

\$0.25 a day per book

\$1.00 a day per movie

\$0.25 a day per sound or music CD

\$1.00 a day per flash drive

\$0.25 a day per picture file envelope

#### **Lost or damaged items:**

\$55.00 (or an approved replacement) plus a \$10.00 processing fee.

#### **Library use only:**

Course reserve materials

Desk reference

Fashion files

Magazines

MFA theses

Reference books

Rare books

### ***Faculty***

#### **Circulating books:**

10 books for 14 days. 2 renewals allowed.

#### **Link+ Books:**

3 books for 21 days. 1 renewal allowed.

#### **Movies & CDs:**

5 at a time for 7 days. Cannot be renewed.

#### **Flash drives:**

2 day checkout. 1 renewal allowed.

#### **Picture file images:**

25 pictures per envelope. 10 envelopes in total.

#### **Lost or damaged items:**

All faculty members will be held responsible for lost or damaged items. \$55.00 (or an approved replacement) plus a \$10.00 processing fee.

#### **Library use only:**

Course reserve materials

Desk reference

Fashion files

Magazines

MFA theses

Reference books

Rare books

### ***Department Directors***

#### **Circulating books:**

10 books for the duration of the semester. Books must be returned by the last day of the semester in which they were checked out.

#### **Link+ Books:**

3 books for 21 days. 1 renewal allowed.

#### **Movies & CDs:**

5 at a time for 7 days. Cannot be renewed.

#### **Flash drives:**

2 day checkout. 1 renewal allowed.

#### **Picture file images:**

25 pictures per envelope. 10 envelopes in total.

#### **Lost or damaged items:**

All faculty members will be held responsible for lost or damaged items. \$55.00 (or a approved replacement) plus a \$10.00 processing fee.

#### **Library use only:**

Course reserve materials

Desk reference

Fashion files

Magazines

MFA theses

Reference books

Rare books

### Limitations on Library Privileges

Overdue notices are issued as a courtesy via your Academy of Art University email account. Failure to receive reminders or overdue notices does not excuse borrowers from the responsibility of returning or renewing items on time to avoid penalties. Fees are automatically billed to your library account when materials are returned, and accrue for each day overdue as outlined in the above "Borrowing Privileges." The max overdue fine is \$5.

Patrons with fines on their account cannot check out materials. Patrons with fines of \$65 or over, or long-overdue items, cannot check out materials, are prevented from grade report generation, and cannot receive transcripts (per University policy).

### Suggest New Materials

The Library at the Academy of Art University welcomes acquisitions suggestions from students! Use this form to request materials that you believe would enrich our current collection. Be sure to check our online catalog before suggesting new items.

Do not use this form to request new magazines. Please see our Magazine Request form to request magazines. All requests are subject to departmental approval. Unsigned forms will be forwarded to your department for final review by your department director. If you prefer to obtain your director's signature yourself, print out and submit our hard-copy form.

You will be contacted via email when the new materials are ready for checkout.

### Printing, Copying, & Scanning

#### **Overview**

- ☒ Students and faculty have access to printers, copiers, and scanners during regular library hours of operation. The library has 35 computers (Macs and PCs) connected to 1 dedicated printer, 5 dual printer/copiers, and 9 scanning stations.
- ☒ Print jobs are not accepted ten minutes before closing, so please plan accordingly.
- ☒ Wireless printing is unavailable.
- ☒ You may not use your own paper at the printers or copiers.
- ☒ Eating and/or drinking are not allowed around the computer equipment.

#### **Print products & printer locations**

##### **Black & White Printing, US Letter 8.5"x 11" & Tabloid 11"x17" Prints: 5¢ per sheet**

All printers and dual printer/copiers in the library will print black and white.

Send print jobs to the printer using any of the Macs in the ring around the circulation desk. You can retrieve your prints from any of the printers in the library. Before sending print jobs, select black and white and the size of paper you would like from the print dialog box to make sure you are charged the appropriate amount.

##### **Color Printing, US Letter 8.5"x 11" & Tabloid 11"x17" Prints: 25¢ per sheet**

All printers and dual printer/copiers in the library will print color

Send print jobs to the printer using any of the Macs in the ring around the circulation desk. You can retrieve your prints from any of the printers in the library. Before sending print jobs, select color printer and the size of paper you would like from the print dialog box to make sure you are charged the appropriate amount.

- ☒ To ensure that print jobs are successfully sent to the server, keep print jobs to less than 1GB each. Assistance is available at the front desk.
- ☒ At the library, we offer three express computers conveniently located next to the front desk. Each student and faculty member is limited to 5 minutes on these computers.
- ☒ Flash drives are available for checkout at the circulation desk. Checkout period is 2 days, 1 renewal.

#### **Payment**

Pay for your prints using your student account. You can add funds to your student account using a debit or credit card by following the link on the library's homepage titled Add Printer Value. Please note, you can only use this link when in the AAU library. You can add value to your account with cash by using the touch screen computer near the library classrooms. Simply log in using your student self service log-in credentials and add cash or coin.

**Copying**

The library offers five self-service dual copier/printers. All five will make both black and white and color copies. Black and white copies cost five cents (5¢) per page (8.5 x 11 and 11 x 17) and color copies cost twenty-five cents (25¢) per page (8.5 x 11 and 11 x 17). You may not use your own paper. All copies must be paid for using your student account.

**Scanning**

The library has seven scanners which can scan documents up to a maximum size of (8.5" x 11.7") and two large format scanners which can scan documents up to a maximum size of (12.2" x 17.2"). All of our scanning stations are connected to Mac computers which use the Image Capture software to scan documents. Students and faculty are allowed to use these scanners free of charge. Printing is not available at the scanning stations.

During peak times, please be courteous to other patrons. Limit your time at the large bed scanners to 15 minutes.

**CAREER & ENTREPRENEURIAL SERVICES**

Academy of Art University is committed to providing all registered students, graduates, and alumni access to Academy of Art University's Career & Entrepreneurial Development resources. Academy of Art University cannot guarantee employment for students after graduation and encourages students to make every effort to utilize the resources provided.

Career & Entrepreneurial Development offers more information on the [Career & Entrepreneurial Services](#) web page.

The Academy of Art University Career Toolkit guides you through all aspects of career preparation:

- Resumes
- Letters
- References
- Networking
- Informational Interviews
- Employment Interviews
- Career Toolkit



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# ATTENDANCE POLICIES

## ATTENDANCE

Students are expected to attend all class periods/modules of the courses for which they register. Failure to attend and participate in a class will reflect negatively on the student's performance. Final grades will reflect this policy. Students may be administratively dropped from classes due to excessive absences.

In-class participation is important not only to the individual student, but also to the class as a whole. Because class participation may be a factor in grading, instructors may use absence, tardiness, or early departure as de facto evidence of nonparticipation. Students who miss an exam due to an excused or unexcused absence will be penalized according to the individual instructor's grading policy.

### Attendance: On-Campus Courses

Attendance requires arriving on time and staying for the entire class session.

### Attendance: Online courses

Attendance requires logging into the class home page during the period indicated for each module and being engaged in an academically related activity in at least one of the following:

- Having an electronic communication with the instructor about an academic matter
- Participating in an online discussion board
- Submitting or completing an assignment
- Completing an examination or quiz
- Answering a question
- Participating in a class forum

**NOTE:** Students may log into the class at any time of day.

**NOTE:** Course work and participation must be completed in accordance of module deadlines. Students are expected to read all module pages, complete all quizzes and participate in the course discussion with multiple postings/entries.

## MODEL ATTENDANCE POLICY

Academy of Art University has developed a Model Attendance Policy. Most classes follow these policies; however, department and instructor policies may differ from the model policies.

Class attendance is required. Each course requires that the student be present at, and participate in every class session. Failure to attend classes, tardy arrivals and early departures will be reflected in final grades as follows:

- Four late arrivals may drop the final grade by one letter grade ("B" to "C", "C" to "D"...)
- Three unexcused absences may result in a final grade of "F".
- Three consecutive absences may result in being dropped from the course.

## EXCUSED ABSENCES

Excused absences are at the discretion of the instructor. Absences are excused on the following grounds only: illness, injury or other medical necessity accompanied by a doctor's note; death in the student's family.

There is no substitution for information or demonstrations missed due to an absence. Students who miss a project deadline, presentation or exam due to an excused or unexcused absence will be penalized according to the individual instructor's grading policy.

**On-campus courses:** An excused absence and the acceptance of late work are determined by the instructor.

**Online courses:** An excused absence must be approved by the instructor and communicated to the Online Education Department in a timely fashion.

**NOTE:** Excused absences are not recorded on the attendance roster. Student attendance is only marked as either present or absent.

**NOTE:** An excused absence does not alter the deadline for assignments or projects.

**NOTE:** Personal computer or Internet connection related problems do not qualify as an excused absence. Regardless of technical difficulties, it is the student's responsibility to find alternate computer access to participate in the discussions and complete quizzes and assignments on time.

### Make-Up Work

Students should discuss make-up work with their instructor or Department Director.

## LATE SUBMISSION OF PROJECTS/ASSIGNMENTS

Assignments and projects have deadlines to which students must adhere. Failure to submit an assignment or complete a project on time may be reflected in the grade for that assignment/project. Any work that is not submitted as due may be marked with a grade of "F" or marked down by one letter grade ("B" to "C", "C" to "D"...) for each week that it is late.

## ATTENDANCE CORRECTIONS

In the event that an inaccurate attendance status has been placed on the student record, the student must request a correction from the instructor before the end of the semester. The instructor will work with the appropriate department Administrative Assistant to submit an attendance correction form if there is an error.

**DEADLINE:** Attendance corrections must be submitted prior to the end of the semester. Attendance records in place at the end of a semester are considered final and may not be changed.

**NOTE:** Should a student decide to discontinue a course, an official drop form should be filed as soon as the student has made that decision to remove the student's name from the attendance roster for the remainder of the semester. Review the [drop policy](#) for details on the drop procedure.



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# GRADING POLICIES

## GRADING CRITERIA

Students are evaluated in terms of the Course Learning Outcomes which are published on the syllabus for each course. Students may access syllabi for in-progress courses electronically when they log into their accounts at [www.academyart.edu/login](http://www.academyart.edu/login). This resource is available for both on campus and online courses.

Final grades will reflect the quality of the student's performance relative to the Course Learning Outcomes.

## GRADING STANDARDS

### Course Grades

Coursework is evaluated according to the following grading scale:

Grade	Standard	Grade Points toward GPA
A	Exceptional	4.0 grade points
A-	Excellent	3.7 grade points
B+	Very Good	3.3 grade points
B	Good	3.0 grade points
B-	Competent	2.7 grade points
C+	Above Average	2.3 grade points
C	Average	2.0 grade points
C-	Below Average	1.7 grade points
D+	Marginal	1.3 grade points
D	Weak	1.0 grade points
D-	Minimal Achievement	0.7 grade points
F	Failing	0 grade points
<a href="#">WF</a>	Withdrawal Fail [after 8 <sup>th</sup> week] [after 4 <sup>th</sup> week in summer]	0 grade points

### Non-Credit Grade Indications

Grade	Interpretation	Grade Points [Not factored into GPA]
I	<a href="#">Incomplete</a>	0 grade points
IP	In Progress	0 grade points
P	Pass	0 grade points
T	Transfer	0 grade points

### Administrative Grades

Grade	Interpretation	Grade Points [Not factored into GPA]
AW	Attendance Withdrawal	0 grade points
<a href="#">W</a>	Withdrawal	0 grade points
WD	Retro-withdrawal	0 grade points
NR	No Grade Reported	0 grade points

## MINIMUM GRADE REQUIREMENTS

Minimum grade requirements for a course to be able to count toward a degree are as follows:

- Graduate students must achieve a "C" or better in all Graduate level coursework.
- Undergraduate students must achieve a "C-" or better in all Undergraduate major courses and required studio courses. Students with start terms of Spring 2013 and beyond must also achieve a "C-" or better in LA 108 Composition for the Artist or LA 107 Writing for the Multilingual Artist. (LA 107 was first offered in summer 2016)
- Undergraduate Architecture students (with a start term of Summer 2012 and beyond) must achieve a "C-" or better in the following Liberal Art courses: LA 219 History of Architecture 1, LA 249 History of Architecture 2, LA 255 College Math\*\*, LA 271 College Algebra with Geometry\*\*, LA 293 Precalculus\*, LA 292 Programming and Culture, LA 296 Physics for Architects, LA 319 History of Architecture 3, and LA 449 Urban Design Theory.
- Undergraduate Landscape Architecture students (with a start term of Summer 2014 and beyond) must achieve a "C-" or better in the following Liberal Art courses: LA/LAN 115 The Natural World 1: The Base Layer, LA/LAN 117 Survey of Landscape Architecture, LA/LAN 177 Pre-Industrial Urban Open Spaces, LA 255 College Math, LA 271 College Algebra with Geometry, LA/LAN 277 Post Industrial Urban Open Spaces.
- Undergraduate Bachelor of Fine Arts Interior Architecture students (with a start term of Spring 2015 and beyond) must achieve a "C-" or better in the following Liberal Art courses: LA 226 /IAD 230 Survey of Traditional Interior Architecture, LA 229/IAD 231 Survey of Contemporary Interior Architecture
- Undergraduate Bachelor of Science Game Programming students (with a start term of Spring 2015 and beyond) must achieve a "C-" or better in the following Liberal Art courses: LA 255 College Math, LA 271 College Algebra with Geometry. Start terms of Summer 2016 and beyond must also achieve a "C-" or better in: LA 286 Discrete Mathematics, and LA 288 Vector, Matrices, & Transformations.

\*Architecture Students must achieve a C- or higher in LA 255 College Math & LA 271 College Algebra with Geometry or have an [appropriate placement score](#) to enroll in LA 293 Precalculus.

\*\* Effective SP15.

**NOTE:** Grades of "I" (Incomplete Grades) will be given credit only when they are converted to a Letter Grade.

**NOTE:** Grades of "F" are computed as zero (0) points toward the Grade Point Average.

## SEMESTER GRADING PERIODS

All courses report midterm and final grades. Courses offered in Fall and Spring semesters also report two progress grades. Courses offered in Summer and Intersession do not report progress grades.

Students may access grades online using [online resources](#) at [academyart.edu/login](http://academyart.edu/login). This resource is available for both on campus and online courses.

Specific dates for midterm and final grading periods can be found on the [academic calendar](#).

### Progress Grades

Progress grades are intended to give students a clear view of where they rank academically so that they know how they are progressing in class and if they need to improve their academic performance.

**Spring and Fall semesters:** All courses report progress grades in Modules 4 and 11.

**Summer semesters, Winter intersessions and Summer intersessions:** no progress grades are reported.

### Mid-Semester Grades

Instructors issue midterm grades to assess student performance during the first half of the semester.

All terms: All courses report mid-semester grades after module 7.

### Final Grades

All terms: All courses report final grades after module 15.

### Official Grades

Official grades are typically posted two weeks after the end of the semester. Dates can be found on the [academic calendar](#).



## DISTANCE EDUCATION GRADING TIMEFRAME

Work submitted for grading will be provided back to the student within 5 business days during the Fall and Spring semesters, and 3 business days during the Summer semester.

## COURSE REPETITIONS

A course may count only once toward the major. A student may repeat a course to replace the grade only if the first attempt resulted in a grade of "C-" or lower. The grade and units earned in the second attempt will be used in the GPA calculation even if the second attempt results in a lower grade. See the [Grade Exclusion Policy](#) for details regarding repetition of a course with a first attempt of "C-" or lower.

### FINANCIAL AID NOTES:

- Credits attempted from both courses will be used in the calculation of the [required completion rate](#).
- Courses which have been excluded from the student's record due to the Grade Exclusion policy will not be counted as units completed but will be counted as units attempted for the purposes of calculating the students completion rate for SAP.
- A grade of "W" (Withdrawal) is not used when calculating a student's cumulative GPA but is used when calculating the required completion rate if the student attends the class past the first week of school.
- A grade of "WF" (Withdrawal Failure) is used when calculating a student's cumulative GPA and in the calculation of the required completion rate.
- A previously passed course (grade other than an F, W or WF) can only be repeated once in order to have the credits for that course to be counted towards the student's enrollment status when determining eligibility for undergraduate federal financial aid. If a previously passed course is repeated for a third attempt the credits earned for that course will not be used to determine the student's enrollment status for federal financial aid purposes.

**Example:** A student is enrolled in 6 units. 3 of those units are for a previously passed course which is being repeated for a third time and therefore cannot count towards enrollment status when calculating Financial Aid eligibility. The remaining 3 units will be considered as an Enrollment Status of Less Than Half-Time. Students with a Less Than Half -Time Enrollment Status are not eligible to receive Federal Student Loans.

## GRADE EXCLUSION

A student may repeat a course to replace the grade if the first attempt resulted in a grade of C- or lower. The grade and units earned in the second attempt will be used in the GPA (Grade Point Average) calculation even if the second attempt results in a lower grade.

### Grade Exclusion Policies

- Grade Exclusion is only applied to a course for which the first attempt final grade was a C-, D+, D, D-, F, or WF.
- Term GPA of the term of the 1st attempt and also cumulative GPA will be recalculated after the final grade of the second attempt is posted by the Registrar.
- Academic standing is calculated based on the initially posted GPA for a semester and will not be recalculated after a grade exclusion is applied.
- Additional repeats of a course after Grade Exclusion has been applied will be averaged with other course grades for the purposes of calculating the GPA.
- All earned grades, including the excluded C-, D+, D, D-, F, or WF grade(s), remain on the student's academic record and will be listed on the student transcript.
- Units for both the first and subsequent attempts will be factored in for the purpose of calculating the student's completion rate.
- Repeating a course for the purpose of Grade Exclusion is subject to course availability.
- Courses for which Grade Exclusion has been applied cannot be used to satisfy degree requirements.
- Grade Exclusion does not apply to variable content courses:
  - 490 Portfolio Enhancement
  - 493 Study Abroad
  - 494 Corporate Sponsored Project
  - 498 Collaborative Project
  - 499 Special Topics
  - 500 Internship
  - 695 MS: Collaborative Project
  - 699 MS: Special Topics
  - 800 MS: Directed Study
  - 801 MS: Group Directed Study
  - 802 MS: Thesis Forum
  - 900 MS: Internship
  - 903 MS: Study Abroad

### **Opt In & Opt Out of Grade Exclusion**

Students wishing to opt in or opt out of Grade Exclusion may file a petition form with the Office of the Registrar.

- **Opt Out of Grade Exclusion: Grade Inclusion**

Undergraduate students who wish to opt out of the Grade Exclusion Policy must submit a Grade Exclusion/Inclusion Petition form which may be obtained from their advisor.

**NOTE:** Student Athletes with an active sports roster status are not eligible to file a petition for Grade Inclusion.

**NOTE:** Both term and cumulative GPA will be recalculated after the grade has been included in the student record. Including a grade may result in a lower GPA. Academic Standing will not be recalculated.

**FINANCIAL AID NOTE:** Included grades may impact the student's future completion rate SAP calculations.

- **Opt Into Grade Exclusion**

Students who repeated a course that was not automatically subject to Grade Exclusion may petition for Grade Exclusion by filing a Grade Exclusion/Inclusion Petition form which may be obtained from their advisor.

**NOTE:** Both term and cumulative GPA will be recalculated after the grade has been excluded in the student record. Excluding a grade may result in a higher GPA. Academic Standing will not be recalculated.

**FINANCIAL AID NOTE:** Excluded grades may impact the student's future completion rate SAP calculations.

### **GRADES OF INCOMPLETE**

A student who is unable to finish the final assignment for a course due to extenuating circumstances may petition for a grade of "I" (Incomplete). A grade of Incomplete is an option only if the student has made satisfactory progress in the course and all other work is up-to-date with only the final project to be completed. Students will be required to demonstrate that they are unable to complete the final assignment due to circumstances beyond the student's control such as a personal emergency or an illness.

**Deadline:** Students must petition for a grade of Incomplete prior to the end of the semester. Requests made after the semester has ended will not be considered, nor will grades of incomplete be granted retroactively.

**NOTE:** Authorization for a grade of Incomplete is not guaranteed and approval will depend on the circumstances leading to the request.

**NOTE:** A student who has a grade of Incomplete in a course that is a prerequisite for a subsequent course may not enroll in the subsequent course until the grade of Incomplete is removed, or the Department Director grants permission for enrollment.

**NOTE:** Incompletes only offer an extension to complete final work. Incompletes do not guarantee access to Academy of Art University facilities or equipment to complete final projects. Students will not receive additional instruction on missed lectures.

**FINANCIAL AID NOTE:** Courses with a grade of Incomplete are considered "in-progress" and will be factored into the GPA and completion rate when the permanent grade is assigned.

#### **Instructions:**

##### **Grade of Incomplete Procedure for Onsite Classes:**

1. **Request**  
Student obtains the Petition for Grade of Incomplete form from the relevant academic department.
2. **Documentation**  
Student submits documentation that demonstrates that he/she is unable to complete the final class assignment due to circumstances beyond the student's control.
3. **Assignment Status Review**  
Student demonstrates that all other work is up-to-date with only the final project to be completed.
4. **Instructor Approval**  
Instructor approves the Petition for Grade of Incomplete.

5. **Final Work Review Arrangements**

Student makes arrangements directly with the instructor for submission of final work.

**NOTE:** Work must be reviewed and the Request for Final Grade Change form must be received by the Office of the Registrar prior to the Friday before the start of the next semester.

6. **Department Approval**

**NOTE:** Failure to obtain department approval prior to the end of the semester will void the petition.

**NOTE:** The approved petition must be received by the Office of the Registrar prior to the end of the semester.

7. **Request for Final Grade Procedure**

Student obtains Request for Final Grade Change form from the Student Advisor.

8. **Review of Final Work**

Student submits final work and the Request for Final Grade Change form to the instructor.

9. **Department Approval**

Department Director reviews the Request for Final Grade Change form.

10. **Submission to the Office of the Registrar**

Request for Final Grade Change form is processed by the Office of the Registrar.

**Final Grade Change Deadline:** The Request for Final Grade Change form must be received prior to the Friday before the start of the next semester. Example: A student who receives a grade of Incomplete for the Spring semester has until the Friday before the following Summer semester to change the grade.

**NOTE:** If approved, the student must submit a completed Request for Final Grade Change form prior to the start of the following semester. Failure to submit a Request for Final Grade Change form by the deadline will result in a failing final grade.

**Failure to Meet Deadline:** Failure to make up the incomplete work and file a Petition for Final Grade Change form within the time frame will result in an automatic conversion to a final grade of "F". A final grade that does not satisfy the prerequisites for a subsequent course may result in an administrative drop from enrolled course and administrative enrollment into the failed course.

**Grade of Incomplete Procedure for Online Classes:**

1. **Request**

Student requests to petition for a grade of incomplete prior to the end of the semester by sending an email to the Online Help Desk at [online@academyart.edu](mailto:online@academyart.edu).

**NOTE:** Email must include student name, ID number, and classes for which an incomplete is being requested.

**NOTE:** Requests received after the last day of the semester will not be considered.

2. **Documentation**

Student will be asked to submit documentation to the Online Education Department that demonstrates that he/she is unable to complete the final class assignment due to circumstances beyond the student's control.

3. **Assignment Status Review**

Instructor confirms that all other work is up-to-date with only the final project to be completed.

4. **Department Approval**

Department Director approves the petition for a grade of incomplete.

5. **Office of the Registrar Approval**

Office of the Registrar gives final approval for the petition for a grade of incomplete.

6. **Final Work Submissions**

If approved, Online Education Department will provide instructions to the student on how to submit final work.

**NOTE:** Student will be given access to submit his/her work through the class discussion two weeks prior to the start of the next semester.

**Deadline:** Student has until the Friday before the following semester to submit his/her final work.

7. **Review of Final Work**

Instructor reviews final work and submits final grade to the Online Education Department.

8. **Submission to the Office of the Registrar**

Request for Final Grade Change form is submitted by the Online Education Department to the Office of the Registrar for processing.

**Failure to Meet Deadline:** Failure to make up and submit the incomplete work within the time frame will result in a "0" on any incomplete work. A final grade that does not satisfy the prerequisites for a subsequent course may result in an administrative drop from enrolled course and administrative enrollment into the failed course.



## STUDENT APPEAL FOR GRADE CHANGE

The student has a right to appeal a final grade if the student believes that the assigned grade does not reflect the student's performance relative to the Course Learning Outcomes.

**NOTE:** A student will only be permitted to petition for a change of final grade during the semester immediately following the completion of course work for the questioned grade.

**NOTE:** Academic standing and both cumulative and term GPA will be recalculated after the grade change is processed.

Students are evaluated in terms of the Course Learning Outcomes which are published on the syllabus for each course. Students may access syllabi for in-progress courses electronically when they log into their student accounts. This resource is available for both on campus and online courses.

The course Grading Policy and Course Learning Outcomes are also accessible through the course syllabus.

A student who believes he/she has been assigned an improper grade should meet with the instructor and together review the Course Learning Outcomes and the grading used to determine the final grade. If an error is determined, then the student may proceed with the Change of Final Grade Procedure.

### Change of Final Grade Procedure:

1. Student obtains Request for Final Grade Change form from the academic department
2. Student submits the Request for Final Grade Change form to the instructor
3. Department Director reviews the Request for Final Grade Change form
4. The Request for Final Grade Change form is processed by the Office of the Registrar

If, after careful review of the grading procedures, the student is still dissatisfied with the instructor's assessment, or if the instructor refuses to take part in the informal process, the student may appeal to the Department Director. If there is no satisfactory resolution with the Department Director, the student may file a Grievance.

### Grievance Committee Final Grade Appeal Procedure

Supporting documentation and a written request should be addressed to:

Grievance Committee  
Academy of Art University  
79 New Montgomery Street  
San Francisco, CA 94105

## STUDENT APPEAL OF "WF" GRADE

A student who has received a "[WF](#)" grade due to dropping a course under extenuating circumstances may appeal the "WF" grade to ask that the withdrawal failure be changed to withdrawal.

Students will be required to demonstrate that they were unable to complete the course due to circumstances beyond the student's control such as a personal emergency or an illness.

Supporting documentation and a written request should be addressed to:

Grievance Committee  
Academy of Art University  
79 New Montgomery Street  
San Francisco, CA 94105

**NOTE:** Authorization for a change in withdrawal notation is not guaranteed and approval will depend on the circumstances leading to the request.

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# STUDENT RECORD POLICIES

## UNIVERSITY RECORDS

### Retention of Student Records

Academy of Art University maintains a thorough and accurate system for entering, storing, updating, reporting and securing data on student records. Each student's progress is carefully updated to ensure that an accurate and complete record of their academic program becomes a part of their permanent record. Academy of Art University maintains all Student Records for a period of at least five years from the last academic year of enrollment. All required documents are noted and logged on the computer system. New student files are monitored on a monthly basis for compliance to admission requirements.

Students are notified in writing of any discrepancies.

All student transcripts are maintained permanently by the Office of the Registrar.

### Retention of Veteran Records

A written record of previous education and training of veterans and eligible persons will be maintained by Academy of Art University.

## TRANSCRIPT REQUEST

A student may obtain an official transcript of coursework taken at Academy of Art University by submitting a written transcript request, either in person or by mail, to:

Academy of Art University  
Attention: Office of the Registrar  
79 New Montgomery Street  
San Francisco, CA 94105

The fee is \$10 for the request and \$2 for additional copies ordered at the same time. The student's financial account must be in good standing in order to request a transcript. A student should allow at least two weeks for a request to be processed. Academic information is protected by the Family Educational Rights and Privacy Act of 1974 and is released strictly by the student's request and authorization. Transcripts will not be released without written authorization from the student.

Proof of identity is required when students pose questions regarding their academic files. Students have the right to look at their files. Generally, it is recommended that students make an appointment with a Student Advisor to review their files. If students are checking to see if Academy of Art University has received certain information, documentation, or transcripts, the Office of the Registrar will verify receipt.

## NOTICE OF RIGHTS UNDER FERPA

The Family Educational Rights and Privacy Act (FERPA) affords students certain rights with respect to their education records. These rights include:

1. The right to inspect and review the student's education records within 45 days of the day Academy of Art University receives a request for access. Students should submit to the Registrar's Office written requests that identify the record(s) they wish to inspect. The Registrar will make arrangements for access and notify the student of the time and place where the records may be inspected. If the records are not maintained by the Registrar's Office, the Registrar shall advise the student of the correct official to whom the request should be addressed.



2. The right to request the amendment of the student's education records that the student believes are inaccurate, misleading, or otherwise in violation of the student's privacy rights under FERPA. Students may ask Academy of Art University to amend a record that they believe is inaccurate or misleading. They should write academy of art university official responsible for the record, clearly identify the part of the record they want changed and specify why it is inaccurate or misleading. If Academy of Art University decides not to amend the record as requested by the student, Academy of Art University will notify the student of the decision and advise the student of his or her right to a hearing regarding the request for amendment. Additional information regarding the hearing procedures will be provided to the student when notified of the right to a hearing.
3. The right to provide written consent before the university discloses personally identifiable information from the student's education records, except to the extent that FERPA authorizes disclosure without consent.

The school discloses education records without a student's prior written consent under the FERPA exception for disclosure to school officials with legitimate educational interests. A school official is a person employed by Academy of Art University in an administrative, supervisory, academic, research, or support staff position (including law enforcement unit personnel and health staff); a person serving on the board of trustees; or a student serving on an official committee, such as a disciplinary or grievance committee. A school official also may include a volunteer or contractor outside of Academy of Art University who performs an institutional service of function for which the school would otherwise use its own employees and who is under the direct control of the school with respect to the use and maintenance of personally identifiable information from education records, such as an attorney, auditor, or collection agent or a student volunteering to assist another school official in performing his or her tasks. A school official has a legitimate educational interest if the official needs to review an education record in order to fulfill his or her professional responsibilities for Academy of Art University.

Academy of Art University may also disclose students' education records, without the consent of the student, in certain other circumstances, including:

- to comply with a judicial order or a lawfully issued subpoena;
  - to appropriate officials in connection with a health or safety emergency
  - to officials of another school, upon request, in which a student seeks or intends to enroll;
  - in connection with a student's request for or receipt of financial aid, as necessary to determine the eligibility, amount, or conditions of the financial aid, or to enforce the terms and conditions of the aid;
  - to certain officials of the US Department of Education, the Comptroller General, to state and local educational authorities, in connection with certain state or federally supported education programs;
  - to accrediting organizations to carry out their functions;
  - to organizations conducting certain studies for or on behalf of Academy of Art University;
  - to US Department of Homeland Security.
  - Information the school has designated as "directory information."
4. The right to file a complaint with the US Department of Education concerning alleged failures by Academy of Art University to comply with the requirements of FERPA. The name and address of the office that administers FERPA is:

Family Policy Compliance Office  
U.S. Department of Education  
400 Maryland Avenue, SW  
Washington, DC 20202

FERPA permits the disclosure of designated "Directory Information" without a student's written consent, unless a student provides written notification to the Office of the Registrar that s/he does not want "Directory Information" released. Academy of Art University designates the following as public or "Directory Information": student's name, student picture, e-mail address, degree sought, expected date of graduation, school or college, major field, periods of enrollment, full- or part-time enrollment status, degrees and awards received and dates of conferral, the previous educational agency or institution attended, and participation in officially recognized activities and sports.

A student who wishes to allow another person, such as a parent or guardian, to have continuous access to the student's educational records must make written notification to the Office of the Registrar, 79 New Montgomery Street, San Francisco, CA 94105. Once filed, this request becomes a permanent part of the student's record until the student instructs Academy of Art University, in writing, to have the request removed.

## **DECEASED STUDENT RECORD HANDLING & AWARDING OF POSTHUMOUS DEGREES**

### **Release of Deceased Student Records**

Education records are no longer protected under FERPA after a student's death; consequently, the stewardship of records pertaining to a deceased individual is not a FERPA issue but a matter of institutional policy.

During the first year after the death of the individual is recorded, Academy of Art University will release the educational records to family members and agencies contributing to the tuition payments of the student. Following the initial year, records will be provided to any individual upon request.

### **Awarding of Posthumous Degrees**

The family or other interested parties of the deceased student may initiate a request for a posthumous degree through the Office of the Registrar's Completion Committee. The committee will review the request and may recommend to the President the award of a posthumous degree, delivered to the family of the deceased.

Posthumous degrees may be awarded when the student had satisfactorily completed at least two-thirds (2/3) of all coursework towards a degree and was actively enrolled at the time of death. Under special circumstances, the President or designee may grant the awarding of a posthumous degree or certificate for a student who has completed less than two-thirds (2/3) of the degree coursework. Petitions for a posthumous degree may be initiated at any time- there is no limit to how much time has transpired between the student's passing and the request.

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# STUDENT POLICIES

## STUDENT RIGHTS, RESPONSIBILITIES & EXPECTATIONS

It is the student's right:

- To be a member of a safe community
- To an environment that encourages learning

It is the student's responsibility:

- To know and adhere to the Student Code of Conduct and all Academy rules and regulations
- Participate appropriately and contribute to a disruption-free learning environment
- To be respectful to faculty, peers and all members of the university and administration
- Not to interfere with other students' learning experiences
- To keep scheduled administrative appointments and arrive promptly
- To be truthful when providing information to any campus official
- To provide campus officials with verification of identity ([student ID card](#)) if asked

Within the classroom, students are expected to:

- Demonstrate a professional approach to the learning experience
- Interact with peers and faculty members in a mature manner
- Constructively receive and act upon critiques
- Use appropriate language and actions
- Be consistent in attendance, participation and contributions to the class
- Meet weekly and final deadlines

Within the student community, students are expected to:

- Demonstrate a professional approach in communicating when participating in social media.

## USE OF STUDENT LIKENESSES AND/OR IMAGES

By signing The Academy's [Enrollment Agreement](#), students grant permission to Academy of Art University to use any and all student work prepared or completed for class assignments for promotional purposes, including but not limited to: catalogs, brochures, advertisements, video promotions and exhibitions. Academy of Art University also reserves the right to use likenesses and/or images of students for these same promotional purposes.

## COLLECTION OF STUDENT ARTWORK

Academy of Art University is not responsible for student work left on Academy premises. All student work submitted must be collected by the student within 10 working days of the end of each semester. Academy of Art University will not be held responsible for work that has not been collected after this time has lapsed.

## STUDENT IDENTIFICATION BADGE

Students must provide campus officials with verification of identity (student ID card) if asked.

Initial IDs are free and will be available during orientation or during the first two weeks of school at the Security Office.

There is a \$30 replacement fee for lost cards. To obtain a replacement card, students must first make a payment of \$30 (cash or check only) to the Accounts Receivable department. Students may then bring the receipt to the Security Office for a new card.

## DRESS CODE

Students are responsible for dressing appropriately for their on-campus course work. Policies will vary by specific shops and work spaces. Students will be removed from workspaces when a dress code violation results in a hygiene problem or safety hazard.

### General Expectations

- Students must be clothed, including footwear, at all times.
- Students should wear professional attire appropriate to their chosen field when attending industry-related events.

### Shop Area Expectations

- Keep long hair tied back and away from moving machinery.
- No open toe shoes or high heel shoes are permitted.
- Clothing should cover arms and legs.
- Wear appropriate eye protection (safety glasses, goggles or safety shields), respiratory protection (dust mask, respirator, etc.) and skin protection (latex gloves, leather gloves, etc.) designed for the type of work being done.
- Remove ties, rings, watches, bracelets or other jewelry and loosely hanging objects that could get caught in moving machinery.
- When working with open flame, wear clothing that is not highly flammable.
- Additional policies may apply. Please check with shop managers and refer to shop rules.

## CAMPUS SECURITY SAFETY REPORT

The [Annual Campus Safety and Fire Safety Report](#) is filed and made available to students as required by the federal "Crime Awareness and Campus Security Act" (Public Law 102-26). The purpose of this report is to provide faculty, staff and students with campus safety information including crime statistics and procedures to follow to report a crime.

The [report](#) is electronically available at [www.academyart.edu](http://www.academyart.edu) (click on Disclosures, then Annual Campus Safety and Campus Fire Safety report). The campus security report may also be obtained by calling 415.618.6483. Leave your name, telephone number, and complete mailing address and indicate that you are requesting a copy of academy of art university Annual Campus Safety and Campus Fire Safety Report.

## HEALTH INSURANCE

### Domestic Onsite Students

Health Net has a student medical insurance plan designed especially for our domestic on-site students. The plan covers office visits, medical, accident and hospital expenses.

Find a summary of coverage: [Academy of Art University Domestic Student Health Insurance Plan \(SHIP\)](#)

Sign up for this plan: <http://jcbins.com/>

Ask general questions: [healthinsurance@academyart.edu](mailto:healthinsurance@academyart.edu)

Ask billing questions: [ar@academyart.edu](mailto:ar@academyart.edu)

### Athletes

All athletes enrolled in 6 or more credits at Academy of Art University will be automatically enrolled in the Aetna Student Health Insurance Plan.

For more detailed information about your health benefits:

- [Academy of Art University Aetna Student Health Plan Design and Benefits Summary](#)
- [Academy of Art University 2018-2019 Student Health Insurance Plan Highlights](#)

Ask general questions: [sportsmedicine@academyart.edu](mailto:sportsmedicine@academyart.edu)

Ask billing questions: [ar@academyart.edu](mailto:ar@academyart.edu)

### **International Onsite F1 Students**

All F1 students enrolled in 6 or more credits at the Academy of Art University will be automatically enrolled in the Aetna Student Health Insurance Plan.

For more detailed information about your health benefits:

- [Academy of Art University Aetna Student Health Plan Design and Benefits Summary](#)
- [Academy of Art University 2018-2019 Student Health Insurance Plan Highlights](#)

### [Review our FAQ](#)

Log into your health insurance account: <http://jcbins.com/>

Ask general questions: [healthinsurance@academyart.edu](mailto:healthinsurance@academyart.edu)

Ask your billing questions: [ar@academyart.edu](mailto:ar@academyart.edu)

## **STUDENT APPEALS AND GRIEVANCES**

Academy of Art University is committed to the ideal that, in the pursuit of development, a student should be free of unfair and improper actions on the part of any member of the academic community. If a student feels that she or he has been subject to unjust actions or denied her or his rights, redress may be sought by filing an appeal or grievance within the framework of Academy of Art University's policies and procedures, outlined below. Students are encouraged to use this process without fear of any adverse action being taken against them for doing so.

### **STEP 1**

Students are encouraged to resolve concerns or complaints informally by personal contact with the individual in question.

- a. Academic concerns should first be discussed with the instructor.
- b. For financial concerns or complaints, the student should first contact Accounts Receivable or the Financial Aid Office, as appropriate.
- c. For complaints related to other matters, the student should seek out a faculty or staff member for assistance.

### **STEP 2**

If a satisfactory solution cannot be arranged through Step 1:

- a. For academic concerns or complaints, the student should contact their Department Director.
- b. For financial concerns or complaints, the student should contact a manager within Accounts Receivable or Financial Aid.
- c. For complaints related to other matters, the student should seek out a manager in the appropriate area for assistance.

### **STEP 3**

If a satisfactory solution cannot be arranged through Step 2:

- a. Student should submit a letter of grievance to:

Grievance Committee  
Attn: Chief Academic Officer, Sue Rowley  
Academy of Art University  
79 New Montgomery Street  
San Francisco, CA 94105

The Grievance Committee shall investigate grievance claims and hold formal hearings as necessary. The members of the committee serve as impartial representatives of the institution, who are not directly involved in the complaint. Formal hearings deal primarily with student complaints, involving financial concerns or academic status. The Grievance Committee will consider all grievances in a timely manner upon formal written notice of a grievance and attempt to resolve them directly. All parties will be notified in writing of the Grievance Committee's decision within approximately 30 days after the meeting date. Decisions of the Grievance Committee are final and binding, and are not appealable internally. Complaints will be maintained as confidentially as possible. Grievances that affect a student's academic or financial status must be received by the Grievance Committee one month prior to the start of the semester in order to be considered by the Committee.

For further information concerning the grievance procedure, call the office of Chief Academic Officer, Sue Rowley, at 800.544.2787 or 415.274.2222.



A complaint may be filed with the Bureau for Private Postsecondary Education at <http://www.bppe.ca.gov/enforcement/complaint.shtml> or by calling the Bureau's Enforcement Section at the following address and telephone number:

Bureau for Private Postsecondary Education  
2535 Capitol Oaks Drive, Suite 400  
Sacramento, CA 95833  
Telephone: (916) 431-6959  
FAX: (916) 263-1897

**Georgia Residents' Complaint Procedure**

If a complaint is not resolved at the school level through its complaint procedure, Georgia residents may file a complaint with the Georgia Nonpublic Postsecondary Education Commission (GNPEC), 2082 East Exchange Place, Suite 220, Tucker, GA 30084-3300, 770-414-3300. GNPEC has provided an online form to be used by students for filing complaints. The form can be found at the following Web address: <https://gnpec.georgia.gov/student-complaints>.

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# INTERNATIONAL STUDENT POLICIES

## INTERNATIONAL NONIMMIGRANT STUDENTS

Academy of Art University is authorized under Federal law to enroll nonimmigrant alien students.

## IMMIGRATION STATUS

It is the responsibility of international students to maintain lawful immigration status. Students are responsible for fully and properly complying with all laws and regulations of the United States, state and local governments.

Students with any questions about the rules and regulations should contact the International Student Services Office. Please be advised that any information on F1 status and visa regulations and benefits is subject to change by the Department of Homeland Security.

International Student Services Office  
Academy of Art University  
79 New Montgomery Street, 4<sup>th</sup> floor  
San Francisco, CA 94105

Appointment Desk: 415-274-2208 | Fax: 415-618-6278 | E-mail: [intlservices@academyart.edu](mailto:intlservices@academyart.edu)

Office Drop In Hours:  
Mo/Wed/Fr: 3 pm to 5:30 pm  
Tue/Thu: 9:30 am to 12 pm

## ON-CAMPUS PRESENCE

Federal law required F-1 visa students to maintain an "On-Campus Presence". This includes ensuring that an accurate local address is on file with Academy Art University at all times, maintaining required course loads, attending all class sessions and informing the International Student Office of any major or program changes.

### Attendance and Academic Performance

Students must attend and participate in their class sessions, follow academy of art university code of conduct and make academic progress. Academy of Art University reserves the right to terminate an international student's I-20 based on poor academic performance, attendance issues or behavioral issues.

## F1 IMMIGRATION REGULATIONS AND RESOURCES

A list of websites for resources and detailed information about F1 status requirements is available on academy of art university website. Visit: Academy of Art University Home > Students > My Academy > Student Resources > International Student Resources > [Immigration Info & Updates](#)

## MAINTAINING F1 STATUS

An F-1 student is admitted to the United States in F-1 status for a period known as "duration of status" (D/S). It is critical that all F-1 visa students to maintain F1 status while in the U.S. **Failure to maintain the terms and conditions of the F-1 status may lead to deportation.** It is the F1 student's responsibility to maintain F1 status at all times.

### To Maintain F-1 Status:

- Students must be enrolled to study full-time. **Undergraduate students must be registered for a minimum of 12 units, while graduate students must be registered for at least 9 units for the fall and spring semesters.** Students who fail to follow these rules will lose their F1 status. The summer semester is optional and can be taken as a vacation period, except for new students or students who are returning after a break in their studies.



- Students, who **begin their program of study in the summer semester or are resuming their on campus studies after taking a leave of absence, are required to register full-time.** The full-time requirement in the summer semester is 6 units for graduate and undergraduate students.
- **Only one online class (3 units)** will be counted towards the student's full time enrollment requirement per semester. The summer semester is considered optional and continuing international students may take more than one online class during the summer. This does not apply to new students and continuing international students, who are returning after a leave of absence or continuing students, who are going to complete their degree requirements in the summer semester. Students may take online classes during Intersession, unless student is completing all course requirements.
- Students may be authorized to enroll in less than a full course of study, if they have academic difficulties, a medical condition, pre-requisite issues or are in their last semester. **Students must receive permission from the International Student Services Office prior to enrolling in a reduced course load or dropping below a full course of study.** Failure to receive prior permission could jeopardize the student's F1 status.
- Students must attend every class session. **If a student misses three (3) or more classes, s/he may be removed from the course** and will be considered to be "Out of Status". An "Out of Status" situation will result in the termination of the student's SEVIS record.
- Students must maintain a minimum GPA of 2.0 (average). Students who fall below this GPA will be placed on probation and may face academic dismissal in the following semester. International students who have been academically dismissed for the first time will not be able to register for classes for at least one semester. International students who have been permanently dismissed will not be able to continue their studies at academy of art university. A dismissal from school will have a negative impact on the student's F1 status and options should be discussed with the International Student Services Office.
- Students struggling with a full-time course load, class assignments or time management are strongly encouraged to contact the [Academy Resource Center](#) (ARC). Please be advised that a heavy workload or major change is not grounds for dropping to part-time status or stopping to attend classes.
- Any change or problem with the F1 visa or status, change of address, change of major or academic program, must be reported to the International Services Department **within 10 days** of their occurrence. International students are required to update their local US address with academy of art university. To update the local US address, students should log into the online [Learning Management System \(LMS\)](#) account and update the Home address or inform the International Student Services Office via email.
- International Students are required to keep a valid passport for at least 6 months into the future, unless exempt from the passport requirement.
- Students should remain in the U.S. for no longer than **60 days** after completing the full course of study, unless s/he has followed procedures for applying for practical training, moving educational levels, or transferring schools. Students who withdraw from school before completing their course of study (authorized early withdrawal) must leave the U.S. within **15 days**. ***Students whose records are terminated for a status violation have no grace period and must leave the U.S. immediately.***
- **Off-campus employment is strictly forbidden**, except for students with authorized work authorization. On-campus employment is allowed part-time (20 hr. /week) during the spring and fall semester and full-time (40 hr. /week) during school breaks.

## TRAVELING IN-BETWEEN SEMESTERS

Students who wish to travel between semesters must enroll for the next semester prior to traveling and should have the following documents readily available when re-entering the US:

- Valid Form I-20 with a valid travel signature on the 3<sup>rd</sup> page. The travel signature should not be older than 12 months when re-entering the US.
- Valid passport. The passport must be valid for at least 6 months into the future upon re-entry to the US
- Valid F1 visa. If the F1 visa is expired prior to departure or going to expire prior to re-entry, international students must apply for a new F1 visa before re-entry to the US. For more detailed information about the F1 visa renewal, students should contact the International Student Services Office.

## LEAVE OF ABSENCE

International students planning to take a break in their studies discontinue their studies or take all courses online, are required to apply for a Leave of Absence in order to handle their SEVIS record accordingly. **Students who apply for a Leave of Absence must depart the US within 15 days** of the date of notification of the leave of absence, the date of withdrawing from school, or the date of school advisement.

An F1 visa student not enrolled and attending school during required semesters will have not legal status to remain in the country and would be considered to be out of status. International students who are not planning to enroll or attend classes during required semesters should contact the International Student Services Office to discuss their F1 visa status and possible options.

**NOTE:** Academy of Art University does not grant Leave of Absences for domestic students.

### Taking All Courses Online

F1 students planning to take all courses online may do so outside the United States. Students who are planning to continue their studies online cannot remain in the US and must apply for a Leave of Absence so that the International Students Services Office can handle their SEVIS record accordingly.

## PROCESS FOR AN APPROVED LEAVE OF ABSENCE

Students planning to apply for a Leave of Absence *before a new semester begins* are required to completed the [Leave of Absence Request Form](#) and upload their flight itinerary.

Students returning home due to family emergency, medical or personal reasons *after semester begin and class attendance* must follow the procedure outlined below:

- Notify your academic advisor and the International Student Services Office about your situation and purchase your flight ticket. Keep in mind that you must depart the US within 15 days of either withdrawing from the semester or changing from onsite to online classes.
- Complete the Leave of Absence Request Form online and upload flight ticket:
- You will be approved to withdraw from the semester or change your classes from onsite to online after the International Student Services Office received your Leave of Absence Request Form.

### SEVIS Termination due to “Authorized Early Withdrawal”

Upon receipt of the above mentioned documents, the International Student Services Office will terminate the student’s SEVIS record for “authorized early withdrawal” one day after the student’s departure, which is a positive termination that should have no negative impact on any future visa applications. The termination of the SEVIS record also means that the current Academy of Art University I-20 is no longer valid for re-entry to the US.

**NOTE:** SEVP policies require that a student’s SEVIS record is terminated for “authorized early withdrawal” during the timeframe of the leave of absence.

**NOTE:** The current Academy of Art University I-20 and F1 visa cannot be used for any re- entry into the country during the timeframe of the leave of absence.

**NOTE:** A return flight ticket should not be purchased before a new I-20 is issued or the terminated SEVIS record has been re-activated, unless the departure date can be changed if necessary or the departure ticket is refundable.

**NOTE:** A Leave of Absence hold will be placed on the student’s account and no on campus enrollment will be possible until the returning student has either a new I-20 or the previous I-20 has been re-activated.

## RETURN FROM LEAVE OF ABSENCE

Students planning to resume their on campus studies after taking a Leave of Absence should contact the International Student Services Office via email at least 2 to 3 months before their intended return date. The email should include the student's full name, student ID number and semester they plan to return. The International Student Services Office will respond with a comprehensive email, including all the necessary steps and documents, for a successful return.

### SEVIS Re-Activation

International students who are resuming their on campus studies within 5 months of their last day of class attendance will be eligible for a re-activation of their SEVIS record. The re-activation of the SEVIS record will be processed by the SEVIS Helpdesk and will take approximately 2 weeks. The re-activation cannot be requested earlier than 30 days before the new semester start date or 30 days before the planned visa renewal application. Students who qualify for the re-activation of their SEVIS record will not be able to re-enter the US until the SEVIS Helpdesk has approved the re-activation and changed the SEVIS record from "terminated" to "active".

### New SEVIS Record/ New Form I-20

International students, who are resuming their on campus studies after 5 months of their last day of class attendance, will not be eligible for a SEVIS re-activation and must apply for a new I-20, pay the \$200 SEVIS and a new F1 visa.

Per immigration regulations the F1 visa becomes automatically invalid after spending 5 consecutive months outside the US. Students who are returning to the US within 5 months of their departure and whose F1 visa is still valid on the day they plan to re-enter are not required applying for a new F1 visa. Students returning to the US 5 months after their departure are required to apply for a new F1 visa. For more detailed information about this policy, please visit the [US Department of State](#).

**NOTE:** Students who are planning to apply for post-completion OPT, must be in valid F1 status for one academic year. The academic year will begin with the start date on the I-20. Students returning after a Leave of Absence with a new I-20 should have enough classes left to complete one academic year in F1 status from the program start date on their new I-20.

## EMPLOYMENT

International students are eligible for on- and off-campus employment. However, like all non-immigrant categories, the F1 category is bound by the general restriction on employment stated by the Department of Homeland Security. In order to maintain valid F1 status, a student must not work in the US, unless the employment is specifically authorized under the regulations.

Types of employment available to F1 students are:

- On Campus Employment
- Employment authorized because of severe economic hardship
- Practical Training (curricular and optional practical training)

Each category requires the student to currently maintaining valid F1 status. A student who is out of status is not eligible for F1 benefits, including employment. Each F1 employment category has specific eligibility requirements, and most are also divided into subcategories. International students will find information sheet for each off campus work authorization online and should work directly with the International Student Services Office for questions or application processing.

### On Campus Employment

F1 students are generally permitted to work part-time on the premises of the school that issued their currently valid I-20, while they are attending that school and are maintaining their F1 status. This type of employment does not require DHS authorization or updates to a student's SEVIS record. On campus employment is limited to 20 hours per week while school is in session and can be full-time (up to 40 hours/ week) during official school breaks.



### **Off Campus Employment**

International students may be authorized for off campus employment under the following circumstances:

- Employment authorized because of severe economic hardship (EH)
- Practical Training
  - Curricular Practical Training (CPT)
  - Optional Practical Training (OPT)

Any type of off campus employment must be recommended in SEVIS by the International Student Services Office. F1 students cannot begin the off campus employment until s/he received appropriate work authorization. In order to qualify for any type of off campus employment, international students must have been in valid F1 status for at least one full-academic year.

### **Economic Hardship (EH)**

The economic hardship employment authorization benefit is intended to address situations where a financial need beyond the student's control arises due to circumstances beyond the student control after obtaining F1 status. This work authorization is being processed and granted by USCIS. If approved, the F1 student will be able to work off campus for 12 months, or until program end date, whichever is earlier. This work authorization is limited to 20 hours per week while school is in session and can be full-time (40 hours/ week) during official school breaks. This particular work authorization is not employer or major specific.

The International Student Services Office will assist international students in assembling all the necessary application materials and filing the application with USCIS. For more detailed information, F1 students may review the [EH Information Sheet](#) and/or stop by at the International Student Services Office during Drop In Hours.

### **Curricular Practical Training (CPT)**

CPT is considered short term employment that is an integral part of an established curriculum and directly related to the student's major area of study. It allows students to gain practical experience while in school and is authorized by the International Office. CPT must be part-time, 20 hours per week or less during any Spring and Fall semester while enrolled in a full course load. Consequently, any internship or short term employment must be in the SF Bay Area, unless the internship is during the summer and student is scheduled to resume onsite classes in the following Fall semester. CPT can be authorized full-time during the Summer semester only. Students are not permitted to engage in any work prior to receiving their CPT authorization. Furthermore, students should not work more than the authorized amount of hours or beyond the timeframe indicated on the I-20.

Students are eligible for CPT under the following conditions:

- 1) Student is enrolled in degree seeking program
- 2) Student has not yet completed degree
- 3) Student has maintained F1 status for at least 1 academic year
- 4) Student is registered for internship class
- 5) Student has an internship or short term employment offer that applies directly to major

CPT processing when student is registered for the internship class:

- Student must work with academic advisor to enroll in the internship class. To be registered for the internship class, student must provide a copy of the offer letter and obtain approval from the program director.
- Once the student is registered for the internship class, the International Student Services Department will review all documents and process the student's CPT authorization within 2 business days.
- Student will be notified via email when the CPT I-20 is ready for pick up.

Exceptions when students are not eligible for internship class:

- Student has already used all available internship units
- Student has no units that can be used for internship class
- Student received internship offer after class registration period
- Student has not yet achieved the required unit amount
  - UGRAD: must have completed 66 units (EAP will not be counted) to be considered
  - GRAD: must have completed 36 units (EAP will not be counted) to be considered
- Student does not have the required GPA of 3.0
  - Student must meet all other requirements and be fairly close to required GPA to be considered

CPT processing when exception applies:

- Student must obtain approval for internship/short term employment from program director. Approval can be obtained by email. Student must provide copy of offer letter to program director for review.
- Student must complete [CPT I-20 Request Form](#) and upload a copy of the job offer letter and a screenshot of the approval email from program director.
- The International Student Services Office will review the CPT I-20 Request Form and uploaded documents and process the request within 2 business days.
- Student will be notified via email when the CPT I-20 is ready for pick up.

CPT Processing:

- 1) Academic Advisor will provide Internship Application packet to student, including Internship Application Form. The Internship Application Form should either be For Credit or Not For Credit. When using a Not For Credit Internship Application Form the academic advisor is required to indicate the appropriate reason on the form.
- 2) Student must submit required documents (Application Form and Offer Letter) to academic advisor for further processing. The Offer Letter must include everything that is noted on the Internship Application Form
- 3) The International Department will review and process CPT after documents have been scanned and noted in the Internship Database. After CPT was authorized student will receive a notification email from the International Office.

**NOTE:** F1 students who engage in 12 months or more of full-time CPT become ineligible for OPT. The use of part-time CPT does not count towards the 12 months of full-time CPT, and consequently does not impact OPT eligibility. Academy of Art University students will not be eligible for 12 months of full-time CPT.

### Optional Practical Training (OPT)

OPT is defined in the regulations as “temporary employment for practical training directly related to the student’s major area of study.” OPT must be recommended by the International Student Services Office in SEVIS and is granted by USCIS. F1 students must not engage in any type of paid employment before receiving the appropriate Employment Authorization Document (EAD).

Three kinds of OPT can be identified:

- **Pre-completion OPT** (while student is still enrolled in school and has not completed all degree requirements)
- **Post-completion OPT** (student has completed degree and all course work towards program completion)
- **24-month extension of post-completion OPT for certain STEM degree holders.** AAU STEM majors are: Advanced Architectural Design, Advertising, Advertising & Branded Media Technology, Animation & Visual Effects, Architecture, Architectural Design, Art Education, Communication & Media Technology, Game Development, Game Programming, Graphic Design, Graphic Design & Digital Media, Industrial Design, Interior Architecture & Design, New Media & Web Design

Per immigration regulations, F1 students are eligible for a total of 12 months of OPT per higher education level. The 12 months of OPT can be split in pre- and post-completion OPT. Any time used in pre-completion OPT will be subtracted from the total of 12 months. This means that F1 students who have been approved for 1 year part-time pre-completion OPT, will have only 6 months of full-time post-completion OPT left after program completion. Most international students do not use any pre-completion OPT in order to have a total of 12 months of post-completion OPT available after program completion.

Students who would like to apply for OPT or the 24-month STEM Extension should review the [International Student Services Office](#) website as well as the [OPT](#) and [STEM Extension](#) tutorial.

Students who have questions or need assistance with their application, should reach out to the International Student Services Office by email or stop by during regular Drop In Hours.

### Dependents of International Students

The spouse and unmarried minor children of an F1 visa student can be admitted in F2 status to accompany the student to the US or follow to join the student at a later date.

To qualify for F2 status, a spouse or unmarried, minor (under age 21) child must establish to the satisfaction of the consular officer and the immigration officer at the port of entry that:

- H/she is the spouse (marriage license) or child (birth certificate) of the F1 principal visa holder.
- H/she has sufficient funds to cover his/her expenses.
- H/she intends to leave the US upon the termination of the status of the principal F1 visa holder.

Individuals in F2 status may not accept employment or engage in business under any circumstances.

The F2 study is restricted in the following ways:

- F2 children may only engage in full-time study at the K-12 level.
- F2 spouses may not engage in full-time study
- F2 spouse may study part-time in a degree seeking program. They will not be eligible for any F1 benefits, such as off campus work authorizations.

Individuals in F2 status wishing to engage in full-time study or to pursue an educational objective/degree are required to change their status to F1. Valid F1 status can be obtain in following two ways and the International Student Services Office will be able to provide more detailed information:

- 1) Applying for a change of status from F2 to F1 by filing Form I-539 with USCIS inside the US.
- 2) Departing the US and applying for the F1 visa outside the US before re-entering in F1 status.

F2 dependents planning to travel outside the US must have the following documents to re-enter the US in F2 status:

- Valid Form I-20 for Dependent with a valid travel signature on the 3<sup>rd</sup> page. The travel signature should not be older than 12 months when re-entering the US.
- Valid passport. The passport must be valid for at least 6 months into the future upon re-entry to the US.
- Valid F2 visa.

**NOTE:** The F2 dependent's status is valid only if the F1 student is in valid status.

## HEALTH INSURANCE

### International Onsite F1 Students

All F1 students enrolled in 6 or more credits at the Academy of Art University will be automatically enrolled in the Aetna Student Health Insurance Plan.

For more detailed information about your health benefits:

- [Academy of Art University Aetna Student Health Plan Design and Benefits Summary](#)
- [Academy of Art University 2018-2019 Student Health Insurance Plan Highlights](#)

### [Review our FAQ](#)

Log into your health insurance account: <http://jcbins.com/>

Ask general questions: [healthinsurance@academyart.edu](mailto:healthinsurance@academyart.edu)

Ask your billing questions: [ar@academyart.edu](mailto:ar@academyart.edu)

### Domestic/International Athletes

All domestic/international athletes enrolled in 6 or more credits at Academy of Art University will be automatically enrolled in the Aetna Student Health Insurance Plan.

For more detailed information about your health benefits:

- [Academy of Art University Aetna Student Health Plan Design and Benefits Summary](#)
- [Academy of Art University 2018-2019 Student Health Insurance Plan Highlights](#)

Ask general questions: [sportsmedicine@academyart.edu](mailto:sportsmedicine@academyart.edu)

Ask billing questions: [ar@academyart.edu](mailto:ar@academyart.edu)



## REQUESTING A LETTER OF VERIFICATION / SUPPORT

While residing in the United States, students may be required to show proof of enrollment or visa status to obtain certain services. The International Student Services Office can provide letters to assist students with these requests. Verification letters are typically needed for one of the following:

- Apartment Rental
- California State ID/Driver's License
- Enrollment Verification (including tuition)
- F1 Visa Renewal
- Invitation Letter for Family/Friends
- Military Deferment
- Opening a Bank Account
- Passport Renewal
- Social Security
- Tourist Visa (to another country)

To obtain a letter of Verification or Support, fill out the [Letter Request Form](#).

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# GRADUATE STUDENT POLICIES

## GRADUATE MIDPOINT REVIEW

The Midpoint Review is a formal presentation before a Review Committee where the Graduate School evaluates each student's eligibility for Master's candidacy based on the following:

- Challenge and quality of proposed Final Thesis Project
- Level of critical thinking and problem solving
- Development of a body of work

Midpoint Reviews are conducted over a three-week (summer) and a four-week (spring/fall) period at the beginning of each semester. Visit the [Graduate Student website](#) to sign-up for Midpoint Review and learn more about the [Graduate School Midpoint Guidelines and Requirements](#). Students may begin Directed Study after the Final Thesis Project is approved.

## FINAL THESIS PROJECT REDIRECTION

If student wishes to change the direction of their proposed Final Thesis Project, he/she must file a request for redirection prior to making any changes to their Final Thesis Project.

## DIRECTED STUDY

Directed Study enables the graduate student to focus on the creation and completion of an independently conceived and committee-approved Final Thesis Project or to further the development of a comprehensive body of work/portfolio.

The below courses may be taken as Directed Study as approved by their Department Director and/or Midpoint Review Committee:

800 Directed Study  
801, 803-899 Group Directed Study  
802 Directed Study Mentorship Forum  
900 Internship (maximum of 6 units)

**NOTE:** Students must have passed their Midpoint Review prior to enrolling in Directed Study.

### Directed Study Policy

- All Directed Study selections must be confirmed as an approved option meeting the graduate student's department requirements with the student's Graduate Student Services Advisor prior to registration.
- The Midpoint Review must be approved before a graduate student can enroll in Directed Study.

### Directed Study Documentation

Graduate students are required to maintain documentation of their educational and creative progress and their exchange with instructors or Directed Study Mentor(s) in all Directed Study units. This may be documented through Thesis Progress Tracking or the Directed Study Journal as required by the graduate student's specific department.

- The completed Directed Study Journal or Thesis Progress Timeline must document all units of Directed Study regardless of whether the student participates in DS Mentorship Forum, Group Directed Study, Internship, or Course for Directed Study credit.
- The completed Directed Study Journal or Thesis Progress Timeline must be presented for approval before the Committee at Final Review.



## GRADUATE FINAL REVIEW

The Final Review is comprised of a visual, oral, and written presentation of the Final Thesis Project. The Final Review Committee decides on the granting of the Master's degree. Successful completion of the Final Thesis Project and Final Review are required in order to graduate from Master's Programs at Academy of Art University.

Final Reviews are conducted at the end of each semester (including summer semester). The Final Review will take place at the end of the student's last semester. No Final Reviews are held during the intersession. **NOTE:** if Final Thesis Project conditions have not been met within two semesters, students will need to reapply to the Graduate School and Repetition to Graduate.

Academy of Art University does not have a cumulative final test or examination required for the completion of any of the programs.

## MIDPOINT AND FINAL REVIEW OUTCOMES

### Review Outcomes

Upon presentation of a Midpoint or a Final Review, the review committee will assign one of following outcomes to the student based upon the posted review guidelines:

- **Approved:** the Student has passed, and can now proceed with Directed Study for the following semester.
- **Not Approved:** The student has NOT passed, and is NOT allowed to proceed with Directed Study until one of the following has been completed and the Midpoint Proposal is approved by the Midpoint Review Committee:
  - **Resubmit:** Following specific Midpoint Review Committee requirements, your project requires small changes that must be corrected and re-submitted within 3 weeks. If the re-submission meets the requirements, then the Midpoint Proposal is approved and you can proceed with Directed Study the following semester.
  - **OR Represent:** Following specific Midpoint Review Committee requirements, you must rethink Final Project and/or sign up for a new Midpoint Review next semester.

## STUDIO SPACES AND GALLERY EXHIBITIONS

### Studio Space

Where available, Academy of Art University provides on-campus studio spaces or reserved group studios for Master's students in several Departments within the Graduate School. Master's students should contact their specific Department for details and eligibility requirements.

### Gallery Exhibitions

Master's students may apply for the opportunity to hold a public exhibit of their Final Thesis Project as part of a group show. An exhibition is a privilege and not guaranteed. Master's students should contact their specific Department and the Director of Galleries for details and eligibility requirements.

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# STUDENT CODE OF CONDUCT

## STUDENT CODE OF CONDUCT RIGHTS AND RESPONSIBILITIES

### It is your right:

- To be a member of a safe community.
- To learn from infractions.
- To understand the process and how the Student Code of Conduct impacts you.
- To have the charges and allegations against you in writing.
- To be advised during the Disciplinary Process of the specific incident/conduct being reviewed.
- To be provided reasonable opportunity to present your own version and respond to the incident in question.

### It is your responsibility:

- To know and adhere to the Student Code of Conduct and all Academy of Art University rules and regulations.
- To be truthful when providing information to any campus official.
- To provide campus officials with verification of your identity if asked (student ID card).

### In the event of Disciplinary Action, it is your responsibility:

- To schedule and keep your administrative appointments and/or hearings. **NOTE:** a reminder notice may be sent, but is not required. Hearings may be conducted in your absence.
- To comply with all sanctions imposed in the timeframe provided.
- To provide advance notice and a clear and compelling reason if you experience a scheduling conflict that prevents you from attending a disciplinary hearing, or are not able to complete your sanctions when due. You are responsible for following up with the appropriate University staff prior to sanction deadlines.

### Appeals Process

During the appeals process academy of art university reserves the right to impose sanctions.

### It is your right to appeal the decision:

- Of a Department Director to office of Educational services/Title Nine Coordinator.
- To the Grievance Committee if additional relevant information has become available since the initial decision that is sufficient to alter said decision.
- If the incident/activity in question was not a violation of the Student Code of Conduct or any other Academy rule or regulation.
- If the administrative process violated the student's rights.
- If the findings were unsubstantiated.
- If the sanction or outcome was inconsistent with prescribed sanctions/outcomes for similar cases.
- If additional relevant information has become available since the initial decision that is sufficient to alter said decision.



## GUIDELINES

The Student Code of Conduct is applicable to all students, undergraduate and graduate, taking coursework at Academy of Art University. The purpose of the Student Code of Conduct is to provide guidelines for appropriate student behavior essential to Academy of Art University community and its educational mission.

Academy of Art University expects students to display honesty, integrity, and professionalism in every aspect of their behavior and work at the University. The University expects students to be mindful of their audience as they innovate through their art. Students are expected to respect themselves, other members of the University community, and the Institution itself.

Students are expected to comply with all laws and rules set forth in the Student Code of Conduct. Students are expected to refrain from conduct that injures persons or property, impedes in any way the orderly operations of the University, including classroom instruction, or otherwise prevents the work of its faculty, staff or students. Conduct that is unbecoming of an Academy of Art University student and is in violation of the Code of Conduct will result in disciplinary action, up to and including summary dismissal from the University.

## PROHIBITED CONDUCT

Conduct that threatens the safety or security of the campus community, or substantially disrupts the functions or operation of the University is within the jurisdiction of this Student Code of Conduct regardless of whether the conduct occurs on or off campus.

### **Unacceptable conduct includes but is not limited to the following:**

1. Cheating or plagiarism in connection with an academic program at the University, see Academy Honesty Policy. (Plagiarism may be defined as “literary theft;” i.e., the presentation and passing off as one’s own the ideas, words, or writings of another.)
2. Withholding any co-created work from co-collaborators.
3. Forgery, alteration, or misuse of University documents, records, or identification or knowingly furnishing false information to the University or any University employee.
4. Forgery or identity theft including but not limited to alteration or illegal usage of University documents, school records, and/or entrance applications.
5. Misrepresenting or falsely using student identification including misuse of Photo ID cards or posing as another individual.
6. Posing as an agent of the University.
7. Auditing classes or attending without full payment.
8. Conduct reflecting discredit on the professional ethical standards of the University.
9. Harassment of any kind including, but not limited to, threats and sexual harassment.
10. Physical abuse on or off campus property of the person or property of any member of the campus community.
11. Possession or usage of fireworks, explosives, dangerous chemicals or deadly weapons on University property or at a University function.
12. Abusive behavior including the use of profanity directed toward University staff, faculty, students, guests or visitors.
13. Throwing objects toward or at University employees, students or visitors.
14. Obscene, lewd, or indecent behavior on campus or at a University sponsored function.
15. Hazing or false imprisonment.
16. Possessing, distributing, manufacturing, or using illegal drugs or misusing legal pharmaceutical drugs on University property or at University sponsored student events.
17. Possessing, distributing, manufacturing, or using alcohol on University property or at University sponsored student events (except as expressly permitted by law and officially approved in advance by the University Executive Office).
18. Defacement, vandalism, tagging or using graffiti on University buildings or property.
19. Engaging in arson, blocking emergency exits, or falsely activating the fire alarm system.
20. Breaking into or unauthorized use of any campus facility or building.

21. Theft of University property, or assisting in storing or knowingly using stolen University property, as well as the non-return of borrowed (checked-out) Academy of Art University equipment.
22. Misuse of the University's computer system including hacking into University computer records, or knowingly sending computer bugs or viruses electronically.
23. Falsely using parking spaces designated for persons who are disabled.
24. Destruction of University property, including library vandalism.
25. Obstruction of University buildings, building entrances, school vehicles.
26. Disruption of the campus educational process, administrative process, or other campus sponsored event.
27. Refusal to follow instructions given by University personnel that results or may result in bodily harm to oneself, other students, faculty or staff; including but not limited to emergency evacuation and requests to disassemble and vacate premises.
28. Violation of any published Academy of Art University rules and regulations now or later in effect.
29. Sexual violence and misconduct. Academy of art university prohibits any form of sexual violence on its campus, among Academy of Art University students or at Academy of Art University functions/events. Sexual violence includes domestic violence, dating violence, stalking incidents, or any forms of sexual assault or sexual misconduct. All incidents must be reported to the Campus Security office at 415-618-3911 and/or to the Title Nine Coordinator Christina Petricca at **415-618-8021** or [cpetricca@academyart.edu](mailto:cpetricca@academyart.edu). A fair, confidential and prompt investigation and hearing will occur that protects victims and promotes accountability. Possible sanctions for sexual abuse or violence may include but not be limited to dismissal from Academy of Art University. Please see the University's Title IX Policy, which prohibits sexual misconduct, for more information. You can view the entire policy here: [https://www.academyart.edu/disclosures/title\\_IX](https://www.academyart.edu/disclosures/title_IX).

## DEFINITIONS AND DESCRIPTION OF KEY TERMS

**"University," "Campus," and "ACADEMY OF ART UNIVERSITY"** mean Academy of Art University.

**"Threat"** means intent to do harm either verbally or physically, actual or implied

**"Defacing,"** means to disfigure or mar.

**"Weapon"** means firearms, including guns of any kind, firing or non-firing; knives, including switchblades, razors and daggers; brass knuckles; metal pipes or clubs of any kind. In addition, any item used in a threatening manner.

**"Obstruction"** means to block, pile debris, close off or cause hazard.

**"School Vehicle"** means any Academy of Art University bus, van, car, or courier.

**"Dangerous Chemicals"** include acids, gasoline, and any other flammable materials not issued by or sanctioned by the University for Classroom Instruction and course assignments.

**"Drugs"** include non-prescription medication, street narcotics, marijuana and inhalants.

**"Obscene or lewd behavior"** includes public sex acts, prostitution or sexual solicitation, defecation, urination, personal bodily exposure, and nudity unless sanctioned by Academy of Art University in a classroom setting for model purposes.

**"University Property" or "Campus Facility"** means any University owned or leased vehicles, building, and building contents including plumbing, office equipment, computers, software, electronics, furniture, instructional equipment as well as artwork of current students, faculty and alumni.

**"Harassment"** includes, but is not limited to written, verbal, psychological or physical abuse, sexual suggestions or acts, or false accusations.

**"Hazing"** is to initiate or discipline fellow students by forcing ridiculous, humiliating, or painful acts.

**"Profanity"** refers to derogatory gestures or words specifically directed towards students, staff, faculty, guests or visitors.

**"Dating Violence"** Violence committed by a person who is or has been in a social relationship of a romantic or intimate nature with the victim; (1) the existence of such a relationship shall be determined based on the reporting party's statement and with consideration of the length of the relationship, the type of relationship, and the frequency of interaction between the persons involved in the relationship. (2) For the purpose of this definition dating violence includes, but is not limited to, sexual or physical abuse or the threat of such abuse. Dating violence does not include acts covered under the definition of domestic violence.

**“Domestic Violence”** refers to a felony or misdemeanor crime of violence committed by a current or former spouse or intimate partner of the victim. By a person with whom the victim shares a child in common. By a person who is cohabitating with or has cohabitated with the victim as a spouse or intimate partner. By a person similarly situated to a spouse or the victim under the domestic or family violence laws of the jurisdiction in which the crime of violence occurred, or by any other person against an adult or youth victim who is protected from that person’s acts under the domestic or family violence laws or the jurisdiction in which the crime of violence occurred

**“Stalking”** refers to engaging in a course of conduct directed at a specific person that would cause a reasonable person to fear for the person’s safety or the safety of others; or suffer substantial emotional distress. For the purpose of this definition means two or more acts, including, but not limited to, acts in which the stalker directly, indirectly, or through third parties, by any action, method, device, or means follows, monitors, observes, surveys, threatens, or communicates to or about, a person, or interferes with a person’s property. Substantial emotional distress means significant mental suffering or anguish that may, but does not necessarily, require medical or other professional treatment or counseling.

**“Reasonable person”** means a reasonable person under similar circumstances and with similar identities to the victim.

## STATEMENT ON ACADEMIC FREEDOM AND ACADEMIC RESPONSIBILITY

Academy of Art University values the pursuit of meaningful creative expression and truthful inquiry as essential elements of the artist and scholar’s contribution to culture and society. Academy of Art University recognizes its commitment to upholding these pursuits in the event they should be challenged.

Academy of Art University expects all members of its community to promote free expression as appropriate to the curriculum, while maintaining an environment conducive to learning and responsible academic behavior. Academy of Art University’s expectations of responsible academic behavior include, but are not limited to:

- Engagement in learning in a tolerant, respectful, and informed manner;
- Professional behavior in all aspects of work.

Academy of Art University encourages a spirit of open inquiry as students develop their creative processes and intellectual positions. Intellectual and imaginative openness in itself, however, cannot sustain the educational process. Academy of Art University expects faculty and directors to identify teachable moments and to cultivate habitual opportunities for learning. Faculty and administrators thus have the following responsibilities:

- Encourage free expression as appropriate to the curriculum;
- Avoid introducing material that has no relation to the course objectives;
- Place imagery, words, and symbols in their context and ensure their appropriate presentation in open and closed forums including classrooms and exhibition spaces.

Academic freedom is both a right and a responsibility—it is not a license to violate the law or the rights of others. Academy of Art University reminds its members that they must abide by United States and California laws addressing:

- Discrimination against any demographic category;
- Harassment of any individual on any grounds;
- Obscenity, incitement, and slander.

While members of academy of art university community will not be disciplined for activities that are protected under the law as free speech, they can be disciplined for sexual harassment if their activities are viewed as creating a hostile environment for others. Academy of Art University will investigate expressions of violent intent that indicate the person may be endangering himself or others.

Any disputes will be adjudicated through Academy of Art University’s [grievance procedure](#). The Board of Directors and President are ultimately charged with protecting and overseeing standards of academic freedom and responsibility at Academy of Art University.



## **ACADEMIC HONESTY**

Academy of art university community, in order to fulfill its purposes, must maintain high standards of academic honesty and model clear standards of professional behavior for its students. All members of academy of art university community are expected to exhibit honesty in their academic work. The principle of academic honesty is understood to include the writing of papers, reports, quizzes, and examinations, as well as the creation of art and design work. Students are expected to participate fully in their academic studies by contributing their own ideas and understanding to each assignment. All material submitted for credit must be original work created for a specific assignment. Students may not resubmit work created for previous or concurrent courses taken at Academy of Art University or any other institution unless permission is given by the instructor or department.

Academy of Art University addresses violations of this academic honesty policy on an individual basis. Academic honesty violations may be grounds for suspension or dismissal.

## **PLAGIARISM**

All art and design work, and all written work, must be the original work of the student and a result of their independent effort. Any art and design work previously created by the student for another project and/or purpose may not be re-used and claimed as original work. Any quotations, paraphrases, or direct appropriation of imagery or ideas from source material must be properly cited according to university, departmental, and/or instructor policy. All work created in collaboration used in whole (or in part) must be acknowledged as such, and correctly attributed to all co-creators.

Any student who plagiarizes will receive a grade of "F" for that assignment, project, or project or assignment step, with no opportunity to do the assignment again. All plagiarism offenses will be reported to the Department Director and to the Educational Services Office. Multiple instances of plagiarism in a single class will result in a final course grade of F, and a notation will be indicated on the student's transcript.

Plagiarism is a violation of academy of art university's Academic Honesty Policy and may be grounds for suspension or dismissal from Academy of Art University. This policy constitutes an official warning to each student.

## **CHEATING**

Cheating is defined as accepting or giving aid to another during a written exam or for a written report unless authorized by the instructor, or accepting or giving aid to another for an individual studio project unless authorized by the instructor. This includes representing another person's work, as one's own, or buying or selling written or visual work to be turned in for a class, or using co-created work in whole (or in part), without the permission and/or crediting all co-creators.

Cheating also includes dependence on sources other than those specifically authorized by the instructor; possession of tests or other materials before such materials have been distributed by the instructor, unless prior permission is granted; failing to abide by the instructions of the instructor with respect to test-taking procedures; influencing or attempting to influence any University official, faculty member or employee responsible for processing grades, evaluating students or for maintaining academic records through the use of bribery, threats, or any other means of coercion in order to affect a student's grade or evaluation; alteration or misuse of University documents pertaining to academic records.

## **INTERPRETATIONS OF REGULATIONS**

Disciplinary regulations at Academy of Art University are set forth in writing in order to give students general notice of prohibited conduct. The regulations should be read broadly and are not designed to define misconduct in exhaustive terms.

## **FOCUS OF THE PROCEEDINGS**

The focus of any inquiry relating to an alleged Code violation shall be to determine if an individual is responsible or not responsible for violating the disciplinary regulations. Formal rules of evidence shall not be applicable, nor shall deviations from prescribed procedures necessarily invalidate a decision or proceeding.

## **VIOLATIONS OF LAW AND DISCIPLINARY REGULATIONS**

Students may be accountable to both criminal and civil authorities and to Academy of Art University for acts that constitute violations of the law and of this Code. Disciplinary action at Academy of Art University will normally proceed despite any pending criminal proceedings and will not be subject to challenge on the grounds that criminal charges involving the same incident have been dismissed or reduced.

## **POLICY PROHIBITING UNLAWFUL DISCRIMINATION AND HARASSMENT**

It is the policy of the University to promote a learning and working environment free from unlawful discrimination and harassment of any kind. The University does not tolerate behavior that constitutes unlawful discrimination or harassment because of one's race, color, religion, religious creed, ancestry, national origin, age (except for minors), sex, marital status, citizenship status, military service status, sexual orientation, gender identity or expression, medical condition (cancer-related or genetic condition), disability, and/or any other status protected by law.

### **Grievance Procedures for Unlawful Discrimination and Harassment (Including ADA/Section 504-Disability Related Grievances)**

**Reporting Options For Students:** Students who seek to report unlawful discrimination, harassment and/or retaliation to the University, whether by another student, a faculty or staff member, or by a third party, of the University, may submit a written grievance complaint using this procedure.

Students who believe they have been subjected to unlawful discrimination on the basis of disability, or have been denied access to services or accommodations required by law by the University, may also file a grievance using this procedure.

Grievances are to be submitted by email or writing to the Office of Educational Services, attention, Sue Rowley, as follows:

[SRowley@academyart.edu](mailto:SRowley@academyart.edu)  
Office of Educational Services, Attn: Sue Rowley  
Academy of Art University  
79 New Montgomery Street  
San Francisco, CA 94105

Ms. Rowley is the Chief Academic Officer for the University. Ms. Rowley is also the designated Coordinator for the purposes of the University's compliance with Section 504 of the Rehabilitation Act.

**Appropriate Administrators:** All grievances under this process will be overseen by the Chief Academic Officer/Coordinator. If the grievance contains allegations of conduct by or against a faculty or staff member of the University, those reports will also be forwarded to the Vice President of Human Resources who will oversee the matter in conjunction with the Chief Academic Officer/Coordinator, or in some cases when appropriate, with the Department Director.

Please note, the University has separate policies and procedures for those matters that involve conduct or behavior that is of a sexual nature, such as reports of sexual harassment, sexual assault, dating violence, etc. Students who seek to make such reports are to follow the University's Title IX Policy for the Prohibition and Addressing of Sexual Assault, Sexual Misconduct, Dating Violence and Stalking, which can be viewed here [https://www.academyart.edu/disclosures/title\\_IX](https://www.academyart.edu/disclosures/title_IX). Any reports of this nature will be forwarded to the University's Title IX Officer for handling in accordance with those policies.

**Adequate, Reliable, and Impartial Investigation:** All grievances that are submitted using these procedures will be timely considered by the University.

As a first step, the matter will be reviewed to determine whether an early resolution of the matter may be achieved. The person overseeing the grievance will communicate with those involved in attempt to reach such a resolution. If an early resolution is reached, the matter will proceed to an outcome letter as described below.

If no resolution results, the matter will proceed to the investigation phase to be conducted by the Chief Academic Officer/Coordinator or his/her designee who is appropriately trained in investigating such matters.

Investigations will be adequate, reliable, and impartial, and shall include the opportunity to identify witnesses and other evidence/documents for consideration. Relevant information will be requested from the grieving student and from those others with important knowledge, such as faculty, staff and/or other students of the University. Interviews of persons involved may also be requested.

The time that it takes to complete an investigation varies depending on the nature of the grievance and the complexity of the matters raised by the grievance. The University's goal is to complete all investigations within sixty (60) days of the University's receipt of the grievance.

Please note, in some cases, investigation may take shorter or longer, such as if the matter occurs over a semester break or for other reasons.

**Outcome Letters:** In all cases, the grievance will result in a written determination letter (also referred to as an "Outcome Letter") to be transmitted within approximately sixty (60) days of the submission of the grievance.

The written determination shall provide a response to the primary assertions of the grievance complaint and may include a recommendation for an outcome or resolution that is consistent with the facts and circumstances of the matter.

In all cases in which acts of unlawful discrimination, harassment and/or retaliation is found, steps will be taken to prevent recurrence of such acts and to correct its effects in an appropriate manner in the judgment of the University.

Corrective action may include disciplinary action including, but not limited to, warnings, suspension, expulsion, termination from employment, termination from other privileges or activities of the University such as campus athletics, campus housing, internships, externships, etc.

Decisions stated in the written determination letter are final and binding, and are not appealable internally.

For further information concerning the grievance procedure, please contact the Office of Educational Services at 800.544.2787 or 415.274.2222.

### **Policy Prohibiting Retaliation**

Retaliation or the negative or adverse action taken against someone because of their filing of a grievance or because of their participation in a grievance, is strictly prohibited. The University is committed to the prohibition of retaliation against students, including as to students who file a grievance alleging disability discrimination or a denial of access to disability services or accommodations.

## **TITLE IX – POLICY OF THE UNIVERSITY FOR THE PROHIBITION AND ADDRESSING OF SEXUAL ASSAULT, SEXUAL MISCONDUCT, DATING VIOLENCE AND STALKING**

### **Administrative Policies and Procedures**

- A. Preamble
- B. Definitions
- C. Education and Prevention Programs
- D. Procedures for Reporting a Title IX Complaint
- E. Interim Measures
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- H. Formal Investigation Process
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Title IX prohibits the Academy of Art University ("University") from discriminating on the basis of sex in the administration of the University's programs and activities. The Academy of Art University does not discriminate on the basis of sex in its educational programs or activities and prohibits unlawful harassment including sexual harassment and sexual violence. Sexual harassment and sexual violence are types of prohibited sex discrimination. Other acts can also be forms of sex-based discrimination and are also prohibited, whether sexually based or not, and include dating violence, domestic violence, and stalking. The Academy of Art University's prohibition on sex discrimination includes discrimination based on one's gender identity or expression, one's transgender status, pregnancy or parental status.

The Academy of Art University reaffirms its commitment to compliance with the stipulations contained in the Violence Against Women Act (VAWA) and Campus SaVE Act to maintain a campus environment emphasizing the dignity and worth of all members of the University community. The following people have been designated to handle Title IX inquiries and complaints:

Christina Petricca, Title IX Coordinator  
79 New Montgomery Street, Room 475  
San Francisco, CA 94105  
(415)618-8021  
[cpetricca@academyart.edu](mailto:cpetricca@academyart.edu)

Lynda España, Deputy Title IX Coordinator  
79 New Montgomery Street, Room 360  
San Francisco, CA 94105  
(415)618-3813  
[lespana@academyart.edu](mailto:lespana@academyart.edu)

The University's primary concern is the safety of members of the campus community. The use of alcohol or drugs never makes the victim at fault for sexual violence. Students or employees who are victims of sexual violence should not be deterred from reporting incidents of sexual violence as they will not be disciplined for related violations of drug, alcohol, or other University policies except in extreme circumstances.

The process outlined below is designed to carry out the University's responsibilities under Title IX of the Education Amendments of 1972, the Violence Against Women Act and the Campus SaVE Act. This procedure is designed to respond to reports of sex discrimination, sexual harassment, sexual assault, domestic violence, dating violence, and stalking and also is designed to address all instances in which an Academy of Art University student or employee while enrolled or employed at the University, is alleged to have engaged in such prohibited conduct.

The University will treat students consistent with their gender identity. Students shall have the right to use the restroom that coincides with their gender identity. To the extent the University is not legally required to use a student's legal name on University records or documents, the University shall use the name and gender preferred by the student. A student does not need to change his or her *official records* as a condition of being addressed by the name or gender of the student's choice, but should notify the Registrar's office of their preferred name or gender. The University will change a student's *official record* to reflect a change in legal name or gender upon receipt of documentation that such change has been made pursuant to a court order, amendment of state or federally issued identification or other appropriate documentation.

## **B. Definitions**

There are numerous terms used by the Academy of Art University in our policy and procedures. These include the following:

**Sexual Harassment:** A form of sex discrimination, is unwelcome verbal, nonverbal or physical conduct of a sexual nature that includes, but is not limited to, sexual violence, sexual advances, requests for sexual favors, and indecent exposure, where:

- a. Submission to, or rejection of, the conduct is explicitly or implicitly used as the basis for any decision affecting a student's academic status or progress, or access to benefits and services, honors, programs, or activities available at or through the University; or
- b. Such conduct is sufficiently severe, persistent or pervasive that its effect, whether or not intended, could be considered by a reasonable person in the shoes of the student, and is in fact considered by the student, as limiting the student's ability to participate in or benefit from the services, activities or opportunities offered by the University; or
- c. Submission to, or rejection of, the conduct by a University employee is explicitly or implicitly used as the basis for any decision affecting a term or condition of employment, or an employment decision or action; or
- d. Such conduct is sufficiently severe, persistent or pervasive that its effect, whether or not intended, could be considered by a reasonable person in the shoes of the University employee or third party, and is in fact considered by the University employee or third party, as intimidating, hostile or offensive.

To make a determination of whether a report of prohibited sexual harassment is true for a student or students, the University will consider a variety of factors related to the severity, persistence or pervasiveness of the sex-based harassment, including (1) the type, frequency, and duration of the conduct; (2) the identity and relationships of persons involved; (3) the number of individuals involved; (4) the location of the conduct and the context in which it occurred; and, (5) the degree to which the conduct affected one or more student's education. The more severe the sex-based harassment, the less need there is to show a repetitive series of incidents to find a violation. A series of incidents may be sufficient to find a violation even if the sex-based harassment is not particularly severe.

Sexual Harassment also includes acts of verbal, non-verbal or physical aggression, intimidation or hostility based on gender or sex-stereotyping, even if those acts do not involve conduct of a sexual nature. Prohibited sexual harassment at times occurs in person, online through social media and via text or other electronic messaging.

**Appropriate Administrator:** For incidents involving student discipline, the appropriate administrator would be the Title IX Coordinator and/or Deputy Title IX Coordinator. For allegations or investigations where a faculty or staff is the respondent, the appropriate administrator would be the Human Resources Department in conjunction with the Department Director. The Title IX Coordinator is the Appropriate Administrator for respondents who are initially enrolled as students and have obtained employment with the University through their status as a student. Human Resources is the Appropriate Administrator for respondents who are initially employed with the University and are taking classes as a student, as a benefit of their employment with the University.

**Sexual Violence:** A form of sexual harassment and means physical sexual acts, such as unwelcome sexual touching, sexual assault, sexual battery, rape, domestic violence, dating violence, and stalking (when based on gender or sex) perpetrated against an individual against his or her will and without consent or against an individual who is incapable of giving consent due to that individual's use of drugs or alcohol, status as a minor, or disability. Sexual violence may include physical force, violence, threat or intimidation, ignoring the objections of the other person, causing the other person's intoxication or incapacitation through the use of drugs or alcohol, or taking advantage of the other person's incapacitation (including voluntary intoxication). Men as well as women can be victims of these forms of sexual violence. Unlawful sexual intercourse with a minor (statutory rape) occurs even if the intercourse is consensual when the victim is under 18 years old, because the victim is considered incapable of giving legal consent due to age.

**Sexual Misconduct:** Includes sexual harassment, sexual assault, dating violence, domestic violence, and stalking.

**Sexual Assault:** A form of sexual violence and is an actual or attempted sexual contact with another person without that person's consent. Sexual assault includes, but is not limited to:

- (1) Intentional touching of another person's intimate parts without that person's consent; or
- (2) Other intentional sexual contact with another person without that person's consent; or
- (3) Coercing, forcing or attempting to coerce or force a person to touch another person's intimate parts without that person's consent; or
- (4) Sexual contact or behavior that occurs without consent.

**Sexual Battery:** A form of sexual violence and is any willful and unlawful use of force or violence upon the person of another because of that person's gender or sex.

**Rape:** A form of sexual violence and is non-consensual sexual intercourse that may also involve the use of threat of force, violence, or immediate and unlawful bodily injury or threats of future retaliation and duress. Any sexual penetration, however slight with any object, is sufficient to constitute rape. Sexual acts including intercourse are considered non-consensual when a person is incapable of giving consent because s/he is incapacitated from alcohol and/or drugs, is under 18 years old, or if a mental disorder or developmental or physical disability renders the person incapable of giving consent. The accused's relationship to the person (such as family member, spouse, friend, acquaintance or stranger) is irrelevant.

**Acquaintance Rape:** A form of sexual violence committed by an individual known to the victim. This includes a person the victim may have just met; i.e., at a party, introduced through a friend, or on a social networking website. (See above for definition of "rape".)

**Consent:** An informed, affirmative, conscious decision by each participant to engage in mutually agreed-upon sexual activity.

- Consent must be voluntary, clear and knowing, and given without coercion, force, threats, or intimidation. Consent requires positive cooperation, through words and actions, in a particular sexual act, or expression of intent to engage in that sexual act through the exercise of free will.
- Consent can be withdrawn or revoked at any time. Consent to one form of sexual activity (or one sexual act) does not constitute consent to other forms of sexual activity (or other sexual acts). Consent to sexual activity given on one occasion does not constitute consent to sexual activity on another occasion. The fact that two people are or were in a dating or sexual relationship does not constitute consent to engage in sexual activity. There must always be mutual and affirmative consent to engage in sexual activity. Consent to a sexual act may be withdrawn or revoked at any time, including after penetration. The complainant's request for the respondent to use a condom or birth control does not, in and of itself, constitute consent. Once consent is withdrawn or revoked, the sexual activity must stop immediately.
- Consent cannot be given by a person who is incapacitated. For example, a person cannot give consent if s/he is unconscious or coming in and out of consciousness. A person is incapacitated if s/he lacks the physical and/or mental ability to make informed, rational judgments. Examples of incapacitation include unconsciousness, sleep and blackouts. Whether an intoxicated person (as a result of using alcohol or other drugs) is incapacitated depends on the extent to which the alcohol or other drugs impact the person's decision-making capacity, awareness of consequences, and ability to make fully informed judgments. A person with a medical or mental disability may also lack the capacity to give consent.
- Being intoxicated by drugs or alcohol does not diminish a person's responsibility to obtain consent from the other party before engaging in sexual activity. Factors to be considered include whether the person knew, or whether a reasonable person in the accused's position should have known, that the victim did not give, or revoked, consent; was incapacitated; or was otherwise incapable of giving consent.

**Sexual Exploitation:** Occurs when a person takes sexual advantage of another person for the benefit of anyone other than that person without that person's consent. Examples could include: Recording or live-streaming images or audio of another person's sexual activity or intimate body parts without that person's consent; distributing (including on social media) images or audio of another person's sexual activity or intimate body parts without that person's consent; Viewing another person's sexual activity or intimate body parts in a place where that person would have a reasonable expectation of privacy, without that person's consent.

**Domestic Violence:** A form of sexual violence and is abuse committed against someone who is a current or former spouse, current or former cohabitant with the complainant as a spouse or intimate partner, someone with whom the respondent has a child, someone with whom the respondent has or had an intimate dating or engagement relationship, or a person similarly situated under California domestic or family violence law.

Factors that may determine whether persons are cohabiting include, but are not limited to: (1) sexual relations between the parties while sharing the same living quarters, (2) sharing of income or expenses, (3) joint use or ownership of property; (4) whether the parties hold themselves out as spouses or domestic partners, (5) the continuity of the relationship, and (6) the length of the relationship.

**Dating Violence:** Violence committed by a person who is or has been in a social relationship of a romantic or intimate nature with the complainant. The existence of such a relationship shall be determined based on the complainant and respondent's statements and with consideration of the length of the relationship, the type of relationship, and the frequency of interaction between the persons involved in the relationship. For purposes of this definition dating violence includes, but is not limited to, sexual or physical abuse or the threat of such abuse. Dating violence does not include acts covered under the definition of domestic violence.

**Stalking:** A repeated course of conduct directed at a specific person (when based on gender or sex) that places that person in reasonable fear for his/her or others' safety, or to suffer substantial emotional distress. A reasonable person means a reasonable person under similar circumstances and with similar identities to the complainant. Substantial emotional distress means significant mental suffering or anguish that may, but does not necessarily require, medical or other professional treatment or counseling.

**Proceeding:** Any activity that seeks to invoke the power of the Appeal Committee in order to enforce a university regulation or rule.

**Result:** The consequence, effect or outcome of a proceeding.

**Business Days:** Consist of Monday through Friday of each week (regular work week). This excludes holidays observed by the University during the course of the regular work week.



**Retaliation:** Includes but is not limited to threats, reprisals, intimidation and/or adverse educational actions against a person based on their report of prohibited conduct or participation in an investigation, report or disciplinary process.

**Responsible Employee:** Any employee of the University who has the authority to take action to redress sexual violence or who a student reasonably could believe has such authority. Examples of responsible employees at the Academy of Art University include, but are not limited to, student services advisors, Department Directors, resident assistants or faculty members. A responsible employee must report to the Title IX coordinator all relevant details about the alleged sexual violence shared by the victim and that the University will need to determine what happened. (see Appendix A for a list of possible responsible employees.)

**Awareness Programs:** Programs, campaigns, or initiatives that increase audience knowledge of the issues of sex discrimination, sexual assault, domestic violence, dating violence and stalking and share information and resources to prevent interpersonal violence, promote safety, and reduce perpetration. These efforts can include campus community-wide mobilizations as well as targeted audience specific programming (including both students and employees). Awareness month campaigns, "Speak Outs," rallies or marches, informational poster campaigns or resource websites, and educational programming that focuses on sharing resources and information about these issues are examples of awareness programs.

**Risk Reduction:** Procedures or programs designed to decrease perpetration and bystander inaction; increase empowerment for victims in order to promote safety; and help individuals and communities address conditions that facilitate violence.

**Bystander Intervention:** Safe and positive options that may be carried out by an individual or individuals to prevent harm or intervene in situations of potential harm when there is a risk of sexual assault, sexual harassment, domestic violence, dating violence or stalking against a person other than the individual. Effective bystander intervention training prepares participants to recognize situations of potential harm, overcome barriers to intervening, identify safe and effective intervention options and take action.

**Primary prevention programs:** Programming, initiatives and strategies intended to stop sex discrimination, sexual assault, domestic violence, dating violence and stalking before it occurs and to prevent initial perpetration or victimization through the promotion of positive and healthy behaviors and beliefs. Efforts to change behavior and social norms, and promote healthy relationships, healthy sexuality and egalitarian gender roles, or efforts to understand risk factors and protective factors for bystander inaction and change social norms around bystander inaction are all examples of primary prevention.

**Ongoing Awareness and Prevention Campaigns:** Campaigns that are sustained over time focusing on increasing awareness or understanding of topics relevant to sex discrimination, sexual assault, domestic violence, dating violence and stalking prevention. These programs will occur at different levels throughout the institution (i.e. faculty, athletics, incoming students) and will utilize a range of strategies. Ongoing awareness and prevention campaigns may include information about what constitutes sex discrimination, sexual assault, domestic violence, dating violence and stalking, changing social norms, promoting recognition of perpetrator tactics, enhancing understanding of consent, and advancing pro-social behaviors of individuals and communities. Effective ongoing awareness and prevention campaigns will include developmentally appropriate content for the specific audience and their knowledge and awareness level and provide positive and concrete ways for individuals to get involved.

### **C. Education and Prevention Programs**

The University has purchased training online modules for students and employees and will disseminate the videos each semester. The online version has a tracking device to show that the student has taken the course. Below is a description of the modules provided to students:



All new students will be provided with Campus Clarity's course titled "Think About it: Campus SaVE." The course provides students with information about abusive relationships, dating violence, options for bystander intervention, sexual assault, sexual violence, sexual harassment, reactions of survivors of sexual assault, consent, interim measures and Title IX conduct proceedings among other important topics.

Employees will be provided training through LawRoom. The course for employees, titled "Bridges: Building a Supportive Community" will include training on the topics of sexual harassment, potential conduct violations, employee role to report instances of sexual assault, stalking, dating violence and domestic violence, bystander intervention training and risk reduction.

The University will participate in ongoing prevention and awareness campaigns including programming, initiatives and strategies throughout each school year to promote awareness of dating violence, domestic violence, sexual assault, sexual harassment and stalking. This includes social media posts, email blasts, presentations to students, faculty and staff, posters, and booths at campus events among other programs that may be developed throughout the academic year.

#### **D. Procedures for Making a Title IX Report**

If a report of sex discrimination, including sexual assault, domestic violence, dating violence or stalking is made to the University the procedures outlined below will be followed. The University will not require the person making the report (also referred to as the "complainant") to participate in any investigation or disciplinary proceeding if the complainant does not wish to participate.

The University generally will not notify parents or legal guardians of a sexual violence report unless the victim is under 18 years old or the victim provides the University with written permission and requests the University do so. If there is a health and safety issue (e.g., immediate threat to self or others), the University may notify parents or legal guardians, regardless of the complainant's age, as allowed under the Family Educational Rights and Privacy Act (20 U.S.C. §1232g).

The procedures set forth below are intended to afford all complainants and the person whose conduct is at issue (referred to as "respondent") a prompt, fair and impartial process for resolving the report of sex discrimination, including, sexual assault, domestic or dating violence, and stalking, to maintain confidentiality and fairness consistent with applicable legal requirements, and to impose appropriate sanctions on violators of this policy.

#### **Reporting Options**

##### **Complaint to the Title IX Coordinator**

A Title IX report can be called a "complaint" and can be brought forward by a complainant who has experienced sex discrimination, sexual harassment, sexual assault, domestic violence, dating violence or stalking by contacting the

Title IX Coordinator, or in the event the Title IX Coordinator is absent or unavailable, by contacting the Deputy Title IX Coordinator:

Christina Petricca, Title IX Coordinator  
79 New Montgomery Street, Room 475  
San Francisco, CA 94105  
[cpetricca@academyart.edu](mailto:cpetricca@academyart.edu)  
(415)618-8021

Lynda España, Deputy Title IX Coordinator  
79 New Montgomery Street, Room 360  
San Francisco, CA 94105  
[lespana@academyart.edu](mailto:lespana@academyart.edu)  
(415)618-3813

Employees may contact:  
Chris Visslailli  
Human Resources Department  
[CVisslailli@academyart.edu](mailto:CVisslailli@academyart.edu)  
(415)618-6525

Pursuant to Title IX of the Education Amendments of 1972 and the U.S. Department of Education's implementing regulations at 34 C.F.R. Part 106, the University's Title IX Coordinator has primary responsibility for coordinating the University's efforts to comply with and carry out its responsibilities under Title IX, which prohibits sex discrimination in all University operations as well as retaliation for the purpose of interfering with any right or privilege secured by Title IX. The Title IX Coordinator oversees the University's response to reports and complaints that involve possible sex discrimination to monitor outcomes, identify and address any patterns and assess effects on the campus climate, so the University can address issues that affect the wider school community.

A student should contact the Title IX Coordinator or Deputy Title IX Coordinator in order to:

- File a complaint/make a report of sex discrimination, sexual assault, domestic violence, dating violence or stalking.
- Seek information about students' rights and courses of action available to resolve reports or complaints that involve potential sex discrimination and/or sexual misconduct.
- Report any type of retaliation against a complainant or participant in an investigation or appeal hearing that relates to this Policy.
- Notify the University of an incident, policy or procedure that may raise potential concerns of matters that relate to this Policy.
- Get information about available resources (including confidential resources) and support services relating to sex discrimination, including sexual misconduct.
- Ask questions about the University's policies and procedures related to sex discrimination, including sexual misconduct.

The Title IX Coordinator is also responsible for facilitating ongoing training and consultation for all students, faculty and staff; overseeing adequate, reliable, and impartial investigations of reports and complaints of sexual misconduct; coordinating and implementing interim measures to ensure the complainant's equal access to the University's programs and activities and to protect the complainant as necessary; monitoring the University's compliance with Title IX; assessing and analyzing the campus climate; and advising the University to develop and implement effective Title IX policies.

#### Responsible University Employee

**While students should report any issues that relate to the matters addressed in this Policy to the Title IX Coordinator, Deputy Coordinator or Campus Safety,** if a responsible employee of the University becomes aware of an incident that could be a possible violation of this Policy, the responsible employee shall forward it to the Title IX Coordinator. A responsible employee should not share the information with law enforcement without the complainant's consent or unless the complainant has also reported the incident to law enforcement.

Before a complainant reveals any information to a responsible employee, the employee should ensure that the complainant understands the employee's reporting obligations. If the complainant wishes to maintain confidentiality the employee should direct the complainant to confidential resources (see Section M – Informational Resources; Appendix B Resources).



If the complainant wishes to tell the responsible employee what happened but also maintain confidentiality, the employee should tell the complainant the University will strongly consider the request but cannot guarantee the University will be able to honor the request. When reporting the matter to the Title IX Coordinator the employee will also inform the Coordinator of the victim's request for confidentiality.

#### **Report to Campus Safety or Local Law Enforcement**

Any student who has experienced domestic violence, dating violence, sexual assault or stalking may make a report to Campus Safety and/or local law enforcement. Campus Safety will also notify the Title IX Coordinator of the complaint.

After an incident of sexual assault, dating violence and/or domestic violence, the complainant should consider seeking medical attention as soon as possible at a medical facility. Although the University strongly encourages all members of its community to report these types of matters to law enforcement, it is the student's choice whether or not to make such a report. Students have the right to decline involvement with the police.

Campus Safety will assist any complainant with notifying local police if they so desire. The San Francisco Police Department may also be reached directly by calling 415-553-0123. Additional information about the San Francisco Police Department may be found online at <http://sf-police.org>. Students have a right to file a complaint with governmental authorities, including the police and a Title IX complaint with the University simultaneously.

The Campus Safety Department will assist any complainant with obtaining and enforcing a no contact order or restraining order and will inform complainants of that right. Complainants may contact the San Francisco Police Department or Campus Safety for information about available options. Campus Safety can assist with no contact orders through the University and will assist with the enforcement of those orders at the University or affiliated University activities, but cannot issue orders of protection such as a restraining order.

Students can also contact the Department of Education, Office of Civil Rights to file a report. Reporting to the Department of Education directly however will not provide the University with notice unless a complaint is also filed with the University's Title IX Coordinator.

#### **Timeline for Reports**

Reports of domestic violence, dating violence, sexual assault, sex discrimination or stalking should be made as soon as possible. As time passes, evidence may dissipate or become lost or unavailable, thereby making investigation, possible prosecution, disciplinary proceedings, or obtaining protection orders related to the incident more difficult.

#### **Procedures for University Disciplinary Action**

Procedures are in place for University disciplinary action for sexual violence, domestic violence, dating violence, and stalking. Such proceedings shall provide a prompt, fair, and impartial investigation and resolution to complaints. Such proceedings shall be conducted by officials who receive annual training on issues related to these offenses as well as how to conduct an investigation and hearing process that protects the safety of victims while promoting accountability. The University's goal is to complete all investigations and decisions regarding appropriate remedies within 60 days of the University's receipt of a Title IX Complaint, absent extenuating circumstances (see Section I – Extension of Timelines).

For students, sex discrimination, sexual harassment, sexual assault, domestic violence, dating violence, and stalking are violations of the Student Conduct Code and may result in disciplinary action. Employees who violate this policy may also be subject to discipline, up to and including termination of employment. Sexual assault, domestic violence, dating violence, and stalking are criminal acts which also may subject the respondent to criminal and civil penalties under federal and state law. The University may expel a student or terminate an employee if that individual is convicted by a court of law of the offense of rape, acquaintance rape or any other forcible or non-forcible sex offenses.

#### **E. Interim Measures**

Once the Title IX Coordinator receives a report of sex discrimination, sexual harassment, sexual assault, domestic violence, dating violence or stalking, the Title IX Coordinator will evaluate the complaint and decide whether to initiate a formal investigation. The Title IX Coordinator and Campus Safety will determine whether interim interventions and protective measures should be implemented, and, if so, take steps to implement those protective measures as soon as possible to prevent recurrence of any discrimination and to correct its discriminatory effects on the complainant and others, if appropriate.

The University will also:

- Inform complainants of their right to simultaneously report a crime to Campus Safety and/or local police and provide complainants with assistance if desired.
- Provide interim remedies requested by the complainant, as reasonably available, regardless of whether the complainant chooses to report sexual violence to Campus Safety or local police.
- Assist complainants in accessing available victim advocacy, University support, counseling, medical/health or mental health services, and off campus legal assistance;
- Provide security and support, which could include issuing a no-contact order, security escorts, helping arrange a change of campus-based living, working arrangements or course schedules and assist with adjustments for class assignments, tests, or work duties;
- Work with the San Francisco Police Department to enforce any restraining orders issued as a result of a report of sexual violence, sexual assault or stalking.

Violations of the Title IX Coordinator's and Campus Safety's directives and/or protective measures will constitute related violations that may lead to additional disciplinary action. Any retaliation against an individual for filing a Title IX complaint or participating in a Title IX investigation is prohibited.

To the extent of the complainant's cooperation and consent, University offices, including Campus Safety and Housing will work cooperatively to ensure that the complainant's University-related health, physical safety, work and academic status are protected, pending the outcome of a formal University investigation of the complaint. For example, if reasonably available, a complainant may be offered changes to academic, living, or working situations in addition to counseling, health services and assistance in notifying appropriate local law enforcement. Campus Safety and the Title IX Coordinator are responsible for assisting the complainant with these accommodations.

#### **F. Confidentiality**

If a complainant requests that his/her identity be kept confidential, his/her name will not become a matter of University public record. Campus Safety will report the incident to the Title IX Coordinator only. Personal identifiable information about the complainant and respondent will be treated as confidential and only shared with persons with a specified need to know or who are investigating/adjudicating the complaint or delivering resources or support services to the complainant and respondent. The University does not publish the name of complainants nor does it maintain identifiable information regarding complainants in the campus police department's Daily Crime Log or online.

The University is required by the federal Clery Act to report certain types of crimes (including certain sex offenses) in statistical reports. While the University will report the type of incident in the annual crime statistics report known as the Annual Security Report, the complainant's name or other personally identifying information will NOT be revealed.

The Title IX Coordinator shall make good faith efforts to ensure the confidentiality of the complainant, if requested. The Title IX Coordinator will inform the complainant if confidentiality cannot be maintained based on the seriousness of the complaint. In some cases the University may need to disclose some information about a complainant to a third party to provide necessary accommodations or protective measures. The Title IX Coordinator will make this determination and will explain what information will be shared, who the information will be shared with and the reason(s) for sharing that information. If the University determines that it can respect a complainant's request for confidentiality the University will also take immediate action as necessary to protect and assist the complainant.

When weighing a complainant's request for confidentiality or that no investigation or discipline be pursued, the Title IX Coordinator will consider a range of factors including: the risk the respondent will commit additional acts of sexual or other violence; whether the sexual violence was perpetrated with a weapon; whether the complainant's report reveals a pattern of perpetration at a given location or by a particular group or undue risk of these events. Complainants desiring confidentiality in an investigation will be informed the University's ability to fully address the complaint or remedy the situation may be limited, but where feasible, the University will take reasonable steps to prevent the reoccurrence of the alleged misconduct and limit its effect. If a complainant requests that no investigation occur, the Title IX Coordinator will determine, on a case by case basis, whether the allegations are serious enough to nevertheless require the University to complete an investigation.

The University has procedures in place that serve to be sensitive to those involved in incidents of sexual assault, domestic violence, dating violence, and stalking. These procedures include informing individuals about their right to file criminal charges, the availability of medical, counseling and support services, as well as additional remedies to prevent contact between a complainant and a respondent, such as housing, academic, transportation and working accommodations, if reasonably available.

### **G. Alternative Resolution Process**

After the Title IX investigator is informed of a report of any type of sex discrimination there will be a preliminary assessment of the facts. Depending on the circumstances of the complaint, the parties may be offered the opportunity to engage in an alternative resolution process which may, among other potential resolutions, include:

- Separation of the parties
- Referring the parties to counseling

The alternative resolution process is never an option for cases involving sexual assault. An alternative resolution process is only an option if both the complainant and respondent agree to participate and if there has been an admission of wrongdoing by the respondent. The complainant, respondent and the University each have the right to end the informal resolution process and to proceed with a formal investigation at any time. The alternative resolution process will result in a letter confirming the outcome of the resolution process, whether an agreement is reached or not. If no agreement is reached, the matter may be forwarded to a formal investigation. Any agreement reached during the informal resolution process must be approved by the Title IX Coordinator to ensure the alleged misconduct is not repeated toward the complainant or other members of the campus community. If applicable, any administrative remedies and/or disciplinary sanctions agreed to will have the same force and effect as though they were imposed following a formal investigation and appeal hearing. If both parties jointly agree on an outcome after the alternative resolution process it cannot be appealed to the Resolution Committee.

### **H. Formal Investigation Procedures**

The investigation and following proceedings are part of a prompt, fair and impartial process to address any instances of sexual assault, dating violence, domestic violence and/or stalking. If a formal investigation is initiated, an investigator will be assigned and both parties will be notified of their rights and responsibilities throughout the formal investigation process. In cases involving allegations of sexual assault, domestic violence, dating violence and/or stalking, an explanation of rights and responsibilities, provided to both the complainant and the respondent, will include information or statements regarding the following:

- Information regarding possible sanctions or protective measures the University may impose following the final determination.
- Information regarding the confidentiality of reports.
- The responsibility of both the complainant and respondent to be truthful in the investigation.
- The right to participate in the investigation by providing additional relevant information or potential witnesses.
- The right of either the complainant or respondent to decline to give a statement about the allegations.
- The responsibility not to retaliate against or intimidate any individual who has filed a Title IX complaint or who has participated in the investigation process.
- The right of participants to be reasonably protected from intimidation or harassment.
- The responsibility to keep confidential any documents and materials submitted to and received from the University related to the investigation.
- The right to have a support person/personal advisor present during the investigation and appeal hearing. The support person/personal advisor is a silent observer. The support person/personal advisor may be present at the investigation and appeal hearing but may not speak for or on behalf of the complainant/respondent.
- The complainant's right not to be disciplined for drug or alcohol offenses for reporting an incident of sex discrimination, sexual harassment, sexual assault, sexual violence, domestic or dating violence or stalking except in extreme circumstances.

After the Title IX Coordinator's decision to initiate a formal investigation in cases of sexual assault, domestic violence, dating violence and stalking, the investigator will contact both the complainant and the respondent and will complete interviews. The investigator has 50 days to complete the investigation unless extended for good cause. If there is an extension the University will promptly notify both the complainant and the respondent and specify the reason(s) for the extension.



### **Completion of Investigation**

Once the investigator completes the investigation, the investigator will make a determination as to whether the alleged prohibited conduct occurred and whether any University policies were violated. A copy of this report will be provided to the Title IX Coordinator. All determinations in the investigation shall be based on a "preponderance of the evidence" standard, i.e. whether it is more likely than not the alleged misconduct occurred. In other words, based on the evidence, the investigator will ask: "is it more likely than not that the respondent violated the University's Student Code of Conduct?" The Title IX Coordinator will forward the investigative report to the appropriate administrator (if the respondent is a faculty or staff member) to determine what, if any, discipline is warranted. If the respondent is a student, the Title IX Coordinator and Deputy Title IX Coordinator will determine the appropriate sanctions, if any. The determination as to whether any sanctions will issue will be made within 10 business days after the completion of the investigation. The Title IX Coordinator will determine sanctions for respondents who are initially enrolled as students and have obtained employment with the University through their status as a student. Human Resources will determine sanctions for respondents who are initially employed with the University and are taking classes as a student, as a benefit of their employment with the University.

### **Possible Sanctions/Remedies**

If, after a formal investigation, the respondent is found to have violated the University's Student Code of Conduct the appropriate administrator will determine the most appropriate sanction or remedy. The goal of sanctions is to eliminate a hostile environment, prevent the reoccurrence of the misconduct and to address any effects of the misconduct. The Title IX Coordinator will work with University departments to impose any sanctions or remedies. Such sanctions and remedies could include, but are not limited to, the following: An order for no contact between the parties, academic probation, alternate housing or class arrangements, limitations for the respondent to attend on-campus classes or enter certain buildings, suspension, expulsion or possible termination from the University. Department heads, the Department of Housing and Residential Life and the Title IX Coordinator will work together to make any necessary changes.

### **I. Resolution Process**

In the form of a written outcome letter, the Title IX Coordinator shall simultaneously inform both parties of the results of the investigation. The letter shall also inform both parties of their right to forward the matter to the Resolution Process for review and will outline the process for doing so. The letter shall specify the date that any disciplinary determination will be deemed final if no request for review is received from either the complainant or the respondent.

Additional review will *only* be granted if there were any of the following issues with the case: (1) A procedural error in the investigation that substantially affected the outcome; (2) Previously unavailable evidence has come to light that could significantly impact the outcome of the case; (3) the findings were not one that a reasonable investigator could have made and/or (4) The sanctions imposed were not ones that could have been issued by reasonable persons given the findings of the case.

Both the complainant and the respondent have the right to file a request for review under this policy. The request should be filed **in writing and should be received by the Title IX Coordinator/Deputy Title IX Coordinator within 10 business days after the date the student received notice of the outcome of the investigation.** The request should also state and explain the basis for challenging the decision and include any information or evidence underlying that basis. For example, if a student believes they are entitled to additional review of the matter due to new evidence being discovered which was previously unavailable, the student must provide copies or a summary of the new evidence at the time the request for review is made. The request for review will be considered by three (3) impartial members of the Resolution Committee (see below paragraph for more details regarding committee members). If the Respondent is an employee of the University, the request for review will be considered by the Department of Human Resources. **Review under the Resolution Process will only be granted if the request meets one of the four requirements listed above.**

If the request for review meets one of the four requirements outlined above, a hearing before the Resolution Committee will be granted and a Resolution Committee, consisting of three representatives from the any of the following Departments: Human Resources, Student Affairs, the Department of Student Academic Support, Housing and Residence Life and Athletics, will be convened. One of the Committee members will serve as Chair and will lead the proceedings. The Committee will hear the matter within 20 business days of the request for review. The Title IX Coordinator will also be present but will not participate in the committee's decision. These individuals will receive initial and subsequent annual training on the issues related to domestic violence, dating violence, sexual assault, and stalking as well as training on the investigation and hearing process and how it protects the safety of the complainant and promotes accountability. This training, conducted via webinar, will include information on how relevant evidence should be used during a proceeding, the proper techniques for questioning witnesses, basic procedural rules and avoiding actual or perceived conflicts of interest. The Title IX Coordinator shall serve as the hearing coordinator and will handle any logistical issues and maintain documentation of the hearing.

1. If a hearing before the Resolution Committee is granted, the complainant and the respondent shall each have the opportunity to attend the hearing. The hearing will be closed to the general student population and public.
2. If either party makes a request and is granted review by the Resolution Committee, both parties are entitled to a copy of the investigator's findings and will be provided timely notice of the date of the hearing.
3. The complainant and the respondent each have the opportunity to be advised by a support person/personal advisor of their choice, at their expense, at any stage of the process and to be accompanied by that advisor at any meeting or hearing. An advisor may only consult with and advise his or her advisee. An advisor is not permitted to speak for or participate on behalf of the advisee at any meeting or hearing. The support person/personal advisor who attends shall not be an attorney in cases involving employees or employment matters. In other cases, an attorney is permitted if there are special circumstances as determined in the sole discretion of the Title IX Coordinator.
4. Each party will be able to present relevant evidence and witnesses. The Resolution Committee can choose to exclude any witnesses or evidence it deems irrelevant. Formal rules of evidence will not apply. Any questions posed to witnesses must be submitted to the Title IX Coordinator in writing one week prior to the hearing. The questions submitted for each witness will be asked by the Resolution Committee members only. The University will make any and all necessary arrangements for victims of sex discrimination, sexual violence or stalking to ensure their safety and to avoid any undue emotional distress. Either the complainant or respondent may choose not to participate in the hearing process.
5. The Resolution Committee will review the information presented at the hearing as well as the information provided in the investigation. At the conclusion, the Committee will make a decision whether to overturn or uphold the findings in the investigation using a preponderance of evidence standard.
6. The complainant and the respondent will be notified simultaneously in writing of the outcome of the Resolution Committee's decision, as well as any changes to those results or disciplinary actions prior to the time that such results become final. The Resolution Committee's decision will be final.
7. Compliance with these provisions does not constitute a violation of section 444 of the General Education Provision Act (20 U.S.C. 1232g), commonly known as the Family Educational Rights and Privacy Act of 1974 (FERPA).

#### **Extension of Timelines**

Any timelines included as part of the formal investigation or resolution process may be extended for good cause. If there is an extension of any timelines the University will promptly notify both the complainant and the respondent and specify the reason(s) for the extension.

#### **J. Tips for Bystander Intervention**

Everyday there are multiple situations where we can be active bystanders. When we witness comments or jokes about rape, media examples that depict violence as normal, and abusive behaviors we have the opportunity to intervene by reinforcing positive behaviors BEFORE a behavior moves further towards sexual violence.

1. Consider whether the situation demands action.
2. Decide whether they have the responsibility to act.
3. Choose the form of assistance to use.
4. Understand how to implement the choice.

There are a number of ways you can implement your chosen response. It could mean helping the person leave the situation, confronting a specific behavior, diffusing a situation, or calling for support. Other supportive bystanders could include security, police or other bystanders.

#### **K. Sex Offender Registration**

Sex offenders are required to report to the San Francisco Police Department. Information on the location of sex offenders in California can be found on the Megan's Law website: <http://meganslaw.ca.gov/>.

### **L. Timely Warning Reports Policy**

The University has a Campus Safety Mass Notification System. This complex and sophisticated system relays messages by means of computer, text message and TV monitors for making Timely Warning Reports to the Campus Community when a crime occurs on or off campus that is considered an ongoing or continuing threat to students/employees. The contact person for the Timely Warning Reports is the Vice President of Campus Safety and Lab Resources, Michael Petricca. Warning messages will be communicated to students and staff through the use of the 32" flat screens which are located in high visibility/high traffic areas throughout the University.

The University will also disseminate the timely warning reports through the use of text messages to students and employees of the University. A special broadcast email may also be sent.

### **M. Victim/Informational Resources**

#### **What should I do if I am the victim of sexual assault, domestic violence, dating violence or stalking?**

Call 9-1-1 if you are in the midst of any kind of emergency, immediate harm or threat of harm. If you have experienced sexual violence (e.g., rape, acquaintance rape, dating violence, domestic violence, or stalking), you are encouraged to seek immediate assistance from police and healthcare providers for your physical safety, emotional support and medical care. San Francisco Police can escort you to a safe place and transport you to a hospital or a sexual assault response center for a medical examination, if needed. San Francisco Police can also provide access to a confidential sexual assault advocate. If you would prefer not to notify the police, you are strongly encouraged to seek assistance from the campus Title IX Coordinator who can provide you with information on your options, rights and remedies, and/or a sexual assault counselor or advocate. The campus Title IX Coordinator is available to assist you in notifying the police, if you wish. The sexual assault counselors and advocates listed below can also assist you in notifying the police and/or the campus Title IX Coordinator.

You have the right to decide WHO and WHEN to tell about sexual violence. However, it is very important that you get confidential medical attention after being assaulted. Following the incident, you may be physically injured, there may be a chance you contracted a sexually transmitted disease, or that you may become pregnant.

#### **Who Should I Contact?**

Complainants may contact any of the following people or the campus safety department's main line (415)618-3911 or (415)618-3896.

Michael G. Petricca, Vice President of Campus Safety & Lab Resources  
180 New Montgomery, Room B-83  
San Francisco, CA 94105  
(415)618-3885  
[Mpetricca@academyart.edu](mailto:Mpetricca@academyart.edu)

Christina Petricca, Title IX Coordinator  
79 New Montgomery Street, Room 475  
San Francisco, CA 94105  
(415)618-8021  
[cpetricca@academyart.edu](mailto:cpetricca@academyart.edu)

Lynda España, Deputy Title IX Coordinator  
79 New Montgomery Street, Room 360  
San Francisco, CA 94105  
(415)618-3813  
[lespana@academyart.edu](mailto:lespana@academyart.edu)

Employees may contact:  
Chris Visslailli  
Human Resources Department  
[CVisslailli@academyart.edu](mailto:CVisslailli@academyart.edu)  
(415)618-6525



**Informational Resources on Prevention and Awareness of Sexual Violence and Abuse**

The University will provide written information to students and employees about existing counseling, health, mental health and other similar services within the community. The University does not currently offer any on-campus counseling, health or mental health services. (See Appendix B for Additional Information and Resources)

**California State Coalition Against Sexual Assault**

<http://www.calcasa.org/>

**California Partnership to End Domestic Violence**

<http://www.cpedv.org/>

**Male Survivors Of Abuse**

<http://www.malesurvivor.org/>

**Rape, Abuse and Incest National Network**

<http://www.rainn.org>

**US Department of Justice**

<http://www.ovw.usdoj.gov/sexassault.htm>

**Department of Education, Office of Civil Rights**

<http://www2.ed.gov/about/offices/list/ocr/index.html>

**Not Alone Campaign – Together Against Sexual Assault**

[NotAlone.gov](http://NotAlone.gov)

**San Francisco Women Against Rape (SFWAR)**

24-hour Rape Crisis Line, collect calls accepted

415-647-RAPE/7273

[www.sfwar.org](http://www.sfwar.org)

[info@sfwar.org](mailto:info@sfwar.org)

**San Francisco Trauma & Recovery Center/Rape Treatment Center**

Medical treatment and counseling, optional police report and evidence collection. Serves adult survivors of trauma, violence and loss through comprehensive care, advocacy and outreach.

Spanish and Asian languages spoken.

2727 Mariposa Street, Suite 100 (at Bryant Street)

San Francisco, CA 94110

(415)437-3000

415-821-3222 (Business Line)

<http://traumarecoverycenter.org/>

**Community United Against Violence (CUAV)**

Serving gay, lesbian, bisexual, transgender communities. 24-hour hotline and counseling for victims of intimate partner violence and hate crimes. Spanish and Asian languages spoken.

415-333-4357 (24-hour crisis line)

<http://www.cuav.org/>

**Child and Adolescent Support Advocacy and Resource Center (CASARC)**

Medical treatment, counseling and police report services available. Serves those 17 and under.

Confidential calls accepted. Spanish and Asian languages spoken.

415-206-8386 (24-hour crisis line)

<http://www.casarc.org/>

**Woman Organized to Make Abuse Non-Existent (W.O.M.A.N., Inc.)**

24-hour domestic violence hotline, in-person counseling, support groups, assistance with restraining orders and acquiring shelter. Spanish and Asian languages spoken.

415-864-4722 (24-hour crisis line)

<http://www.womaninc.org/>

**San Francisco 24-hour Hotline for Mental Health Services**

415-255-3737 or 888-246-3333

<http://mentalhealthsf.org/help-now/hotline-crisis-supports/>

## **Appendix A: List of Possible Responsible Employees**

Resident assistants  
Resident directors  
Student academic advisors or coaches  
Faculty members  
Athletic coaches  
Campus Security Officers

## **Appendix B**

### **Community Resources**

The confidential resources listed below can provide students and employees with support as well as basic information about your options.

#### **San Francisco Women Against Rape (SFWAR)**

24-hour Rape Crisis Line, collect calls accepted  
415-647-RAPE/7273  
[www.sfwar.org](http://www.sfwar.org)  
[info@sfwar.org](mailto:info@sfwar.org)

#### **San Francisco Trauma & Recovery Center/Rape Treatment Center**

Medical treatment and counseling, optional police report and evidence collection. Serves adult survivors of trauma, violence and loss through comprehensive care, advocacy and outreach. Spanish and Asian languages spoken.  
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415-821-3222 (Business Line)  
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<http://www.womaninc.org/>

#### **San Francisco 24-hour Hotline for Mental Health Services**

415-255-3737 or 888-246-3333  
<http://mentalhealthsf.org/help-now/hotline-crisis-supports/>

#### **Westside Crisis Clinic**

Offers immediate help for those suffering from an emotional crisis 415-355-0311 ext. 5 or 415-431-9000  
[www.westside-health.org](http://www.westside-health.org)

#### **Asian Pacific Islander Legal Outreach**

1121 Mission St, San Francisco, CA 94103  
Phone: (415) 567-6255  
Community served: Legal advocacy, cultural and linguistic support for Asian Pacific Islander families undergoing domestic violence.

**La Casa De Las Madres**

1663 Mission Street, Suite 225, San Francisco, CA 94103

Adult Crisis Line: 1-877-503-1850

Teen Crisis Line: 1-877-923-0700

Community served: Domestic violence support for women and children.

**Shimtuh**

1700 Broadway, Suite 400, Oakland, CA 94612

Domestic Violence Program (510) 547-3258 / Monday-Friday: 9:30am - 5:30pm

Community served: Referrals for shelter, legal services, counseling, translation services, citizenship/legal residency for Korean- community survivors of domestic violence and their families.

**Narika**

P.O. Box 14014, Berkeley, CA 94712

Helpline: 800- 215-7308

Community served: Advocacy, support, information, and referrals for survivors of domestic violence in the South Asian community- Bangladesh, Bhutan, India, Nepal, Pakistan, Sri Lanka and diasporic communities.



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# UNIVERSITY DISCIPLINARY PROCEDURE

## GUIDELINES

Campus Security, the Office of Educational Services, and Department Directors, may conduct investigation or intervene in a disciplinary incident. These bodies may elicit the guidance and support of anyone they deem necessary to understand the scope of the alleged violation and/or to explore appropriate responses to said violation.

Student behavior found to be in violation of any published Academy of Art University policy, rule, or regulation, including the Student Code of Conduct, will result in disciplinary action, up to and including dismissal from the department and/or University. Disciplinary sanctions can be imposed on applicants, enrolled students, students between academic terms, graduates awaiting degrees, and students who withdraw from school while a disciplinary matter is pending.

## PROCESS

Alleged violations of the Student Code of Conduct may be reported to the Department by an instructor, staff, security, or a fellow student and this incident/behavior will be officially documented. If the matter in question constitutes a potential violation of the Code of Conduct the student will be asked to meet with the Department Director for a Conduct Meeting. The Department Director will conduct an investigation and determine the appropriate action to be taken. After meeting with the Department Director the student may be found not responsible for the incident/behavior in question, Informal action may be taken, formal action may be taken, or the student may be referred to the Office of Educational Services.

If referred to the Office of Educational Services, the Office of Educational Services will outreach to the Department Director or Director of Campus Security and conduct a subsequent inquiry and collect any relevant supporting evidence. After an investigation of the alleged incident/behavior, the Office of Educational Services will determine the appropriate action to be taken. The student may be found not responsible for the incident/behavior in question or formal action may be taken. Should formal action be taken, the student will be notified in writing of sanctions imposed.

## SANCTIONS

During the disciplinary process, every attempt will be made to foster student learning through a system of appropriate and escalating consequences. Student may be subject to the following sanctions and penalties as part of the University disciplinary process:

- **Warning:** Students will be placed on behavioral probation. Violation of behavioral probation will result in immediate suspension.
- **Suspension:** Termination of student status for a specified period of time, including an academic term or terms with reinstatement subject to specified conditions; further violations of school policies or violation of suspension may be cause for further disciplinary action, normally in the form of dismissal.
- **Dismissal:** Termination of student status at the University.
- **Restitution:** Reimbursement for damage to or misappropriation of school, University, or private property; may be imposed exclusively or in combination with other disciplinary actions. Such reimbursement may take the form of monetary payment or appropriate service to repair or otherwise compensate for damages. Restitution may be imposed on any student who, either alone or through group or concerted activities, participates in causing the damages or costs.

**WARNING:** Written notice to a student that continued or repeated violations of specified school policies or campus regulations may be cause for further disciplinary action. A permanent record of the violation(s) will be retained in the student's file.

## APPEALS PROCESS

A student has the right to appeal the decision of a Department Director to Executive Vice President of Educational Services if:

- Additional relevant information has become available since the initial decision that is sufficient to alter said decision.

The student will be notified in writing of the final decision.

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# UNIVERSITY LEARNING OUTCOMES

## ACADEMY OF ART UNIVERSITY INSTITUTIONAL LEARNING OUTCOMES

University learning outcomes state the skills that all students should be able to demonstrate upon graduation, regardless of their major. These institutional-level outcomes are developed with input from Academy of Art University's academic directors and Board of Directors.

Graduates of Academy of Art University will demonstrate the ability to:

1. Produce a body of work suitable for seeking professional opportunities in their chosen field of art and design.
2. Solve creative problems within their field of art and design, including research and synthesis of technical, aesthetic, and conceptual knowledge.
3. Communicate their ideas professionally and connect with their intended audience using visual, oral, and written presentation skills relevant to their field.
4. Execute technical, aesthetic, and conceptual decisions based on an understanding of art and design principles.
5. Evaluate work in their field, including their own work, using professional terminology.
6. Recognize the influence of major cultural and aesthetic trends, both historical and contemporary, on art and design products.
7. Learn the professional skills and behaviors necessary to compete in the global marketplace for art and design.
8. Engage with a variety of communities beyond the classroom through internship opportunities, study abroad programs, athletics, student interest clubs as well as collaborative, civic and pro bono projects.

# PROGRAM LEARNING OUTCOMES

Program learning outcomes state what students will know or be able to do upon graduation. The program learning outcomes are developed with input from relevant stakeholders including academic directors, faculty, advisory boards, employers, and alumni. Click on the links below to view the outcomes of each program.

## **SCHOOL OF ACTING**

### **Undergraduate Program**

[AA in Acting Program Learning Outcomes](#)

[BFA in Acting Program Learning Outcomes](#)

### **Graduate Program**

[MA in Acting Program Learning Outcomes](#)

[MFA in Acting Program Learning Outcomes](#)

## **SCHOOL OF ADVERTISING**

### **Undergraduate Program**

[AA in Advertising Program Learning Outcomes](#)

[AA in Studio Production for Advertising & Design Program Learning Outcomes](#)

[BFA in Advertising Program Learning Outcomes](#)

### **Graduate Program**

[MA in Advertising & Branded Media Technology Program Learning Outcomes](#)

[MFA in Advertising Program Learning Outcomes](#)

## **SCHOOL OF ANIMATION & VISUAL EFFECTS**

### **Undergraduate Program**

[AA in Animation & Visual Effect Program Learning Outcomes](#)

[BFA in Animation & Visual Effect Program Learning Outcomes](#)

### **Graduate Program**

[MA in Animation & Visual Effect Program Learning Outcomes](#)

[MFA in Animation & Visual Effect Program Learning Outcomes](#)

## **SCHOOL OF ARCHITECTURE**

### **Undergraduate Program**

[BA in Architectural Design Program Learning Outcomes](#)

[B.Arch Program Learning Outcomes](#)

### **Graduate Program**

[MA in Advanced Architectural Design Program Learning Outcomes](#)

[M.Arch Program Learning Outcomes](#)

## **SCHOOL OF ART EDUCATION**

### **Undergraduate Program**

[BFA in Art Education Program Learning Outcomes](#)

[Art Teaching Credential Program Learning Outcomes](#)

### **Graduate Program**

[MA in Art Education Program Learning Outcomes](#)

[MAT in Art Education Program Learning Outcomes](#)

## **SCHOOL OF ART HISTORY**

### **Undergraduate Program**

[BFA in Art History Program Learning Outcomes](#)

### **Graduate Program**

[MA in Art History Program Learning Outcomes](#)

## **SCHOOL OF COMMUNICATIONS & MEDIA TECHNOLOGIES**

### **Undergraduate Program**

[BA in Communications & Media Technologies Program Learning Outcomes](#)

### **Graduate Program**

[MA in Communications & Media Technologies Program Learning Outcomes](#)

## **SCHOOL OF FASHION**

### **Undergraduate Program**

[AA in Fashion Program Learning Outcomes](#)

[AA in Fashion Journalism Program Learning Outcomes](#)

[AA in Fashion Marketing Program Learning Outcomes](#)

[AA in Fashion Merchandising Program Learning Outcomes](#)

[AA in Fashion Product Development Program Learning Outcomes](#)

[AA in Fashion Styling Program Learning Outcomes](#)

[AA in Fashion Visual Merchandising Program Learning Outcomes](#)

[AA in Knitwear Design Program Learning Outcomes](#)

[AA in Textile Design Program Learning Outcomes](#)

[BA in Fashion Journalism Program Learning Outcomes](#)

[BFA in Costume Design Journalism Program Learning Outcomes](#)

[BFA in Fashion Program Learning Outcomes](#)

[BFA in Fashion Marketing Program Learning Outcomes](#)

[BFA in Fashion Merchandising Program Learning Outcomes](#)

[BFA in Fashion Product Development Program Learning Outcomes](#)

[BFA in Fashion Styling Program Learning Outcomes](#)

[BFA in Fashion Visual Merchandising Program Learning Outcomes](#)

[BFA in Footwear & Accessory Design Program Learning Outcomes](#)

[BFA in Knitwear Design Program Learning Outcomes](#)

### **Graduate Program**

[MA in Costume Design Program Learning Outcomes](#)

[MA in Fashion Program Learning Outcomes](#)

[MA in Fashion Journalism Program Learning Outcomes](#)

[MA in Fashion Merchandising Program Learning Outcomes](#)

[MFA in Costume Design Program Learning Outcomes](#)

[MFA in Fashion Program Learning Outcomes](#)

[MFA in Fashion Marketing and Brand Management Program Learning Outcomes](#)

[MFA in Fashion Merchandising and Management Program Learning Outcomes](#)

[MFA in Fashion Product Development Program Learning Outcomes](#)

[MFA in Footwear & Accessory Design Program Learning Outcomes](#)

[MFA in Knitwear Design Program Learning Outcomes](#)

[MFA in Textile Design Program Learning Outcomes](#)

## **SCHOOL OF FINE ART**

### **Undergraduate Program**

[AA in Fine Art Program Learning Outcomes](#)

[BFA in Fine Art Program Learning Outcomes](#)

### **Graduate Program**

[MA in Fine Art Program Learning Outcomes](#)

[MFA in Fine Art Program Learning Outcomes](#)



## **SCHOOL OF GAME DEVELOPMENT**

### **Undergraduate Program**

[AA in Game Development Program Learning Outcomes](#)

[BFA in Game Development Program Learning Outcomes](#)

[BS in Game Programming Program Learning Outcomes](#)

### **Graduate Program**

[MA in Game Development Program Learning Outcomes](#)

[MFA in Game Development Program Learning Outcomes](#)

## **SCHOOL OF GRAPHIC DESIGN**

### **Undergraduate Program**

[AA in Graphic Design Program Learning Outcomes](#)

[BFA in Graphic Design Program Learning Outcomes](#)

### **Graduate Program**

[MA in Graphic Design & Digital Media Program Learning Outcomes](#)

[MFA in Graphic Design Program Learning Outcomes](#)

## **SCHOOL OF ILLUSTRATION**

### **Undergraduate Program**

[AA in Illustration Program Learning Outcomes](#)

[BFA in Illustration Program Learning Outcomes](#)

### **Graduate Program**

[MA in Illustration Program Learning Outcomes](#)

[MFA in Illustration Program Learning Outcomes](#)

## **SCHOOL OF INDUSTRIAL DESIGN**

### **Undergraduate Program**

[AA in Automotive Restoration](#)

[AA in Industrial Design Program Learning Outcomes](#)

[BFA in Industrial Design Program Learning Outcomes](#)

### **Graduate Program**

[MA in Industrial Design Program Learning Outcomes](#)

[MFA in Industrial Design Program Learning Outcomes](#)

## **SCHOOL OF INTERIOR ARCHITECTURE & DESIGN**

### **Undergraduate Program**

[AA in Interior Architecture & Design Program Learning Outcomes](#)

[BFA in Interior Architecture & Design Program Learning Outcomes](#)

### **Graduate Program**

[MA in Interior Architecture & Design Program Learning Outcomes](#)

[MFA in Interior Architecture & Design Program Learning Outcomes](#)

## **SCHOOL OF JEWELRY & METAL ARTS**

### **Undergraduate Program**

[AA in Jewelry & Metal Arts Learning Outcomes](#)

[BFA in Jewelry & Metal Arts Learning Outcomes](#)

### **Graduate Program**

[MA in Jewelry & Metal Arts Learning Outcomes](#)

[MFA in Jewelry & Metal Arts Learning Outcomes](#)

## **SCHOOL OF LANDSCAPE ARCHITECTURE**

### **Undergraduate Program**

[AA in Landscape Architecture Program Learning Outcomes](#)

[BFA in Landscape Architecture Program Learning Outcomes](#)

### **Graduate Program**

[MA in Landscape Architecture Program Learning Outcomes](#)

[MFA in Landscape Architecture Program Learning Outcomes](#)

## **SCHOOL OF MOTION PICTURES & TELEVISION**

### **Undergraduate Program**

[AA in Motion Pictures & Television Program Learning Outcomes](#)

[BFA in Motion Pictures & Television Program Learning Outcomes](#)

### **Graduate Program**

[MA in Writing & Directing for Film Program Learning Outcomes](#)

[MFA in Motion Pictures & Television Program Learning Outcomes](#)

## **SCHOOL OF MUSIC PRODUCTION & SOUND DESIGN FOR VISUAL MEDIA**

### **Undergraduate Program**

[AA in Music Production Program Learning Outcomes](#)

[AA in Sound Design Program Learning Outcomes](#)

[BFA in Music Production Program Learning Outcomes](#)

[BFA in Music Scoring & Composition Program Learning Outcomes](#)

[BFA in Sound Design Program Learning Outcomes](#)

### **Graduate Program**

[MA in Music Scoring & Composition Program Learning Outcomes](#)

[MA in Sound Design Program Learning Outcomes](#)

[MFA in Music Scoring & Composition Program Learning Outcomes](#)

[MFA in Sound Design Program Learning Outcomes](#)

## **SCHOOL OF PHOTOGRAPHY**

### **Undergraduate Program**

[AA in Photography Program Learning Outcomes](#)

[BFA in Photography Program Learning Outcomes](#)

### **Graduate Program**

[MA in Photography Program Learning Outcomes](#)

[MFA in Photography Program Learning Outcomes](#)

## **SCHOOL OF VISUAL DEVELOPMENT**

### **Undergraduate Program**

[AA in Visual Development Program Learning Outcomes](#)

[BFA in Visual Development Program Learning Outcomes](#)

### **Graduate Program**

[MA in Visual Development Program Learning Outcomes](#)

[MFA in Visual Development Program Learning Outcomes](#)

## **SCHOOL OF WEB DESIGN & NEW MEDIA**

### **Undergraduate Program**

[AA in Web Design & New Media Program Learning Outcomes](#)

[BFA in Web Design & New Media Program Learning Outcomes](#)

### **Graduate Program**

[MA in Web Design & New Media Program Learning Outcomes](#)

[MFA in Web Design & New Media Program Learning Outcomes](#)

**SCHOOL OF WRITING FOR FILM, TELEVISION & DIGITAL MEDIA**

**Undergraduate Program**

[BFA in Writing for Film, Television & Digital Media Program Learning Outcomes](#)

**Graduate Program**

[MFA in Writing for film, Television & Digital Media Program Learning Outcomes](#)

**SUPPORT DEPARTMENT: FOUNDATIONS**

**Undergraduate Program**

[Foundations Program Learning Outcomes](#)

**SUPPORT DEPARTMENT: LIBERAL ARTS**

**Undergraduate Program**

[Liberal Arts Program Learning Outcomes](#)

**Graduate Program**

[Graduate Liberal Arts Program Learning Outcomes](#)



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# CAMPUS AND FACILITIES

## OUR CAMPUS

### A Campus in the Heart of The City

Academy of Art University offers students a uniquely urban campus: The city of San Francisco. The Bay Area is a buzzing and bustling hub of innovation. Fusing cutting-edge technology, sustainable design and the creative arts, Academy of Art University students benefit from our one-of-a-kind location.

Instruction takes place at the following locations based on course enrollment:

79 New Montgomery Street, San Francisco, California 94105 and the following locations in San Francisco: 2300 Stockton Street, 540 Powell Street, 625 Sutter Street, 410 Bush Street, 740 Taylor Street, 180 New Montgomery Street, 1835 49 Van Ness Avenue, 491 Post Street, 360 Swift Street in South San Francisco, 60 Federal, and 701 Chestnut St., 460 Townsend St., 466 Townsend St., 601 Brannan St., 625 Polk Street, 2151 Van Ness Ave., 2801 Leavenworth Street.

For students participating in distance education coursework, the coursework is completed at a location determined by the student.

## DISTANCE EDUCATION PROGRAM REQUIREMENTS

Your computer must have one of the following Internet browsers to successfully participate in our online classes. Make sure you have one of the following installed on your computer:

Browser*	Versions	Mac	PC
Mozilla Firefox - Recommended	Latest Version	x	x
Google Chrome - Recommended	Latest Version	x	x
Safari - Recommended	6.0 or higher recommended	x	
*JavaScript must be enabled in your browser.			

Your computer system must meet these minimum requirements:

Platform	Requirements
Mac	Operating System: Mac OS X 10.7 or higher Processor: Intel Core 2 Duo, Core i3, Core i7, or Xeon processor or faster Computer Memory: 2 GB of RAM minimum, 4GB or more recommended
PC	Operating System: Windows 7 or later Processor: 1 gigahertz (GHz) or faster 32-bit or 64-bit processor Computer Memory: 2 GB of RAM minimum, 4GB or more recommended
Tablet (Mac, PC, Android)	Most course content is accessible via mobile device. To ensure the best student experience, however, we do not recommend the use of tablets in our online classes.

- DVD-ROM: Required Hard-Disk Drive: On average 5 GB free space per class, not including additional space for class-specific software
- Video Card: Super VGA (1024 x 768 with 64k color or with 64mb VRAM) or higher resolution video adapter and monitor
- Sound Card: 16 bit sound card and speakers

Apart from an internet browser, your computer must have the following hardware and software to successfully participate in our online classes:

- Internet Service Provider: Any Internet service provider will suffice if it provides reliable access to the Internet of at least 1.2 mbps download speed. AOL users should log into AOL and then open their correct browser (see the list of supported browsers).
- Modem Speed: DSL or Cable internet highly recommended.
- Email Accounts: All Academy of Art students receive a free email account after they have been registered for a class. To inquire about whether your email login and password has been created, visit [MyAcademy](#).
- Webcam: Required for all online language classes.

The following required software may be downloaded for free:

- [Adobe Reader](#)
- [Adobe Flash](#)
- [Apple QuickTime Player](#)

While participating in the online class, you may choose to share documents and files via email—you are expected to use your own updated virus protection software. Anti-virus software can be downloaded for free or for a small charge from the internet, or you can purchase a program at your local software retailer. For more information, visit the following websites:

- <http://www.symantec.com/>
- <http://www.mcafee.com/>
- <http://en.wikipedia.org/wiki/Anti-virus>

About Microsoft Office and Adobe Reader: Some classes require software from Microsoft Office (Word, Excel, PowerPoint, etc.) and Adobe Reader (for PDF files). Some classes have specific additional requirements—scanner, software such as Photoshop, or other hardware. Please read the class descriptions carefully.

## **FACILITIES**

Students taking courses on-campus will join a vibrant community of artists and designers in the school and in the city itself. A wide range of equipment and resources is available to students on campus at Academy of Art University. Facilities are tailored to each school's unique needs for equipment and resources necessary for students to bring their creative visions to life.

### **SCHOOL OF ACTING**

[School of Acting Facilities](#)

### **SCHOOL OF ADVERTISING**

[School of Advertising Facilities](#)

### **SCHOOL OF ANIMATION & VISUAL EFFECTS**

[School of Animation & Visual Effects Facilities](#)

### **SCHOOL OF ARCHITECTURE**

[School of Architecture Facilities](#)

### **SCHOOL OF ART EDUCATION**

[School of Art Education Facilities](#)

### **SCHOOL OF ART HISTORY**

[School of Art History Facilities](#)

### **SCHOOL OF COMMUNICATIONS & MEDIA TECHNOLOGIES**

[School of Multimedia Communications Facilities](#)

### **SCHOOL OF FASHION**

[School of Fashion Facilities](#)

### **SCHOOL OF FINE ART**

[School of Fine Art Facilities](#)

### **SCHOOL OF GAME DEVELOPMENT**

[School of Game Development Facilities](#)

### **SCHOOL OF GRAPHIC DESIGN**

[School of Graphic Design Facilities](#)

### **SCHOOL OF ILLUSTRATION**

[School of Illustration Facilities](#)

### **SCHOOL OF INDUSTRIAL DESIGN**

[School of Industrial Design Facilities](#)



**SCHOOL OF INTERIOR ARCHITECTURE & DESIGN**

[School of Interior Architecture & Design Facilities](#)

**SCHOOL OF JEWELRY & METAL ARTS**

[School of Jewelry & Metal Arts Facilities](#)

**SCHOOL OF LANDSCAPE ARCHITECTURE**

[School of Landscape Architecture Facilities](#)

**SCHOOL OF MOTION PICTURES & TELEVISION**

[School of Motion Pictures & Television Facilities](#)

**SCHOOL OF MUSIC PRODUCTION & SOUND DESIGN FOR VISUAL MEDIA**

[School of Music Production & Sound Design for Visual Media Facilities](#)

**SCHOOL OF PHOTOGRAPHY**

[School of Photography Facilities](#)

**SCHOOL OF VISUAL DEVELOPMENT**

[School of Visual Development Facilities](#)

**SCHOOL OF WEB DESIGN & NEW MEDIA**

[School of Web Design & New Media Facilities](#)

**SCHOOL OF WRITING FOR FILM, TELEVISION & DIGITAL MEDIA**

[School of Writing for Film, Television & Digital Media Facilities](#)

**SUPPORT DEPARTMENT: LIBERAL ARTS**

[Liberal Arts Homepage](#)

[Online Library resources](#)

Academy of Art University offers its students access to world-class equipment including, cameras, lighting equipment, photography, studio spaces, green-screen rooms, and telecine studios.

#### **60 Federal St, San Francisco, CA**

In this building:  
Fine Art Painting  
Fine Art Open Studios  
Drawing Classrooms  
Student Lounge

Printmaking studio  
Silkscreen studio  
Letterpress studio  
Intaglio and relief studio  
Lithography studio

Book arts studio  
Frame shop  
Prop room  
Archival room

#### **79 New Montgomery St, San Francisco, CA**

In this building:  
Communications & Media Technologies  
Graphic Design  
Motion Pictures & Television  
Film post production lab  
Academy Resource Center (A.R.C.)  
ARC Tutorial Labs  
Atelier Gallery  
Admissions office (for High School, Pre-Admissions & Military Admissions only)

Campus Tours  
Classroom Services  
Career and Entrepreneurial Services  
Communications and Multimedia studios and labs  
English for Art Purposes  
EAP Support Labs  
Grievance  
Human Resources  
Student Copy Center  
Student Lounge  
Urban Knights Radio

Veterans Lounge  
Executive offices (satellite offices only)  
Housing office  
Registrar's office  
International student office  
Student Affairs  
Campus Life  
79 Theater

#### **180 New Montgomery St, San Francisco, CA**

In this building:  
Animation & Visual Effects  
Art Education  
Fashion  
Game Design  
Motion Pictures & Television  
Music Production & Sound  
Design for Visual Media  
Web Design & New Media

Visual Development  
Campus Security  
Cafe 180  
Student Recreation Center  
Student ID Distribution  
EAP Support Labs  
Mac lab  
Cintiq lab  
Library

eSports Game Room  
PC Labs  
Student Print, Copy, and Scan Stations  
User experience lab  
Sound studios  
Telecine Services  
Green screen studio  
Digital Photography

#### **540 Powell St, San Francisco, CA**

In this building:  
Animation & Visual Effects  
Visual Development  
Illustration

Drawing lab  
Cintiq lab  
Prop and costume rooms for Illustration

Bradley Hall  
Student Lounge

#### **601 Brannan St, San Francisco, CA**

In this building:  
Architecture  
Interior Architecture & Design

Materials library for Architecture and Interior Architecture & Design  
Furniture and model shop  
Large Live Animal Drawing Classroom  
Basketball court

Metal Shop  
M./Arch Studios  
Open Studios  
PC Labs  
Print Lab  
Student Cafe and Lounge

#### **466 Townsend St, San Francisco, CA**

In this building:  
Acting  
Foundations  
Motion Pictures & Television  
Drawing classrooms  
Sound stages

Acting classrooms  
Cinematography stages  
Directing stages  
Design studios (on the 4th floor and for Architecture students only)]

Student Lounge  
Writing for Film, Television, and Digital Media  
Wood Shop

#### **460 Townsend St, San Francisco, CA**

In this building:  
Landscape Architecture

Interior Architecture & Design  
Lecture Classrooms

Student Lounge

**360 Swift Avenue, South San Francisco, CA**

The Foundry:  
Metal crucible  
Burnout kiln  
Cut-off stations

Burr-king sander  
Sand blaster  
Arc welders  
Centrifugal blowers

Pneumatic presses  
Air compressors  
Life trucks and hoists

**625 Polk St, San Francisco, CA**

Fashion Department:  
Lecture Classrooms  
Student Lounge

Knitwear lab  
Fashion styling  
Textile lab

Silkscreening lab  
Costume design  
Fashion PR & Special events

**625 Sutter St, San Francisco, CA**

In this building:  
Photography  
Photography equipment room

Traditional black and white  
darkroom  
625 Gallery (Photography)

MFA Studios

**701 Chestnut St, San Francisco, CA**

In this building:  
Fine Art Graduate studios

**410 Bush St, San Francisco, CA**

In this building:  
Advertising  
Jewelry & Metal Arts  
Jewelry MFA Studios

Metal shop for Sculpture &  
Jewelry & Metal Arts students  
Student Lounge  
Wood shop for Sculpture &  
Jewelry & Metal Arts students

Tool room for Sculpture &  
Jewelry & Metal Arts students  
Welding Classroom

**1849 Van Ness, San Francisco, CA**

In this building:  
Industrial Design  
Wood shop  
Paint shop  
740 Taylor St.  
740 Taylor St, San Francisco, CA  
In this building:  
Photography

Metal shop  
Cintiq lab  
Car Museum  
3D Print Lab

Auto Restoration  
Firestone Cafe

**2340 Stockton St, San Francisco, CA**

In this building:  
Fashion Merchandising & Visual  
Merchandising

Liberal Arts  
Motion Pictures & Television  
Student Lounge

Wood Shop

**2151 Van Ness Ave, San Francisco, CA**

In this building:

Photography (Studio/Classroom  
in basement)

Cathedral Auditorium

**491 Post St, San Francisco, CA**

In this building:  
Art History

Liberal Arts  
Morgan Auditorium

**150 Hayes St, San Francisco, CA**

In this building:  
Accounts Receivable  
Accounting offices  
Financial Aid  
Curriculum

Registration  
Student Services  
Administrative Support  
Web Support

Online Education & Online  
Support  
Graduate Student Services  
Executive offices  
VA School Official

**Atelier****79 New Montgomery St, San Francisco, CA**

Monday – Saturday: 9AM – 6PM

Featuring the work of students and alumni, the Atelier showcases an ever-changing array of student work, photography, home decor, stationery, books, jewelry, clothing, accessories, and much more. Shop for the latest works from the next generation of artists in a curated gallery space, or attend one of our exciting events.



### **625 Gallery**

#### **625 Sutter Street, San Francisco, CA**

Monday–Friday: 10 a.m.–6 p.m.

Saturday: 10 a.m.–5 p.m.

Located in our main photography building, the 625 Gallery showcases emerging photography and fine art students as well as alumni work. New exhibits open the first Thursday of every month, so stop in and discover the next generation of artists. All proceeds benefit the artist and the Academy of Art University's Scholarship Fund.

### ***The Cannery***

#### **2801 Leavenworth St, San Francisco, CA**

Tuesday - Sunday 9AM - 6PM

Adjacent to the Golden Gate Bridge in a historic cannery building, the Cannery Gallery showcases emerging student artists as well as alumni work. New exhibits open the first Thursday of every month, so stop in and discover the next generation of artists. All proceeds benefit the artist and the Academy of Art University's Scholarship Fund.

Landscape Architecture

Ceramics Studio

Student Galleries

Sculpture

Foundations Classrooms

Student Lounge

Admissions

Open Studios

Tool & Wood Shop

Financial Aid

PC Lab

Advertising: Young and Hungry

The Gating Room (Wax Studio)

Print Lab

Agency

### **688 Gallery**

#### **688 Sutter St, San Francisco, CA**

Monday – Friday: 9AM – 6PM

Adjacent to the Edgar Degas Apartment Building, the 688 Gallery is a non-profit gallery showcasing fine art, photography and mixed media art by student, faculty and alumni. New exhibits open the first Thursday of every month, so stop in and discover the next generation of artists. All proceeds benefit the artist and the Academy of Art University's Scholarship Fund.

### **1071 Pine St, San Francisco, CA**

Visit Fitness & Recreation for current hours.

Just steps from the Rodin Residence Hall, the gym at 1071 Pine St. offers a full complement of weights, stationary bikes, treadmills, elliptical machines, and other exercise equipment. Stay healthy and happy with a range of classes designed to improve your fitness and keep you energized.

You must fill out a safety waiver to attend Campus Recreation classes and workshops, or to use the gym, pool, basketball courts and/or skateboard ramp. You can find the safety waiver here.

### **601 Brannan St, San Francisco, CA**

Visit Fitness & Recreation for current hours.

When you need some sun with your workout, take advantage of our basketball courts at 601 Brannan Street.

Adjacent to our Interior Architecture & Design/Architecture building, there are batting cages and you can even join a pickup game or compete in regular tournaments on either of our regulation-sized basketball courts.

Take a break to get some sun and sweat in your eyes before getting back to your projects and stay healthy and fit.

You must fill out a safety waiver to attend Campus Recreation classes and workshops, or to use the gym, pool and/or basketball courts.

### **620 Sutter St, San Francisco, CA**

Pool Hours:

Monday: 9am - 9pm

Thursday: 9am - 9pm

Sunday: 9am - 9pm

Tuesday: 9am - 9pm

Friday: 9am - 9pm

Gym Hours:

Wednesday: 9am - 9pm

Saturday: 9am - 9pm

Open Daily: 6am - 10pm

Visit Fitness & Recreation for current hours.

Located in the Clara Gil Stephens "Health and Wellness" Hall, the facilities at 620 Sutter St. include a six-lane indoor pool with lifeguards and a well-equipped gym with adjacent locker rooms. It's a great way to stay healthy and happy, and both the gym and pool are open to students with a valid ID card.

To use the 620 Sutter Pool or Gym, you must check in at the front desk prior to using the gym or pool. A recreation safety waiver must also be signed before initial use of the gym.

Acting Ticket office

Dance Studio

Theater

### Cafe Rodin

1055 Pine St, San Francisco, CA 94109

Monday–Thursday:

Breakfast: 7–9 a.m.

Lunch: 11 a.m.–1:30 p.m.

Dinner: 5–8:30 p.m.

Friday:

Breakfast: 7–9 a.m.

Lunch: 11 a.m.–1:30 p.m.

Dinner: 5–8 p.m.

Saturday:

Brunch: 11:30 a.m.–1:30 p.m.

Dinner: 5–8 p.m.

Sunday:

Brunch: 11:30 a.m.–1:30 p.m.

Dinner: 5–8:30 p.m.

Cafe Rodin in the Rodin Residence Hall serves up hot and fresh meals daily using quality ingredients designed to keep you energized throughout the day. Sample our delicious offerings including:

Fresh fruit and salads

Delicious, hot, home-style

entrées

Delectable baked pizza and  
pasta

Daily specials created by our  
chef

Freshly baked desserts

Homemade soups

This Week's Menu (Monday -  
Sunday)

Next Week's Menu (Monday -  
Sunday) (no link)

### I-House Cafe

860 Sutter St, San Francisco, CA 94109

Monday–Friday:

Breakfast: 7–9 a.m.

Lunch: 11 a.m.–1:30 p.m.

Marketplace: 3–5 p.m.

Dinner: 5–8 p.m.

Saturday–Sunday:

Brunch: 11:30 a.m.–2:30 p.m.

Dinner: 5–8 p.m.

Located in the International House residence hall, the I-House Cafe offers healthy and delicious meals in a comforting environment. Grab a quick bite, study with friends, or linger over any of our tasty meals including:

Fresh fruit and salads

Delicious, hot, home-style

entrées

Delectable baked pizza and  
pasta

Daily specials created by our  
chef

Freshly baked desserts

Homemade soups

### Sutter Cafe

620 Sutter St, San Francisco, CA 94105

Monday–Friday:

Breakfast: 7–9 a.m.

Lunch: 11 a.m.–3 p.m.

Dinner: 5–8 p.m.

Saturday–Sunday:

Brunch: 11:30 a.m.–1:30 p.m.

Dinner: 5–8 p.m.

With daily specials and delicious made-to-order dishes, the 620 Cafe is designed to keep you healthy and full during your studies. Stop in and recharge with any of our offerings including:

Fresh fruit and salads

Delicious, hot, home-style

entrées

Delectable baked pizza and  
pasta

Daily specials created by our  
chef

Freshly baked desserts

Homemade soups

### Art Café

655 1/2 Sutter St, San Francisco, CA 94102

Hours: 11 a.m.–12 a.m. daily

Adjacent to the Brodie Residence Hall, the Art Café offers a wide selection of grab-and-go meals including sandwiches, salads, desserts, and hot microwaveable meals as well as coffee, tea, and food options.

### Cafe Dior

625 Polk St, San Francisco, CA 94109

Monday–Thursday:

7:30 a.m.–10 p.m.

Friday:

7:30 a.m.–8 p.m.

Located in the Fashion building at 625 Polk St., Cafe Dior offers a wide selection of grab-and-go meals including sandwiches, salads, desserts, and hot microwaveable meals as well as an on-site Starbucks with a full complement of coffee, tea, and food options.

### Cafe 180

180 New Montgomery St., San Francisco, CA

Monday–Friday:

9 a.m.–4:30 p.m.

Located inside our main academic building at 180 New Montgomery St, Cafe 180 offers a wide selection of grab-and-go meals including sandwiches, salads, desserts, and hot microwaveable meals as well as an on-site Starbucks with a full complement of coffee, tea, and food options.

### Auguste Rodin Men's Residence Hall

1055 Pine St, San Francisco, CA

Notes: Male-only 24-hr security Mandatory meal plan

#### Amenities:

Computer lab, Pool table, Dining hall (The Rodin Café), Cable TV in the lounge

#### Room types available:

DDFB, DDHB, DDNB, DSFB, DSHB, DSNB, DPFB, DPHB, DPNB

The Auguste Rodin Residence Hall at 1055 Pine Street is a turn-of-the-century building located in the Nob Hill area of San Francisco and is our only all-male residence hall.

Offering shared rooms with shared and private bathrooms, Auguste Rodin Hall has study rooms with computers available for student use as well as ping-pong, pool and foosball tables, video game equipment, and cable television programming in the common area lounge.

The residence hall has an outdoor basketball court and garden area with tables and umbrellas for outdoor dining and relaxation, with the option of an in-house dining hall. The Rodin Café is located in the basement of the building and is open to any student with a valid meal plan.

### The Commodore

825 Sutter St, San Francisco, CA

Notes: Co-ed Freshmen only Under 21 only  
24-hr security Mandatory meal plan

#### Amenities:

Computer lab, Pool table, Dining hall (I-House Café), Cable TV located in the lounge

#### Room Types Available:

DDFB

The Commodore is located at 825 Sutter, across the from International House at 860 Sutter. Offering mostly double occupancy rooms, this building houses both men and women under 21-years old, and requires a meal plan.

Each student room features standard furnishings, a walk-in closet, and full bath and shower. The entire building (student rooms and common areas) is Wi-Fi enabled, and common areas include a study room, a recreation room with big screen TV and video games, computer kiosks, two common microwaves, a common refrigerator, coin-operated laundry, and a large lobby with seating areas.

Built in 1928 as a merchant seaman hotel, the Commodore has a whimsical eye for Neo-Deco styling and luxury liner details. Dramatic mosaics, murals and playful custom furnishings give The Commodore an air of sophisticated fun—spin the "Wheel of Fortune" when you check-in and see which of San Francisco's hidden treasures you will be your next adventure.

Located in the heart of the downtown area, three blocks west of Union Square and at the foot of Nob Hill, The Commodore is a short walk to the world famous cable cars, shopping, restaurants and theaters. Nearby are many Academy buildings in Nob Hill and downtown, including three dining halls, our gym, and a shuttle stop.

### Howard Brodie Women's Residence Hall

655 Sutter St, San Francisco, CA

Notes: Female-only 24-hr security Mandatory meal plan

#### Amenities:

Computer lab, Pool table, Dining hall (Art Café), Cable TV located in the lounge

#### Room Types Available:

DDNB, DSNB, DPNB

The Howard Brodie Residence Hall at 655 Sutter is a modern building located in the heart of Nob Hill, two blocks from Union Square, and is our largest all-female residence hall. Only steps away from the Fine Arts Building and two of the our galleries, the Brodie Residence Hall is also within walking distance of many other campus locations. The hall offers shared rooms and community bathrooms on each floor, and has a study room with computers for student use, common lounges with cable TV, a pool table, and video game equipment. Howard Brodie also offers a full kitchen with locked cabinet space and refrigerator space for student groceries.



### Ansel Adams

2211 Van Ness Ave, San Francisco, CA

Notes:

21 and over only

Amenities:

Cable TV

Room Types Available:

DDNB, DDFB, DRU, DCL, PRU

The Ansel Adams building offers a unique blend of apartment style housing and residence hall style rooms. Tropical foliage and a koi fish-filled pond surround the exterior of this modern building, and an industrial kitchen with cabinet and refrigerator space is available for student use. The student lounge offers access to cable TV and video game equipment.

An intimate residence hall, students benefit from a tight-knit community of artists.

Located next door to the Mary Cassatt residence hall, both halls are staffed by the same Resident Director and Resident Assistants.

### Clara Gil Stephens

620 Sutter St, San Francisco, CA

Notes:

Co-ed

Under-21 only

Mandatory meal plan

Amenities:

Big screen TV, Pool table, Gym, Pool, Dining hall

Room Types Available:

DDFB, DPNB, DPFB

Clara Gil Stephens Hall is located in the heart of Union Square.

This historic landmark was originally designed by famed Bay Area architect Lewis Parsons Hobart, who also designed Grace Cathedral on San Francisco's Nob Hill. Originally housing the San Francisco YWCA, it was later used as a hotel and features high vaulted lobby ceilings, a beautiful indoor pool area, grand entrance doors, and an exterior adorned with an array of international flags.

Today, the building offers co-ed housing for Academy students who are under 21. The building is also home to the Academy's fitness gym and indoor swimming pool with locker rooms, and campus recreation offering fitness classes to students.

### Coco Chanel "Women's Empowerment" Hall

1916 Octavia Blvd, San Francisco, CA

Notes:

Female-only

Amenities:

Study room with computers, Ping-pong table, Cable TV in the lounge, Large common kitchen

Room Types Available:

DDFB, DDNB, DSFB, DPFB, DPNB, DSNB

This community centers its identity in promoting the awareness of gender equity and women's rights through student programming, open discussion, interactive learning, and empowering residents to embrace leadership opportunities on campus and in the community. The staff is dedicated to the advocacy, education, and support of both women and men with the interest of sustaining an inclusive and equitable campus and community.

A beautiful mansion with a wide spiral staircase and hardwood floors, the Coco Chanel Residence Hall at 1916 Octavia is located in Pacific Heights near Lafayette Park, a perfect place for jogging, relaxing, picnics, sketching, drawing, or taking photographs.

The quiet, residential setting of this community includes a beautiful front garden and a serene courtyard in the backyard. Shared rooms are available at this hall, with both private and shared bathrooms. The residence hall has a study room with computer kiosks available, and you can also enjoy the ping-pong table, cable TV and video game equipment in the student lounge area.

### Frank Lloyd Wright Hall

1153 Bush St, San Francisco, CA

Notes:

Under 21 only

Continuing students only

Amenities:

Study area, Ping-pong table, Pool table, Foosball table, Cable TV in the lounges, Half basketball court

Room Types Available:

DPNB, DDNB, DDHB, DSNB, DSHB, DSFB

Designed as an intentional living community for lesbian, gay, bisexual, transgender, intersex, and questioning residents as well as their allies, you'll have the opportunity to create what a gender neutral living community means to you.

Private and shared rooms are available with shared bathrooms. Enjoy the study area, and ping-pong, pool, and foosball tables in the student lounge, or watch cable television in the common lounge areas. Relax in the large backyard or play a pick-up game in our half-court basketball area.

### Mary Cassatt

2209 Van Ness Ave, San Francisco, CA

Notes:

21 and over only

Co-ed

Amenities:

Public computers, Ping pong table, Pool table, Cable TV in the lounge, Common kitchen

Room Types Available:

DSNB, DDNB, DDFB

The Mary Cassatt Residence Hall at 2209 Van Ness is an impressive classical Victorian building and a historical landmark featuring a carved oak spiral staircase, a beautiful hallway, hardwood floors, and stunning architectural details.

Each room has its own distinctive style and features shared and community bathrooms. The residence hall has computer kiosks, ping pong and pool tables, along with cable television and video game equipment are available in the student lounge.

### The Star

1727 Lombard St, San Francisco, CA

Notes:

Co-ed

Continuing students

Over 21

Amenities:

Cable TV in the lounge, Common kitchen

Room Types Available:

DDFB, DSFB, DPFB

This 1950's building was converted from a California surf-style motel, and is located in the Marina – one of San Francisco's most sought-after neighborhoods. Run, bike, or walk along the Marina and Crissy Field with stunning views of the Golden Gate Bridge hanging in the horizon.

The Star is a co-ed community open to continuing students under 21, offers a full kitchen and cable TV with video game equipment in the common lounge.

### Bluxome Lofts

168 Bluxome St, San Francisco, CA

Note:

21 and over only

Amenities:

Laundry room, Laundry in unit, Residents at Bluxome can connect to internet via Ethernet cord/port.

Room Types Available:

ASSK, DCL, PRU, DRU

These newly renovated loft-style apartments are located in the desirable South of Market (SoMa) neighborhood just steps from the Academy's academic buildings at 466 Townsend and 601 Brannan and San Francisco's Design Center, Flower Market, and Gift Center.

Offering a unique living experience to students over 21 years of age, the hardwood floors and stainless steel kitchens give these apartments a modern and airy feel. The kitchen facilities are equipped with large appliances (refrigerator, range, and oven), but students are responsible for providing their own pots, pans, and dishes. Students will also need to bring an Ethernet cord as the building does not have wi-fi.

### Edgar Degas Apartments

680 Sutter St, San Francisco, CA

Note:

21 and up Only

Amenities:

Foosball table

Ping-pong table

Big screen television with cable

Room Types Available:

ADSK, DCL, PRU

The Edgar Degas Apartments at 680 Sutter are located in the heart of Nob Hill, next to our 688 Gallery and across the street from our 625 Sutter academic building. The building is also minutes away from Union Square, the gallery district, and Chinatown with countless cafés, restaurants, parking garages, and grocery stores in the surrounding area.

Residents enjoy the ping-pong and foosball tables, video game equipment, a big screen television, and cable television programming in the common lounge as well as computer kiosks for use. Social events such as barbecues are sometimes held outside in the courtyard area, with programs and activities geared towards the over 21 and graduate student community.

The apartments have fully functional kitchens, however, students are responsible for bringing their own pots, pans, and dishes.

### Fritz Lang Apartments

560 Powell St, San Francisco, CA

Note:

Over-21 Only

Amenities:

Big screen television with cable

Room Types Available:

ADSK, PRU, DCL

This beautiful turn-of-the-century apartment building is located next door to the Academy's 540 Powell academic building and steps from the vibrant Union Square, Chinatown, and North Beach districts in San Francisco. Catch an iconic cable car right outside your door in this centrally-located apartment building. Residents enjoy the ping-pong and foosball tables, video game equipment, a big screen television, and cable television programming in the common lounge as well as computer kiosks for use. Programs and activities are geared towards the over 21 and graduate student community. The apartments have fully functional kitchens, however, students are responsible for bringing their own pots, pans, and dishes.

### Half Moon Lofts

575 Harrison St, San Francisco, CA

Note:

Co-ed

Over-21 Only

Amenities

Laundry in unit

Room Types Available:

ASSK, DCL, PRU, SGL

These newly renovated artist lofts are located in the desirable South of Market (SoMa) neighborhood just a few blocks from the main academic buildings on New Montgomery Street, and offer a unique living experience to continuing residents.

Hardwood floors and stainless steel kitchens give these lofts a modern feel, and a pool table and video game equipment provide hours of entertainment and relaxing.

Programs and activities are geared towards a co-ed community of 21 years or older.



Johannes Vermeer Apartments  
736 Jones St, San Francisco, CA

Note: 21 and over only  
Amenities: Computer kiosks  
Study room Pool table  
Room Types Available:  
ADSK, DCL

The Vermeer Apartments at 736 Jones are housed in a handsome and quiet building perched on one of San Francisco's famous hills. Enjoy numerous restaurants and galleries in the area, and walk a short distance to other Academy campus buildings, Union Square, and Chinatown. The building has a study room and computer kiosks available for student use. The recreation room offers video game equipment and cable television. Programs and activities are geared towards a co-ed community of 21 years or older. The apartments have fully functional kitchens, however, students are responsible for bringing their own pots, pans, and dishes.

John Singer Sargent Apartments  
1900 Jackson St, San Francisco, CA

Note: Over-21 Only  
Room Types Available:  
ADSK, PRU, DCL, DRU

The John Singer Sargent Apartments at 1900 Jackson are housed in a modern building in the clean, lively, and beautiful Pacific Heights neighborhood. Located near Lafayette Park, you'll enjoy jogging, relaxing, picnics, sketching, drawing, or taking photographs. Well-known celebrities such as Danielle Steel and former First Lady of the Philippines Imelda Marcos own homes and live nearby.

Programs and activities are geared towards the graduate student community. The apartments have fully functional kitchens, however students are responsible for bringing their own pots, pans, and dishes.

Leonardo daVinci Apartments  
1080 Bush St, San Francisco, CA

Notes: Co-ed Over 21 only  
Amenities:  
Ping-pong table, Pool table, Foosball table, Cable television in the recreation room  
Room Types Available:  
APSK, APSNK, PRU, ADSK, DRU, DCL, ASSK

The Leonardo da Vinci Apartments at 1080 Bush are located in our largest apartment building combining history and modernity. Within walking distance to most Academy campus buildings, as well as grocery stores, cafés, and restaurants, the apartments are located near the California Cable Car line and is only a 10-minute walk from Chinatown.

With a study room and computer kiosks available for student use, residents enjoy the ping-pong, pool, and foosball tables, as well as cable television programming in the recreation room. Programmed activities are geared toward the co-ed residents, who are 21 years old or older. The apartments have fully functional kitchens, however, students are responsible for bringing their own pots, pans, and dishes.

International House  
860 Sutter St, San Francisco, CA

Notes: Co-ed Mandatory meal plan  
Amenities:  
I-House diner in the building, Pool table and foosball tables, cable TV  
Room Types Available:  
DDFB, DDHB, DDNB, DSFB, DSHB, DSNB

Come experience and learn from other cultures at the International House residence hall. Located in a six-story turn-of-the-century building in downtown San Francisco, you'll meet other students from around the world and improve your conversational and art-focused English skills together. Enjoy a hot meal in the I-House Cafe located in the building, and take a break from studying in our recreation or TV rooms with friends.

Shuttles

Free for all students and staff members, our shuttle service is designed to get you efficiently and safely around our urban campus in San Francisco. Shuttle stops are located near all university buildings—all you need is your ID card. Login to plan your trips for the day and enjoy the ride.

## SIGNIFICANT EQUIPMENT

### Department Name: Acting

Item #	Equipment/Facility Description:
1.	Classrooms with stages: Four classrooms offer theatrical stage setting, which allows our Acting students furniture and props to rehearse and perform scene work. Students use these rooms for private rehearsal space when not being used for instruction.
2.	200 seat theater at 620 Sutter St.: The theater space used for two theatrical productions per semester. Acting classes including voice, singing, speech, as well as auditions. Performances include plays, musical theater, improv shows, and a musical showcase.
3.	Alexander Technique Private Lessons: When enrolled in one of the ACT Alexander Technique classes, students are
4.	able to participate in private lessons with the instructor. This private lesson is conducted in a private space, used solely for these sessions.
5.	Industry Standard Demo Reels: The actors take three on-camera classes during their studies. Students act in three scenes per class each semester to be used in their demo reels. Students leave The Academy with a portfolio to seek professional work in the industry. Each scene is edited by our team of editors.
6.	The Audition Class offers Professional Headshots: The final audition class offers professional headshots, taken by a professional photographer, to be used for the students' acting resumes to get work in the industry.
7.	Casting directors give two day seminar: The casting seminar is offered over two days for students in their last year where they meet with and get feedback from professional casting directors from Los Angeles.
8.	180 seat theater at 79 New Montgomery: To screen films during the semester, and is also used for special events.
9.	A voice over demo reel from Voice Over classes: Voice Over classes offer a demo reel of student work created in a professional environment.
10.	Private singing coaching during Singing 1: Singing 1 offers private coaching during the semester.
11.	4 Theatrical productions put on per year: These performances include three plays and one musical. Two of these

### Department Name: Advertising

Item #	Equipment/Facility Description:
1.	Agency space: Mac computer w/ general software build, telephone, flat screen TV
2.	Photo equipment: Camera kit: 1 Digital camera EOS 5D w/ EOS eyecup, camera strap, battery pack 1 Zoom Lens (25-105mm) with cap and haze filter 1 Lens hood 1 Battery charger 1 interface cable 1 32GB SanDisk Memory Card 1 Whitecard 1 Camera bag Strobe Kit: 4 Smith Victor FLC 300 Strobe Heads 1 Barn Door 1 Soft Box w/Housing 1 Umbrella (silver) Flood kit 2 Large dish hot lights 3 C stands 2 Umbrellas (white) 1 Softbox Misc.: 8 C Stands 1 Roll, 8 foot Seamless Paper (black)
3.	Student computers: 5 Mac computers w/ general software build, 3rd floor lobby
4.	MFA Student Study space: Two tables, chairs, whiteboard

### Department Name: Architecture

Item #	Equipment/Facility Description:
1.	Print Lab: 1 Ricoh C901 printer, 1 ColorWave 650 color plotter, 2 Ricoh W3601 black & white plotters
2.	Room 112: classroom and computer lab. 21 Dell Precision Workstations. Autodesk Building Design Suite, Adobe Creative Suite, Rhino3D, V-Ray, Impero Education Pro
3.	Room 225: computer lab. 24 Dell Precision Workstations. Autodesk Building Design Suite, Adobe Creative Suite, Rhino3D, V-Ray, 2 flatbed scanners

4.	Room 221: computer lab. 11 Dell Precision Workstations. Autodesk Building Design Suite, Adobe Creative Suite, Rhino3D, V-Ray
5.	Room 466: computer lab. 18 Dell Precision Workstations. Autodesk Building Design Suite, Adobe Creative Suite, Rhino3D, V-Ray
6.	2 100W Laser Cutters: Trotec 100W CO2 Laser Cutter, Ventilation System, 2 Dell Workstations - preloaded software - Job Control, AutoCAD 2015, Rhino5, Adobe CC 2015
7.	Robotic Arm: Kuka R900 sixx, 1 Dell Workstation Preloaded software- Robots in Architecture PRC, Grasshopper
8.	CNC Router: ShopBot PRSAlpha 96" x 48", 2HP Portercable Router, Vacuum table, and dust collection system, Dell Workstation preloaded software - RhinoCAM, Partworks 2D and 3D
9.	Vacuum Former: Formech 508FS, Speedaire 20 gallon air compressor
10.	Tool Room: Tools and consumables available for student use including, but not limited to the following- Jigsaws, Sanders, Angle grinders, Cordless drills, a variety of model making tools, hand chisels, clamps, glues, sand paper etc.
11.	Wood Shop: 2 Sawstop industrial cabinet saws, Milwaukee vertical panel saw, Robland horizontal panel saw, 2 Micromark desktop tablesaws, Powermatic drill press, Jet 14" Bandsaw, Rikon 18" Bandsaw, Makita compound mitersaw, Excalibur scroll saw, Oliver jointer, Powermatic planer, Vicmarc Wood lathe, dust collectors.
12.	Metal Shop: Millermatic 140 MIG Welder, Miller Syncrowave 200 TIG Welder, Ellis Drill Press, Ellis belt grinder, Dayton vertical bandsaw, Dayton horizontal bandsaw, Milwaukee abrasive chopsaw, Dayton combination - brake, shear, and roller, Dayton bench grinder, 2 fume extractors

**Department Name: Communications and Media Technologies**

Item #	Equipment/Facility Description:
1.	2 x Professional Audio Production Studios: Equipment includes: Apple MacPro Computers w/ sound editing/recording software: Adobe Audition CS 6, Professional Microphones and Mixing Boards
2.	1 x Profession Audio Production Studio / Radio Station. This Audio studio is the home of "Urban Knights Radio" our 7day -24 hour Radio station: Equipment includes: 1 PC w/ NexGen/Selector radio programming software + Professional automated playout software, Industry standard radio broadcasting automated soundboard + 1 MacPro w/Adobe Audition CS 6 + mixer + 6 professional microphones.
3.	1 x Professional Audio Production Studio (small): Equipment includes: Apple MacPro Computer w/ sound editing/recording software: Adobe Audition CS 6, Professional Microphone and Mixing Board.
4.	4 Computer Lab Classrooms: Each Classroom has 21 iMacPro computers. (84 total) Software includes: The Adobe Creative Suite, The Microsoft Office, Final Cut Pro
5.	1 Newsroom Classroom (21 seats) PC based classroom with specialized professional Newsroom Software (Associated Press - ENPS news writing software)
6.	1 Professional Television Studio / Classroom (large) Facility includes: Green Screen Cyclorama for Virtual Sets, Complete Lighting Grid with over 4 dozen lighting fixtures, Black curtains, 4 Robotic Cameras on pedestals with Teleprompters, 4 Person Operated Cameras on tripods, a camera jib and several wall mounted video monitors. Studio Control Room contains TriCaster 8000 studio switching system, HD Monitors, 8 Sennheiser wireless microphone systems, a 16 channel Audio Mixing board, Robotic Camera controller and a Clear Com communications system. There are also 21 seats, and whiteboards, and instructor computer.
7.	1 Professional Television Studio / Classroom small): Facility includes: A Newsroom Set Green Screen Cyclorama, Complete Lighting Grid with over 2 dozen lighting fixtures, Black curtains, and 4 Robotic Cameras on pedestals with Teleprompters. Studio Control Room contains a TriCaster 450 studio switching system, 4 Sennheiser wireless microphone systems, a 16 channel Audio Mixing board, Robotic Camera Controller and a Clear Com communications system. There are also 21 seats, and whiteboards, and instructor computer.
8.	1 MASTER CONTROL ROOM Facilities include: 4 Video Tape Recorders( Digital Betacam, Betacam SP, 3/4" and VHS), 2 Digital Recorders, A 48 x 48 Digital Routing System. 2 Satellite Dish Receivers. (Satellite Dishes and Antennas on the roof of 79 New Montgomery.)
9.	Equipment Room Facility: For Student Equipment Check out. Equipment for check out includes: 18 Media Journalist Location Packages. Each Package contains a Panasonic HD Camera, Sennheiser Wireless Microphone, LED light, and Tripod.
10.	LIVE Broadcast / Webcast Remote Package: For student Produced Live Sports Programming and University Webcasts of LIVE events. Package includes: A TriCaster 850 studio switching system, 8 Panasonic HD cameras, Tripods, 16 channel Audio Mixing Board, Video Monitors, 8 Wireless Microphone systems, A Clear Com communications system, cabling and professional cases for transport.



**Department Name: Fashion - Merchandising, Visual Merchandising, Product Development and Fashion Marketing**

Item #	Equipment/Facility Description:
1.	Room 200, 2300 Stockton, Fabric Library used by Merchandising - Fabrics and Raw materials class and various Product Development classes. - Fabric swatches in racks and shelves - Fabric Tearing Tester - Trend Forecasting Books (over 100)
2.	Fabric Closet, 2300 Stockton - Fabric swatches in racks and shelves
3.	Visual merchandising studio, 2300 Stockton, used by Visual Merchandising classes and workshops - 9 Shadow Boxes - PhotoFlex backdrop kit (for seamless rollout) - 1 Light table top
4.	Visual Merchandising Closet, 2300 Stockton - 24 Mannequins - 31 Bodies and Dress Forms
5.	<b>Fashion Design</b> Room 110, 625 Polk Stoll Computer Room 1 Stoll CMS 330.6 7 Gage Computerized Knitting Machine 1 Stoll CMS 311 12 Gage Computerized Knitting Machine 20 Dell Monitors 10 Dell P.C. Computers
6.	Room 111, 625 Polk Knitwear Classroom 6 Dress Forms 16 Double Bed Domestic Knitting Machines 5 Industrial Linkers 3 Industrial Overlock sewing Machines 1 Industrial Buttonhole machine 2 Industrial Sewing Machines 2 Pattern Cutting Tables 5' x 16' 1 Yarn Winder 1 Storeroom 15' x 20' full of Foreign and Domestic Yarn Cones
7.	Room 118, 625 Polk Knitwear Classroom 16 Domestic Knitting Machines, Silver Seiko 10 Dress Form 9 Dubied Industrial Knitting Machines
8.	Room 119, 625 Polk Knitwear Classroom 18 Domestic Knitting Machines, Silver Seiko 1 Dress Form 1 industrial Iron Station
9.	Room 310, 625 Polk Sewing Room 3 Industrial Steam Iron Stations 19 Juki Sewing Machines
10.	Room 311, 625 Polk Pattern Cutting Room 1 Juki Industrial Sewing Machine 2 Pattern Tables 1 Industrial Steam Ironing Station 20 Dress Forms
11.	Room 312, 625 Polk Pattern Cutting Room and Sewing Room 22 Juki Sewing Machines 2 Industrial Overlock Sewing machines 4 Industrial Steam Iron Stations 3 Pattern Cutting Tables 19 Dress Forms
12.	Room 401, 625 Polk, Textile Design Classroom 2 Light Tables 8 classroom Tables 1 Dust Filtration cabinet 1 Heat Transfer Press
13.	Room 409, 625 Polk, Darkroom 1 U.V. Exposure Light 1 Vacuum Table
14.	Room 410, 625 Polk, Textile Design Classroom 1 Light Table 6 Classroom Tables 1 Heat Transfer Press

	1 Jet Steamer 1 Backlit Wash Off Trough/Sink 1 Power Wash
15.	Room 411, 625 Polk, Textile Printing Studio 2 Printing tables 5' x 30' 5 Classroom Tables 7 Shelving Units
16.	Room 412, 625 Polk, Textile Printing Studio 1 11 Yard Fabric Steamer 2 Repeat Yardage Tables 1 Backlit Wash Off Trough/Sink in Sink Room 1 Power Wash
17.	Room 419, 625 Polk, Textile Printing Studio 2 Repeat Yardage Table 5 x 20' 1 U.V. exposure Unit 5 Shelving Units
18.	Room B35, 625 Polk, Pattern Making and Construction 20 Dress Forms 3 Patterning Tables 5' x 24' 3 Industrial Ironing Stations 19 Industrial Sewing Machines 2 Industrial Overlock Sewing Machines
19.	Room B50, 625 Polk, Pattern Making and Construction 17 Dress Forms 19 Juki Industrial Sewing Machines 3 Patterning Tables 5' x 16' 1 Industrial Overlock Sewing machine 4 Industrial Ironing Stations
20.	Room B60, 625 Polk, MFA Studio 4 Patterning tables 8' x 16' 19 Industrial Sewing Machines 3 Industrial Ironing Stations 1 industrial Fusing Press 29 Dress Forms
21.	Room 503, 625 Polk, Design Classroom and Sewing Lab 5 pattern cutting tables 22 Juki Industrial Sewing Machines 1 Juki Industrial Overlock Sewing machine 1 Industrial Blind Stitch Sewing Machine 1 Hashima Industrial Fusing Press 1 Industrial Vacuum Press 30 Dress Forms
22.	Fashion and Fashion Journalism 1st Floor, 180 New Montgomery, Pattern Making and Construction Sewing Machines: 1 Industrial Sewing Machines - Juki DDL-555: 1 14 Industrial Sewing Machines Judi DDL-8700: 14 2 Industrial Sewing Machines Judi DB2-B735-3: 2 5 Industrial Sewing Machines Judi 8500: 5 1 Industrial Sewing Machines Singer W7: 1 1 Industrial Sewing Machines Liamato Z 365: 1 1 Industrial Sewing Machines Brother 500: 1 1 Industrial Sewing Machines Judi MO-6700: 1 1 Light Table 3 Industrial Ironing Stations 24 Dress Forms 4 Patterning Tables
23.	Room B40, 180 New Montgomery, Pattern Making and Construction 17 Industrial Sewing Machines, Juki DDL-8700 1 Industrial Sewing Machines, Juki MO 6700 3 Patterning Tables 3 Ironing Stations 22 Dress Forms
24.	Room B45, 180 New Montgomery, Pattern Making and Construction 18 Industrial Sewing Machines, Juki DDL-8700 3 Pattern Tables Long Tables

	3 Ironing Stations
25.	Room B81 Gerber Suite 18 Computer Stations 3 Servers 1 Digitizer 1 Plotter Printer Product Development Management software

**Department Name: Fine Art Painting and Printmaking - Shop Equipment/Facility Description:**

Item #		Equipment/Facility Description:
1.	305/307 sq. ft. presses equipment rollers tables	Intaglio and Relief Studio 2100 sq. ft. American French Tool (24"x 48") (2) Griffins (26"x 48") Takach-Garfield (33"x 57") Rosin box (23.5" x 19") vertical etching tank (23" x 20") 2 acid bath trays (25" x 21") water bath (31" x 42") Pexto 52" plate shear large drying rack (68" x 44") 4 comp. rollers (largest = 16.75" x 6.5" dia.) assorted Takach brayers 2 glass inking stations (23" x 48") 2 glass inking stations (22.5" x 70") 4 large 8' x 5' work tables
2.	304 sq. ft. presses equipment stones rollers tables	Lithography Studio 1100 sq. ft. Thomas W. Hall (25"x 33") Fuchs & Lang (25" x 36) Brand? (32"x 56") Brand? (25"x 42") Graining sink w/ 2 levigators 660 lb. hydraulic lift AmerGraph photo plate exposure unit (27" x 23.5" approx.) (2) plate bases (24" x 36") 80 + 24" x 36" largest assorted leather rollers Assorted comp. rollers (largest = 24" x 8.5" dia.) 4 medium work tables (4'x8", 6'x5', 2.5'x12')
3.	302 sq. ft. presses	Letterpress Studio 2700 sq. ft. Vandercook SP20 Proof Press (max sheet 19"x25.5") Vandercook No. 4 Proof Press (max sheet 14.5" x 17.75") (2) Universal 1 Proof Presses (max sheet 15" x 21.75") 8 x 12 Golding No. 6 Jobber motorized platen 8 x 11 Challenge Gordon treadle platen 10 x 14 Colt's Armory motorized platen (die cutting)
4.	equipment tables	AZ Photopolymer platemaker (13.5" x 9.5" washout area) assorted Patmag bases (12" x 16" largest) (2) Ideal Kutrimmer hand paper cutters 31" large drying rack (32"x48") 5 large 5'x8' work tables
5.	301 sq. ft. screens equipment tables	Silkscreen Studio 1500 sq. ft. assorted (largest = 25" x 30") AmerGraph exposure unit (41" x 32" glass) fully equipped dark room large drying rack (32"x48") 19 work stations 36" x 60" w/ hinge clamps
6.	120 sq. ft. presses equipment tables	Printmaking Studio 2160 sq. ft. Takach (60" x 32") Griffin (44" x 23") Takach Litho press (18" x 36") 2 acid bath trays (25" x 21") water bath (31" x 42") large drying rack (44'x68") 4 glass inking stations (36" x 72") 4 large 4'x8' work tables
7.	400 sq. ft. equipment tables	Book Arts Studio 3100 sq. ft. Challenge Diamond 30.5" motorized paper cutter Jaques Board Shear 45" (2) Ideal Kutrimmer hand paper cutters 44" Table top drill press hand perforator 4 large work tables (3'x9' & 3.5'x6')



8.	701 Chestnut Studios	44 private painting studios
9.	room 303	framing room/ mat cutter/miter saw/saw photo room/ lighting/cyclone/light stands

**Department Name: Fine Art Sculpture**

Item #	Equipment/Facility Description:
1.	Kiln Room/Glaze Room at the Cannery holds the kilns that are used for firing all student ceramic work: 5 Skutt KM-1227 kilns, 1 Skutt KM-1027 kiln, 1 Cress EC242431FH front-loading kiln, and 1 Cress Rocket test kiln. 1 Pugmill mixer/extruder in Glaze Room.
2.	Ceramics classrooms: 1 clay slab roller table, 1 wall-mounted extruder, throwing wheels
3.	Mold-making Studio: Used by classes for making plaster and rubber molds, casting in ceramic, plaster, and wax. Also used by Bronze Casting class for wax-working. Equipment: 1 wax drum, 1 four burner countertop stove, compressed air outlets
4.	General Studio: Used by a variety of classes for modeling and construction purposes. Equipment includes: 1 bench grinder, 1 sand blaster, 1 belt sander, 1 TIG welder, 1 band saw, 1 drill press, compressed air outlets
5.	Foundry Facility: Used by various classes for casting bronze and raku firing. Equipment includes: 1 burn-out kiln, 1 furnace, 1 sandblaster, 1 Burr King belt grinder, 1 raku kiln
6.	Slurry Room: Used by various classes for creating ceramic shells for bronze casting purposes. 1 slurry mixer used.
7.	Spray Booth/Patina Booth: 2 Natural gas outlets, 2 compressed air outlets
8.	Metal Shop at 410 Bush: Used by classes for metalworking. Equipment includes: TIG Welder, MIG Welder, Patina Booth, Sandblaster, horizontal bandsaw, Burr King belt grinder, Beverly shear, Metal Lathe, Drill Press, Plasma cutter, Treadle hammer, Pedestal buffer, Kalamazoo Combo Belt Sander
9.	Metal Shop at 410 Bush: Used by classes for metalworking. Equipment includes: TIG Welder, MIG Welder, Patina Booth, Sandblaster, horizontal bandsaw, Burr King belt grinder, Beverly shear, Metal Lathe, Drill Press, Plasma cutter, Treadle hammer, Pedestal buffer, Kalamazoo Combo Belt Sander
10.	Kiln Room at 410 Bush: Kilns used by classes for firing ceramic work: 2 front-loading electric kilns, 1 test kiln

**Department Name: Game Development**

Item #	Equipment/Facility Description:
1.	HTC Vive: Virtual Reality Headset and controllers
2.	3 Oculus Rifts: Virtual Reality Headset
3.	Phones: Nexus 5x & Samsung Galaxy s7 developing games using Unity, Unreal, Adobe Flash software
4.	Oculus Gear VR: Portable Virtual Reality Headset
5.	2 Cintiqs Labs & 2 Cintiq Classrooms (83 Cintiqs total) used for digital painting and textures, Mudbox, Zbrush, Substance Live, Quixel, Adobe Suite
6.	100 Wacom Tablets used for digital painting, concept art, modeling, textures and various game design classes using Quixel, Adobe Suite and Substance Live
7.	Tablets: (15) iPads, (5) iPod Touch, (4) Nexus 7 Tablets, (2) Nexus 9 Tablets, (5) Samsung Galaxy Tablets for developing games using Unity, Unreal, Adobe Flash software
8.	1 Lab and 7 classrooms with computers: 260 PCs, 9 iMacs all using Unreal Engine, Unity, Visual Studio 2016, Autodesk Maya 2016, Adobe Suite, Cryengine/LumberYard software
9.	30 Microsoft XBox One Controllers
10.	Leap Motion used for developing games in Virtual Reality
11.	Tango Tablets are used for augmented reality by combining 3D motion tracking with depth sensing to give a mobile device the ability to know where it is and how it moves through space

**Department Name: Illustration**

Item #	Equipment/Facility Description:
1.	Costume Library with well over 100 costumes for models, props and accessories. Used by all studio classes, students and faculty for setting up models for illustrations
2.	Lamps (Fresnel lens, and traditional incandescent) fixtures with booms, gels, and softboxes to light models. Minimum of TWO tripod and lamp heads in each of four studio class rooms
3.	60" color monitors in 8 classrooms to show work and demos
4.	IMACS in all studio and white table classrooms
5.	four Wacom tablets and styli to loan
6.	furniture (chairs, tables and props) for studio set ups

**Department Name: Industrial Design**

Item #	Equipment/Facility Description:
1.	Laser Room - (1) Stratasys Eden 260V, (1) Stratasys Support High Pressure Wash-out Station (2) Epilog Fusion 32, (2) Morn Laser 960, (1) Graphtec CE-5000 vinyl plotter, (1) Zcorp 650
2.	FDM lab - (1) Afinia H800, (4) Afinia H480, (1) MakerBot Replicator, (1) Makerbot Z18, (1) Othermill, (1) FormLabs Form 1
3.	Metal Shop - (1)Horizontal Bandsaw, (2) Variable Speed Vertical Bandsaws, (7) Grizzly Engine/Gunsmithing Lathes, (1) Brobo Coldsaw, (1) Delta Variable Speed Drill press, (5) Bridgeport/Grizzly Knee Mills, (1) Miller TIG welder, (1) Miller MIG welder, (1) Lincoln CNC plasma cutter, (1) 20" disc sander, (2) Tool Grinding Stations, (1) 20" disc sander, (1) vertical belt sander, (1) Delta buffing station
4.	Wood Shop - (4) SawStop Tablesaws (3) Westward/ Delta Drill Presses, (3) Delta Bandsaws, (1) Grizzly Resaw Bandsaw, (1) Dewalt Chopsaw, (1) Vertical Panel Saw
5.	Paint Mixing Room - (1) Pneumatic Paint Shaker (1) Fume Hood
6.	Paint Facilities - (1) Fullsize Downdraft Booth, (1) Partitioned Spray Booth - 6 stations, (1) Crossdraft Spray booth
7.	<b>Computer Lab Equipment/Facility Description:</b> Computer Labs – (120) computers, (107) Wacom Cintiq
8.	Large Format Printer Room - (3) Epson Large format printers, (1) HP large format printer
9.	(5) Ricoh multifunction color laser printers
10.	(3) Projectors
11.	(3) Dell Mobile Workstations

**Department Name: Interior Architecture and Design**

Item #	Equipment/Facility Description:
1.	Print Lab: 1 Ricoh C901 printer, 1 ColorWave 650 color plotter, 2 Ricoh W3601 black & white plotters/scanners
2.	Room 110: classroom and computer lab. 21 Dell Precision Workstations. Autodesk Building Design Suite, Adobe Creative Suite, Rhino3D, V-Ray, Impero Education Pro, Television, speakers
3.	Room 111: classroom and computer lab. 21 Dell Precision Workstations. Autodesk Building Design Suite, Adobe Creative Suite, Rhino3D, V-Ray, Impero Education Pro, Television, speakers
4.	Room 105: classroom and computer lab. 21 Dell Precision Workstations. Autodesk Building Design Suite, Adobe Creative Suite, Rhino3D, V-Ray, Robotel
5.	Room 121: computer lab. 26 Dell Precision Workstations. Autodesk Building Design Suite, Adobe Creative Suite, Rhino3D, V-Ray
6.	Room 209: computer lab. 19 Dell Precision Workstations. Autodesk Building Design Suite, Adobe Creative Suite, Rhino3D, V-Ray, 2 flatbed scanners
7.	Room 206: classroom and computer lab. 21 Dell Precision Workstations. Autodesk Building Design Suite, Adobe Creative Suite, Rhino3D, V-Ray, Television, speakers
8.	IAD Materials Library: IAD materials library houses material samples including, wood, stone, fabrics, tiles, etc. which are available for onsite student reference and use.
9.	Wood Shop: 2 Sawstop industrial cabinet saws, Milwaukee vertical panel saw, Robland horizontal panel saw, 2 Micromark desktop tablesaws, Powermatic drill press, Jet 14" Bandsaw, Rikon 18" Bandsaw, Makita compound mitersaw, Excalibur scroll saw, Oliver jointer, Powermatic planer, Vicmarc Wood lathe, dust collectors.
10.	2 100W Laser Cutters: Trotec 100W CO2 Laser Cutter, Ventilation System, 2 Dell Workstations - preloaded software - Job Control, AutoCAD 2015, Rhino5, Adobe CC 2015
11.	Tool Room: Tools and consumables available for student use including, but not limited to the following- Jigsaws, Sanders, Angle grinders, Cordless drills, a variety of model making tools, hand chisels, clamps, glues, sand paper etc.
12.	IAD Archiving Rooms: used for collection and storage of BFA & MFA student work for the CIDA, NASAD, & WASC accreditations.

**Department Name: Jewelry and Metal Arts**

Item #	Equipment/Facility Description:
1.	3 Jewelry and Metal Fabrication Studios 18 Soldering stations equipped with: - 11 Meco Midget Natural Gas/Oxygen torches - 8 Smith Silversmith Acetylene and Air torches - 2 Smith "Little Torch" Oxygen/Acetylene torches 6 Baldor Benchtop Polishing Lathes with Dust Collectors 2 Benchtop Single Speed Drill Presses 1 Cameron Micro Precision Variable Speed Drill Press 7 Foredom Flex Shafts 1 Copper Electroforming Bath with Rectifier 1 20-ton Hydraulic Jewelry Press & Accessories 2 Rolling Mills

	2 Platen Hammers 2 Benchtop Guillotine Metal Shears 3 Beverly Shears 3 Bench Mounted Bolt Cutters 3 Bench Grinders 2 75lb. Anvils 1 50lb. Anvil 4 Tool Cabinets with over 120 metal fabrication and goldsmithing hammers, stakes, mandrels, small anvils and files
2.	Metal Shop 2 TIG Welders 3 MIG Welders 3 Oxygen/Acetylene Gas Welders 1 Plasma Cutter 1 Stick Welder 1 Treadle Hammer 1 MIFCO F100-A Round Flat Hearth Forge 2 100 lb Anvils 2 Patina Booths with Natural Gas/Oxygen Torches 5 Ventilated Grinding Booths 1 Large Floor Standing Sandblasting Cabinet 1 Powder Coating Booth with Lights 2 Vertical Bandsaws, 2 Horizontal Bandsaws 3 Burr King Belt Sanders 1 Combination Belt/Disc Sander 1 Beverly Shear 1 Bench Mounted Bolt Cutter 1 Bench Grinder 1 Tool Cabinet with Forging Hammers, Swages and Tongs
3.	Wood Shop 3 Floor Mounted Variable Speed Drill Presses 2 Vertical Band Saws 1 Horizontal Panel Saw 1 Sawstop Table Saw 1 Jointer 1 Router Table 2 Mitering Chop Saws 2 Combination Belt/Disc Sanders 1 Planer, 1 Oscillating Spindle Sander, 1 Scroll Saw
4.	Papermaking Studio 1 Hollander Beater 1 Vacuum Forming Table 1 20-ton Hydraulic Press 1 Burke and James Drymount Press 1 Seal Drymount Press 1 Goldblatt Pattern Pistol/Pulp Sprayer 70 European and Tibetan Moulds and Deckles 5 Envelope Deckles 1 Book Sewing Frame 1 Janome HD3000 Sewing Machine
5.	Enameling 2 Paragon XPRESS-Q-11A Digital Control Enameling Kilns 1 StencilPro Screenprinting Kit
6.	Casting 1 MIFCO E4-O Electric Melting Furnace 1 Spring Driven Centrifugal Casting Machine 1 Paragon W-18 Digital Program Electric Burnout Kiln 1 Steam Dewaxer 2 V.I.C. Tabletop Casting Vacuums 1 Investment Vacuum Table with Welch Vacuum Pump and Large Bell Jar 2 Vibratory Tumblers 1 Vulcanizer 1 Air Pressure Wax Injector 1 Hand Pump Wax Injector
7.	Laser Cutting and CNC 2 Epilog Fusion 60 Watt Laser Cutters 1 Epilog Helix 25 Watt Laser Cutter 1 Othermill Desktop CNC Milling Machine



	2 Acrylic Heat Benders Digital Design Lab with 30+ Cintiq Workstations running Adobe Creative Suite
8.	3D Printing Lab 4 Afinia H480 3D Printers 1 Afinia H800 3D Printer 1 Formlabs Form1+ 3D Printer 2 Makerbot Replicator 3D Printers 1 Stratsys Objet 3D Printer Digital Design Lab with 30+ Cintiq Workstations running Rhino and Keyshot
9.	Small Metals Machining 3 Sherline 4000C Benchtop Lathes 1 Grizzly Benchtop Metal Lathe 1 Grizzly Mini Milling Machine 1 Jet JVM Vertical Mill and Accessories
10.	Stonesetting and Waxworking 16 5" Engraving Block Ball Vices 2 Matt Mini-Lathe Wax Lathes with Milling Tables

**Department Name: Landscape Architecture**

Item #	Equipment/Facility Description:
1.	Computer Lab with 21 computers with key software, including: Adobe Creative Suite, Autodesk, Revit, AutoCAD, 3ds Max and Plugins, Rhino3d, Sketchup, Lumion, Google Earth.
2.	Print Lab with OCE Colorwave Large Format Printer, Ricoh Large Format Scanner, Small Format Color Printer.
3.	Assigned Drafting Tables with Mayline and Studio Space that is well-lit.
4.	Pin-up and Presentation Area that is well lit.
5.	Lecture Presentation/Seminar Rooms with state of the art presentation equipment.
6.	The Cannery's proximity to historical sites and public space designed by world renowned landscape architects. For Example: Levi Plaza, Union Square, Crissy Field, Joseph Conrad Park, Presidio.
7.	Reference Books and Slide Collection (20,000 slides)
8.	The Cannery's Courtyard and other public areas for observation, survey and temporary installations.
9.	School Nursery with native plants and succulents.
10.	Model Building Shop.

**Department Name: Motion Pictures and Television**

Item #	Equipment/Facility Description:
	The Equipment Facility has more than 6,000 resources for students to checkout and use throughout each semester. According to the level of the class the student can reserve and use the equipment between 3-5 days a week.
1.	Digital Cameras The Equipment Facility has various different digital camera's for homework, projects and thesis projects: 35 HD DSLR Camera's - Canon 5D, Canon 7D, and Canon T5i's. x130 Small HD Camcorders - Canon H- FM500's and Sony CX-160's 20 Large SD/HD Camcorders - Panasonic DVX, HPX170 & HVX200 (which all come with a follow-focus and mattebox kit). 3 High-End HD Digital Camera's - Sony F5, Arri Alexa, and Red Epic Dragon. (which all come with a set of lenses, mattebox/follow-focus, Tripod/support and filters).
2.	Film Cameras The Equipment Facility has various different film camera's for homework, projects and thesis projects: 55 16mm film cameras - Bolex (mechanical), Aaton LTR7 (electric), Arri-S (electric), and Arri-SR (electric), which all comes with a set of lenses. 3 Super 16mm film camera's: Arri-SR2 and the Arri-SR3, which comes with lenses and tripod/support. 4 35mm film cameras: Arri-BL2, Arri-BL3, Arri-35III, and the Arri-435, which all of these camera's come with set of lenses, tripod/support, mattebox/follow-focus and filters.
3.	Sound Equipment 15 Lavalier Microphones - AudioTechnica and Sennheiser kits are provided. 45 Shotgun Microphones. 50 Recorders - We have really basic Zoom H4n Recorders to 2-Channel and 5- Channel mixers/recorders. 90 accessories to support sound - from Headphones, to adapters/cables, and support/mounts for microphones.
4.	Lighting Equipment The Equipment Facility has a few different types of lighting that students utilize for their projects, homework and thesis projects. 50 Arri Lights - Ranging from 300w to 2000w lights. 40 Mole-Richardson Lights: Ranging from 200w to 2000w lights. 20 Kinoflo lights (soft lighting) - Ranging from 2-bank lighting to 4-bank lighting. x100 lighting accessories- Stingers, scrims, dimmers, junction boxes, etc.
5.	Grip Equipment

	<p>The Equipment Facility has a several different types of grip gear that students utilize for their projects, homework and thesis projects.</p> <p>300 Light Stands - Baby light stand, C-Stand, High Roller Stands, Combo Stands, etc x200 Light Modifiers - Flags, nets, silks (to manipulate and control lighting).</p>
6.	<p>MPT Computer Labs (180 NM)</p> <p>The Computer Lab provides over 80 computers for students ranging from Lower to Upper Division to use for their homework and class projects for editing as well as for class use.</p> <p>The Computer Lab provides different programs used for editing projects: Avid Media Composer Adobe Premiere Pro Any other necessary programs for editing</p>
7.	<p>MPT Studios (466 Townsend)</p> <p>All the studios are to be used for class. When the studios are not being used for class, the students are allowed to reserve the studio and use it for class projects or final thesis. In addition, most studios are open during the weekends for the students. Each studio has its own lighting, grip, etc. equipment. Occasionally students will have to bring camera and sound from the equipment facility for their projects. Each set has a production design with walls, furniture, professional lighting, etc.</p> <p><b>Studio 100</b></p> <p>Studio 100 is the largest of the studios with its own set design, sound system, grip gear and a set design with their own props.</p> <p>31 Stands- C-Stands, baby light stands, high roller stands, etc. 32 Arri Lights- Ranging from 300w to 5000w lights</p> <p>8 Mole-Richardson Lights- Ranging from 1000w to 2000w</p> <p>450 accessories - Grip, stingers, light modifiers, and any other accessories that support making motion pictures.</p>
8.	<p><b>Studio 103</b></p> <p>Studio 103 is a medium size studio with its own set design, not as many props as the larger studios, with some lighting and grip gear.</p> <p>70 stands- C-Stands, baby light stands, high roller stands, etc.</p> <p>30 Mole-Richardson Lights - Ranging from 650w to 2000w.</p> <p>350 accessories - Grip, stingers, light modifiers, and any other accessories that support making motion pictures.</p>
9.	<p><b>Studio 106</b></p> <p>Studio 106 is the second largest of the studios with its own set design, sound system, grip gear and a set design with their own props.</p> <p>66 stands- C-stands, baby light stands, high roller stands, etc.</p> <p>15 Arri Lights - Ranging from 150w to 2000w lights.</p> <p>30 Mole Richardson Lights - Ranging from 200w - 1000w lights.</p> <p>500 accessories - Grip, stingers, light modifiers, and any other accessories that support making motion pictures.</p>
10.	<p><b>Studio 107</b></p> <p>Studio 107 is a medium size studio with its own set design, not as many props as the larger studios, with some lighting and grip gear.</p> <p>10 Stands - C-Stands, baby light stands, high roller stands, etc.</p> <p>20 Mole Richardson Lights - Ranging from 300w to 2000w lights.</p> <p>100 accessories - Grip, stingers, light modifiers and any other accessories that support making motion pictures.</p>
11.	<p><b>Studio 109</b></p> <p>Studio 109 is a medium size studio with its own set design, not as many props as the larger studios, with some lighting and grip gear.</p> <p>50 Stands - C-Stands, baby light stands, high roller stands, etc.</p> <p>40 Mole Richardson Lights - Ranging from 300w to 2000w lights.</p> <p>150 accessories - Grip, stingers, light modifiers, and any other accessories that support making pictures.</p>
12.	<p>Virtual Reality Equipment</p> <p>Ricoh Theta Camera is a cutting edge camera used in Virtual Reality/360 film production. Students can use these cameras to create their own Virtual Reality films in the VR Class</p>

**Department Name: Music Production and Sound Design for Visual Media**

Item #	Equipment/Facility Description:
1.	<p>Room 105</p> <p>Mac Pro</p> <p>Omnirax desk</p> <p>Impulse 61 Midi Controller iLok Dongle</p> <p>Vienna Dongle</p> <p>Pro Tools Logic Sibelius</p> <p>Vienna Suite</p> <p>Vienna Ensemble</p> <p>Yamaha Hs5 Monitor System</p> <p>McDSP</p>
2.	<p>Classroom 110</p> <p>17 Stations iMac</p>

	61 Key Controller Pro Tools logic iLok Dongle Vienna Dongle Vienna Ensemble Headphones McDSP
3.	Classroom 140A 17 stations Logic Sibelius iMac x 17 QSC Speakers 61 Key Controller Headphones McDSP Logic Sibelius
4.	Classroom 140B 17 Stations iMac 61 Key Controller Logic Pro Tools Headphones Sibelius Adobe Creative Suite
5.	Classroom 254 Avid S6 Mac Pro & Thunderbolt Display Genelec 5.1 McDSP Izotope Pro Tools HDX iLok Dongle 70" Television
6.	Classroom and Studio 712 D-Command Mixing Surface Pro Tools HDX Dynaudio 5.1 Monitor System Focusrite 8 Channel Pre UA Audio 4-710d Distressor Compressor Mac Pro x 2 iMac x 3 iLok Dongle x 5 M-Audio Speakers M-Box Pro McDSP 64 Pin Point Patch Bay Vocal Booth Pro Tools x 4 Logic x 5 ATHM20 Headphones x6 Electric Piano
7.	Class & Studio ADR 701/702 C24 Pro Tools HD Native with 8x8x8 Avalon Dual Pre Mac Pro Dynaudio Speakers Thunderbolt Hub Waves McDSP iLok Dongle 64 Pin Point Patch Bay Vocal Booth
8.	B20 Foley Stage Mac Pro & Thunderbolt Display Dynaudio Speakers 80" Sharp Television M-Audio Speakers Mackie Big Knob Presonus Interface 61 Key Controller Pro Tools logic iLok Dongle
9.	Pro Tools Edit Rooms 2nd Floor: 2008,2009,2010,2011,2012,2022,2023,2024 (8 Rooms) Mac Pro Pro Tools Logic McDSP Izotope Focusrite Interface Blue Sky Monitoring System Avid Artist Control Alesis Speakers
10.	Virtual Instrument Room 109 Mac Pro 2 x Thunderbolt Displays Omnirax desk Behringer X-Touch Apollo Thunderbolt Focal CMS 65 2.1 Monitor Speakers



	3TB Disk Drive Pro Tools Logic Sibelius Vienna Suite Vienna Ensemble Pro Vienna Suite Plug-in Bundle Vienna Instruments Pro Vienna MIR Pro Vienna Dimension Strings Vienna Appassionata Strings Vienna Dimension Brass Vienna Woodwinds I Vienna Percussion – Standard Library Vienna Percussion – Extended Library Vienna Special Edition 1 – Extended Library Vienna Konzerthaus Room Pack East West Orchestra Gold East West Stormdrum 2 East West Ra Omnisphere Vienna Solo Strings Vienna Solo Strings - Extended Vienna Choir
11.	Room 108 iMac Studio Desk M-Audio Speakers Focusrite Interface 61 Key Controller Pro Tools logic iLok Dongle
12.	Room 113 iMac Studio Desk Dynaudio Speakers Focusrite Interface 61 Key Controller Pro Tools logic iLok Dongle
13.	Room 116 iMac Studio Desk M-Audio Speakers Focusrite Interface 61 Key Controller Pro Tools logic iLok Dongle
14.	Room 117 Mac Pro & Thunderbolt Display Studio Desk Genelec Monitor System Focusrite Interface 61 Key Controller Pro Tools logic iLok Dongle Vienna Dongle Sibelius Vienna Ensemble
15.	Room 118 Mac Pro & Thunderbolt Display Studio Desk Genelec Monitor System Focusrite Interface 61 Key Controller Pro Tools logic iLok Dongle Vienna Dongle Sibelius Vienna Ensemble

**Department Name: Photography**

Item #	Equipment/Facility Description:
1.	Digital Computer Labs for Editing and Printing: 44 Mac workstations with Adobe Creative Suite, CaptureOne Pro, and Premier. 9 Epson 4900 Printers and 8 Epson 7900 Printers
2.	Digital Computer Labs for Scanning and Editing and Advanced Printing: 22 Mac workstations. 2 Epson 1000XL scanners, 5 Nikon 9000 scanners, 1 Imacon flextight 646, 1 Hasselblad flextight x1 scanner for film and photo scanning and 2 3880 Epson Piezo negative printers, 2 4880 Epson piezo printers, 1 7880 Epson printer, and 1 9900 Epson XL 44-inch blotter printer.
3.	Lighting Studios for Portraits, Still life and Studio Demos. Each Studio has the following equipment: hot lights, seamless backdrops, apple boxes, light stands, heavy duty tripods, and grip equipment. Students also have access to the

	following equipment to utilize in studios: Porofo Strobe lighting, light modifiers, softboxes, umbrellas, reflectors, gels, and still-life seamless tables
4.	Large Lighting Studio: used by commercial and fashion photography students working with models and vehicles in their shoots. The studio has the following equipment: broncolor strobe lighting systems, parabolic reflectors, large flats, seamless cove backdrop, pre-made sets for backdrops, light-modifiers, hair & makeup stations, studio grip equipment (apple boxes, light stands, stand adapters, gels, screens, flags, tape etc.)
5.	Location Lighting Equipment: Students have access to Canon cameras, lenses, accessories, and Profoto lighting equipment, light modifiers, grip equipment, light stands, umbrellas, softboxes and tripods to learn on- location photography lighting.
6.	Phase One Kits. Commercial Photo studio standard. Advanced students have access to the following equipment in studio: PhaseOne IQ140 Kit, and a PhaseOne XF160 kit, Hasselblad Mount digital Blacks with charger and battery. Students have access to the following for on location: 3 Digital Leaf backs mount for manual and digital Hasselblad cameras.
7.	Motion for Photographers Equipment. Students use the following equipment to film motion work with Canon DSLR's: Zoom H4n 4-Channel Handy Recorder (2015) H5 Portable Digital Audio Record, SM58 Vocal Microphone, Sennheiser ME66/K6 Shotgun Microphone Kit, Manfrotto 502HD Pro Video tripods with 75mm Half-Ball , Zacuto Z-Finder Pro 3.0x for 3.2 optical viewfinder.
8.	Black and White Darkrooms: used by fine art and documentary students working on traditional photography processes. Students that use the black and white darkrooms have access to the following equipment: enlargers, easels, lenses, trays, tongs, darkroom sinks, and film developing tanks.
9.	Mixed Media and Alternative Studios: used by fine art students working on historical, antiquated and contemporary photography processes. Students that use the alternative darkrooms have access to the following equipment: enlargers, mural enlargers, exposure units, easels, lenses, flat irons, darkroom sinks, film developing tanks, trays, tongs, glass pitchers, and graduated cylinders.
10.	Private MFA Photo Studios: used by commercial and fine-art students post midpoint to work on-campus to complete their thesis portfolio. Students use these spaces to edit work, matting, framing, working on final presentation of photo work, extensive photoshoot setups, space to build sets, fine-art photo processes, consistent lighting, etc. Students have access to the following equipment: chemical and photo process storage, trays, tons, lighting equipment and modifiers, seamless backdrops, hot press, paper cutters, mat- cutters.
11.	Phase One Kits. Commercial Photo studio standard. Advanced students have access to the following equipment in studio: PhaseOne IQ140 Kit, and a PhaseOne XF160 kit, Hasselblad Mount digital Blacks with charger and battery. Students have access to the following for on location: 3 Digital Leaf backs mount for manual and digital Hasselblad cameras.

**Department Name: Visual Development**

Item #	Equipment/Facility Description:
1.	Cintiq classroom 1 - Cintiqs for students to draw from live models.
2.	Cintiq classroom 2 - Cintiqs for students to create projects using the latest software, Mari, Photoshop,
3.	4 classrooms using the latest Wacom tablets used for creating projects.
4.	540 Powell has four model classrooms using 10 Arri 350 lights and for lighting models
5.	540 Powell has an extensive costume room used for live model drawing.
6.	540 Powell has an extensive prop room ranging from glassware to weaponry for action scenes.
7.	180 NM has a classroom with Zbrush software which is used for modeling on the computer
8.	180 NM has a classroom with Keyshot software which is used for modeling on the computer
9.	180 NM has a classroom with Maya software which is used for modeling on the computer
10.	180 NM has a classroom with Mari software which is used for modeling on the computer

**Department Name: Web Design and New Media**

Item #	Equipment/Facility Description:
1.	Motion Graphics Lab Room 415: 21 MacPro Workstations 21 Cinema Display Monitors
2.	12 iPads available for UX testing
3.	Digital Capture Equipment: 8 DSLR Canon Rebel xTi 12 50mm Portrait 3 tripods PowerPack strobe Power Supply (90-260V) softboxes and lights
4.	Software: Adobe CC, Sketch, Coda, MAXON Cinema 4D Studio, FontLab, Adobe Type Library, 3rd Party Plugins

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## CATALOG ADDENDUM 2

2019-2020 SP19 SU19 FA19 SP20 SU20 FA20

### BOARD OF DIRECTORS, ADMINISTRATORS, AND FACULTY

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# BOARD OF DIRECTORS

## BOARD OF DIRECTORS

NAME	TITLE
Dr. Nancy Houston	Chairman
Dr. Elisa Stephens	President
Caroline Daniels	Director
Greg Jones	Director
Jason Konesco	Director
Dr. Thomas Stauffer	Director
Frank Vega	Director
Carolyn Wente	Director
Anne Wilbur	Director
Dr. Jamie Williams	Director
Richard A. Winn	Director
Charlotte Yates	Director
Debra Zumwalt	Director

# KEY INSTITUTIONAL COMMITTEES

## KEY INSTITUTIONAL COMMITTEES

### Academic Steering Committee

The Academy of Art University Academic Steering Committee (ASC) represents the faculty of the University and provides a formal channel for faculty input to the administration. The ASC is comprised of academic and faculty stakeholders from throughout the University.

#### Members:

Bill Maughan (Chair), Graduate Director of Illustration  
Jan Yanehiro (Vice Chair), Director of Communications and Multimedia Technologies  
Joan Bergholt (Secretary), VP of Institutional Effectiveness/Director of Program Review  
Chris Armstrong, Executive Director of Animation and Visual Effects  
Ryan Baldwin, Director of Online Photography  
Antonio Borja, Director of Industrial Design  
Thomas Durham, Director of Fine Art Sculpture  
Eileen Everett, Academic Vice President of Liberal Arts  
David Goodwine, Executive Director of Game Development  
Phil Hamlett, Director of Graphic Design  
Ryan Medeiros, Director of Web Design and New Media  
Craig Nelson, Executive Director of Fine Art Painting  
Andrea Pimentel, Director of Advertising  
Sue Rowley, Chief Academic Officer  
Gordon Silveria, Director of Art Technology  
Melissa Sydeman, Academic Vice President of Entertainment and Broadcast Media  
Nicholas Villarreal, Director of Visual Development

Contact: [AcademicSteeringCommittee@academyart.edu](mailto:AcademicSteeringCommittee@academyart.edu)

### Executive Cabinet

The President's Executive Cabinet works as a cohesive team to oversee and coordinate institutional operations and improvement initiatives. It is comprised of members of the President's Executive Leaders (direct reports) and Senior Managers. The Executive Cabinet members represent, report progress on, and communicate back to the main institutional committees (WSCUC Steering Committee, Strategic Planning Committee, Academic Steering Committee, Student Success Committee). The Executive Cabinet meets in weekly "scrum" meetings and minutes document actions taken and are distributed after each meeting.

#### Members:

Elisa Stephens, President (Chair)  
Joe Vollaro, Executive Vice President of Financial Aid/Compliance  
Sue Rowley, Chief Academic Officer  
Martha Weeck, Executive Vice President of Finance  
Bill Tsatsoulis, Chief Marketing and Admissions Officer  
Ray Chan, Executive Vice President of Enrollment Management  
Jim Sober, Executive Vice President Business Intelligence and Strategic Analysis  
Josh Blazer, Executive Vice President of Information Systems and Communication  
Chris Visslailli, Vice President of Human Resources  
Gordon North, Vice President of Operations  
Mike Petricca, Vice President of Campus Safety and Lab Resources  
Roger Gomez, Vice President of Student Operations  
Serita Sangimino, Vice President of Student Affairs  
Brad Jones, Director of Athletics

Contact: Joe Vollaro [jvollaro@academyart.edu](mailto:jvollaro@academyart.edu)

## Strategic Planning Committee

The Strategic Planning Committee tracks and monitors progress on Academy of Art University's Strategic Plan 2016-2021. The Strategic Plan's focus areas (Institutional Effectiveness, Students and Faculty, Organization and Facilities and Finance and Regulatory Compliance) build upon the Academy's mission and vision. Assigned area leads are tasked with implementing and monitoring initiatives tied to critical success factors for each focus area. The Strategic Planning Committee meets on a quarterly basis to monitor and track progress on driving the strategic plan forward, in alignment with the annual budgetary approval process.

### Members:

Nancy Houston, Chairman, Board of Directors (Co-Chair)  
Elisa Stephens, President (Co-Chair)  
Mike Petricca, Vice President of Campus Safety and Lab Resources  
Joe Vollaro, Executive Vice President of Financial Aid/Compliance  
Sue Rowley, Chief Academic Officer  
Martha Weeck, Executive Vice President of Finance  
Bill Tsatsoulis, Chief Marketing and Admissions Officer  
Ray Chan, Executive Vice President of Enrollment Management  
Jim Sober, Executive Vice President of Business Intelligence and Strategic Analysis  
Josh Blazer, Executive Vice President of Information Systems and Communication  
Kate Griffeath, Executive Vice President of Educational Support  
Patrick Adsuar, Vice President Information Technology  
Gordon North, Vice President of Operations  
Joan Bergholt, Vice President of Institutional Effectiveness  
Roger Gomez, Vice President of Student Operations  
Mahina Duran, Vice President of Academic Administration  
Serita Sangimino, Vice President of Student Affairs  
Chris Visslailli, Vice President of Human Resources  
Brad Jones, Athletic Director  
Jason Shaeffer, Vice President of Online Education

Contact: Mike Petricca [mpetricca@academyart.edu](mailto:mpetricca@academyart.edu)

## Student Success Committee

The Student Success Committee brings together members from student-facing departments across the Academy to plan, drive, and measure initiatives for improving persistence and graduation rates by improving the student experience and enhancing student success. The Student Success Committee reviews and responds to disaggregated student data to inform its work, including monitoring and tracking actions taken in response to the results of the annual Student Satisfaction Survey.

### Members:

Roger Gomez, Vice President of Student Operations, (Chair)  
Kate Griffeath, Executive Vice President of Educational Support  
Sue Rowley, Chief Academic Officer  
Jim Sober, Executive Vice President of Business Intelligence and Strategic Analysis  
Bill Tsatsoulis, Chief Marketing and Admissions Officer  
Josh Blazer, Executive Vice President of Information Systems and Communication  
Mike Petricca, Vice President of Campus Safety and Lab Resources  
Jason Shaeffer, Vice President of Online Education  
Denise Cottin, Vice President of Curriculum  
Serita Sangimino, Vice President of Student Affairs  
Jessie Eckardt, Director of Institutional Research  
Jim Woehrle, Senior Institutional Research Analyst  
Stephen Newman, Director of Student Services  
Dana Beeson, Associate Director, Student Services Operations and Support  
Katie Taylor, Director of Records  
Toby Silver, Director of Retention and Online Academic Development  
Martha Breen, Director of Creative Development, Online Education  
Kenny Ortiz, Associate Director of Financial Aid

Contact: Roger Gomez [rgomez@academyart.edu](mailto:rgomez@academyart.edu)

## **WSCUC Steering Committee**

The WSCUC Steering Committee oversees, coordinates and monitors Academy of Art University compliance with WSCUC Standards and is responsible for the planning and coordinating of committees and teams through widespread engagement of campus stakeholders in the accreditation process. The WSCUC Steering Committee is responsible for driving the self-study, managing timelines, reporting and completion of all aspects of WSCUC accreditation (offsite review, peer review team visits, reaffirmation, mid-cycle review, annual report etc.) The Accreditation Liaison Officer (ALO) facilitates communication with our WSCUC Staff Liaison, engages participation in accreditation across campus and serves as an ongoing resource on accreditation.

### **Members:**

Cathy Corcoran, Vice President of Accreditation Compliance/WSCUC ALO (Chair)

Elisa Stephens, President

Nancy Houston, Chairman, Board of Directors

Joe Vollaro, Executive Vice President of Financial Aid/Compliance

Sue Rowley, Chief Academic Officer

Eileen Everett, Academic Vice President of Liberal Arts

Melissa Sydeman, Academic Vice President of Entertainment and Broadcast Media

Contact: Cathy Corcoran [ccorcoran@academyart.edu](mailto:ccorcoran@academyart.edu)



# KEY ADMINISTRATORS

## KEY ADMINISTRATORS

<b>Elisa Stephens</b>	President, Academy of Art University
<b>Sue Rowley</b>	Chief Academic Officer
<b>Vasilios Tsatsoulis</b>	Chief Operating Officer
<b>James Sober</b>	Executive Vice President, Business Intelligence & Strategic Analysis
<b>Kate Griffeath</b>	Executive Vice President, Educational Support Services
<b>Ray Chan</b>	Executive Vice President, Enrollment
<b>Martha Weeck</b>	Executive Vice President, Finance
<b>Joseph Vollaro</b>	Executive Vice President, Financial Aid & Compliance
<b>Joshua Blazer</b>	Executive Vice President, Information Systems & Communication
<b>Hector Verdugo</b>	Senior Vice President, Admissions
<b>Roger Gomez</b>	Senior Vice President, Student Operations
<b>Mahina Gonzalez-Duran</b>	Vice President, Academic Administration
<b>Michael Petricca</b>	Vice President, Campus Safety and Lab Resources
<b>Denise Cottin</b>	Vice President, Curriculum
<b>Chris Visslailli</b>	Vice President, Human Resources
<b>Patrick Adsuar</b>	Vice President, Information Technology
<b>Joan Bergholt</b>	Vice President, Institutional Effectiveness
<b>Alana Addison</b>	Vice President, Instructional Evaluation & Faculty Development
<b>Jason Shaeffer</b>	Vice President, Online Education
<b>Gordon North</b>	Vice President, Operations
<b>Serita Sangimino</b>	Vice President, Student Affairs
<b>Melissa Sydeman</b>	Academic Vice President, Entertainment and Broadcast Media
<b>Joyce Gomez</b>	Executive Director, Admissions Operations Support
<b>Allen James</b>	Executive Director, Transportation
<b>Audrey Lichtner</b>	Senior Director, Applications
<b>Aaron Schuyler</b>	Senior Director, Online Education Systems
<b>Stephen Newman</b>	Senior Director, Student Services
<b>Greg Grundstrom</b>	Director, Academic Shop
<b>Paula Wood</b>	Director, Academic Technology
<b>Andrea Keklikian</b>	Director, Accessibility Resources
<b>Jim O'Hara</b>	Director, ARC Tutoring
<b>Rachel Lawrence</b>	Director, Assessment
<b>Danielle Sherman</b>	Director, Athletic Operations
<b>Brad Jones</b>	Director, Athletics
<b>Kevin LaSure</b>	Director, Athletics
<b>Lauren Janusch</b>	Director, Career Development
<b>Reginald Duhe</b>	Director, Career/ Entrepreneurial Development

<b>Martha Breen</b>	Director, Creative Development
<b>Anthony Albert</b>	Director, Curriculum
<b>Colby Herrick</b>	Director, Domestic Undergraduate Admissions
<b>Jennifer Yeung</b>	Director, Domestic Undergraduate Admissions
<b>Lamar Johnson</b>	Director, Domestic Undergraduate Admissions
<b>Reid Raukar</b>	Director, Domestic Undergraduate Admissions
<b>Robert McDonald</b>	Director, English for Art Purposes
<b>Kevin Koczela</b>	Director, Faculty Evaluation & Coaching
<b>Carey Nerad</b>	Director, Finance
<b>Mark Downey</b>	Director, Financial Aid
<b>Torie Tasker</b>	Director, Human Resources
<b>Emily Manwell</b>	Director, Industry Relations
<b>Jessica Eckardt</b>	Director, Institutional Research
<b>Julianne Kan</b>	Director, International Admissions
<b>Anne Ekkaia</b>	Director, International Student Services & SEVIS Coordinator
<b>Debra Sampson</b>	Director, Library
<b>William Liu</b>	Director, Marketing & Strategic Development
<b>Aaron Field</b>	Director, Online Academic Support
<b>Chantelle Ferguson</b>	Director, Online Language Support
<b>Melinda Mettler</b>	Director, Online Student Relations
<b>Tania Waisberg</b>	Director, Online Video Services
<b>Salomeh Ghanaei</b>	Director, Outreach
<b>Ian MacKintosh</b>	Director, Public Relations & Special Events, School of Fashion
<b>Kaitlyn Taylor</b>	Director, Records/Office of the Registrar
<b>Andrea Rocha</b>	Director, Recreational Sports & Wellness
<b>Toby Silver</b>	Director, Retention & Online Academic Development
<b>Anne Connors</b>	Director, State Authorization
<b>Dana Beeson</b>	Director, Student Operations
<b>Maya Frenklach</b>	Director, Synchronous Learning Services
<b>Jason Sweitzer</b>	Registrar
<b>Wei He</b>	Acting Director/Cross Cultural Specialist, International Admissions & Student Services
<b>Pernella Sommerville</b>	Administrative Director, Campus Life and Industry Development
<b>Dan Emerson</b>	Associate Athletic Director, Compliance & Student -Athlete Development
<b>Lynda Espana</b>	Associate Director, Accessibility Resources
<b>Sam Salman</b>	Associate Director, Campus Safety Academic Operations
<b>Annette Cutcomb</b>	Associate Director, Default Prevention
<b>Jennifer Michael</b>	Associate Director, Faculty Evaluation & Coaching
<b>Kenneth Ortiz</b>	Associate Director, Financial Aid
<b>Crucita Polizzi</b>	Associate Director, Liberal Arts Administration
<b>Jonathan Ward</b>	Associate Director, Online Academic Development
<b>Christi Hernandez</b>	Associate Director, Production, Online Video Services
<b>Cole Wilson</b>	Assistant Athletic Director, Academics & Admissions Liaison

**Robert Garcia**

Assistant Athletic Director, Media Relations

**Cameron De Lay**

Assistant Athletic Director, Operations & External Relations

**Olga Nova**

Assistant Director, Library

**Christina Petricca**

Coordinator, Title IX

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# FULL-TIME FACULTY INFORMATION

## SCHOOL OF ACTING FULL-TIME FACULTY

### **Jana Sue Memel**

*Executive Director of the Schools of Entertainment*

Academy Award-winning producer and writer.

Has Produced 25+ movies and 65+ half-hour, live-action shorts that have played as television series in more than 30 countries. Films she has produced have won Writers Guild and Directors Guild Awards, Emmys, CableACE Awards and the Humanitas Prize.

Educational Background: USC Law School; Pitzer College (BA-Sociology & BA-History)

### **Damon Sperber**

*Director, School of Acting*

Damon K. Sperber has worked as an actor for over twenty years. A graduate of UCLA (BA in World Arts and Cultures-Theater) and the American Conservatory Theater (MFA), Damon has appeared in theater, television, film, commercials and on radio. Damon is also a proud member of the Screen Actors Guild, Actor's Equity Association and AFTRA.

In addition to acting professionally, Damon's experience working with casting directors (he's worked in New York and Los Angeles to develop and cast talent for Broadway, off-Broadway, and regional theater) has informed his techniques for honing the tools required of the working actor.

"The journey of the actor is a rewarding and challenging process. It requires total commitment and focus. Combined with a meticulous attention to detail and technical proficiency, the actor must also bring honesty, integrity and a childlike freedom to utilize and develop their imaginations fully."

Educational Background: American Conservatory Theater (MFA); UCLA (BA)

### **Karen Hirst**

*Full-Time Faculty, School of Acting*

Karen Hirst is a comedian, actor and singer. Karen began her professional career with Second City Improvisational Theater in Chicago as part of their touring company. She appeared on stage with Second City alumni Eugene Levy, George Wendt, John Candy, Jim Belushi, Betty Thomas and many others.

She was a performing/teaching artist with the Wolf Trap Foundation in Washington, D. C., and coordinated their Bay Area program. Karen conducted workshops nationally for them on the use of comedy in the classroom.

Karen has written and continues to perform her own shows in the Bay Area. Locally, Karen has performed at the Magic Theater, The Phoenix, Spreckles Center for The Performing Arts, and many other venues.

She holds a degree in acting from MacMurray College in Jacksonville, Illinois and pursued advanced acting studies at Circle in the Square, in New York.

Karen teaches Improvisation, Acting for Actors, Respect for Acting, and is the faculty sponsor for the Drama Club. Karen has been with the Academy since 1996 and is a full-time faculty member.

Educational Background: MacMurray College (BA-Speech & Theater Arts)

## **SCHOOL OF ADVERTISING FULL-TIME FACULTY**

### **Andrea Pimentel**

*Co-Director, School of Advertising and School of Web Design & New Media*

Andrea is a committed educator and award-winning Interactive Art Director, Creative Director, and UI Designer in San Francisco and Silicon Valley. She has worked for large-scale websites, start-ups, and mobile apps, and some of San Francisco's top advertising agencies developing cutting edge campaigns.

In her roles as Art Director and Creative Director, Andrea has worked with many top brands, including Suzuki, Shutterstock, G4tv, SanDisk, Nokia, Tonik Health, WaMu, eBay, and Bank of America. Andrea has also taught classes and had leadership roles in the School of Web Design and New Media.

Educational Background: Brigham Young University (BFA-Visual Design, emphasis Industrial Design)

### **Fred McHale**

*Co-Director, School of Advertising and School of Web Design & New Media*

Fred has over 15 years of experience as a web designer, front-end developer, and program manager. Originally from Southern California he currently resides in San Francisco. He began his career doing freelance web development and design in the early 1990s, before attending university. After graduating with a degree in Computer Science, he decided to focus his energy in the area of web technology. He works with numerous high profile clients in the Bay Area to design and develop web applications, mobile applications, and manage teams of designers and developers.

Fred enjoys speaking at industry events and contributing to the open source community.

Educational Background: California State University Bakersfield (BS-Computer Science)

### **Nikki Oettinger**

*Online Director, School of Advertising and Web Design & New Media*

Nikki Oettinger is a new media designer and motion graphics artist from San Francisco, currently residing in Los Angeles. She is a 2010 Web Design & New Media graduate from Academy of Art University where she received her BFA. Nikki started her professional career working at a video marketing company in the city, where she specialized in blending video, animation, and typography into an integrated visual experience. Her work experience ranges from print and packaging to UX and UI design and front end development to motion graphics.

She now devotes her time to education, online education standards, and curriculum.

Educational Background: Academy of Art University (BFA-Web Design & New Media)

### **Mark Edwards**

*Associate Director, School of Advertising*

Mark Edwards has been a successful, award-winning copywriter for more than 20 years. His work has been recognized in shows as diverse as The One Show, the Addys, and the Direct Marketing Association's Echo Awards. His work has appeared for some of the world's best-known brands including Aetna, AMD, Apple, Bank of New York, BMG Entertainment, Charles Schwab, Chase Manhattan Bank, DeBeers, Dove, Dunkin' Donuts, EMI Records, Harry Winston, Intuit, Lucent, Microsoft, Saab, Showtime, Sony, Starbucks, Sun Microsystems, Time Warner and Wells Fargo.

Educational Background: University of Texas Austin (BS-Advertising)

### **James Wojtowicz**

*Associate Director of Art Direction & Industry Development, School of Advertising*

James Wojtowicz has worked as an Art Director across several disciplines including advertising, feature films, interactive web development, and magazine publishing. He has developed branding campaigns alongside California lifestyle brand specialist Mike Salisbury as well as major advertising agencies including Chiat Day, Foote Cone and Belding, Public Interest, and Ogilvy & Mather. His client list includes Levi's, Volkswagen, Rollerblade, Los Angeles Angels, Quicksilver, The Bill Gates Foundation, Twentieth Century Fox, and others. Jim has lectured on the creative process at the Smithsonian/Cooper Hewitt Smithsonian design conference in NYC.

Educational Background: Art Center College of Design (BFA-Advertising)

## **Terry Jones**

*Full-Time Faculty, School of Advertising*

A modern day "Mad Man", Terry is an award-winning Creative Director, Creative Conceptualist and Writer with schooling from the prestigious Academy of Art University in San Francisco, and as Vice President/Creative Director at Carol H. Williams Advertising in the Greater Bay Area, he has been either the mind or hand behind several award winning and business moving ads and campaigns here for over a decade. He has created this body of work for such high profile clients as the General Motors Corporation which included Chevy, GMC Trucks, Buick and Cadillac, Coors Light Beer, Nissan Motors, Cingular Wireless, Bank Of America, P&G, Pacific Bell, Well Fargo Bank, Hewlett Packard, The Walt Disney Corporation, California Lottery, The Coca-Cola Company, Washington Mutual Bank, Crown Royal as well as several brands for General Mills including Cheerios, Warm Delights, Cinnamon Toast Crunch, Hamburger Helper, Nature Valley and Pop Secret popcorn.

Professional Background: General Motors Corporation

## **SCHOOL OF ANIMATION & VISUAL EFFECTS FULL-TIME FACULTY**

### **Chris Armstrong**

*Executive Director, School of Animation & Visual Effects*

Chris Armstrong worked as an Animator and Animation Supervisor at Industrial Light & Magic for more than 10 years. He worked on many major projects at ILM, including Star Wars Episode I, Star Wars Episode II, The Mask, and Galaxy Quest. His work experience includes CG Supervisor, Senior CG Animator and Director on various animated concepts, as well as layout, animation and storyboard artist on Traditional Animated projects. He is a graduate of the Animation Program at Sheridan College.

Professional Background: ILM (Animation Supervisor / Lead Animator), Spin Productions (Designer/Director), Catapult Productions (Senior Computer Animator/Designer), Calibre Digital Design (Designer/Director), Animation House (Animation Artist), Nelvana Animated (Layout Assistant Animation). Partial List of Feature Films Animator/Visual Effects: "Synecdoche, New York," "The Day After Tomorrow," "The Mask," "Mars Attack," "Flubber," and "Men in Black II."

Education: Sheridan College, Certificate of Completion (Animation)

### **Tom Bertino**

*Graduate Director, School of Animation & Visual Effects*

Tom Bertino is a renowned animator with more than three decades of experience. Tom worked at Industrial Light + Magic for nearly 20 years and was nominated for an Academy Award and BAFTA for Best Achievement in Visual Effects for the CG imagery he created for The Mask. He is credited with animation direction on Men in Black II, Star Wars: Episode I, and many other films. He has also worked for Toon Disney, Nepenthe, Hanna-Barbera and Colossal Pictures in a number of capacities.

Professional Background: Partial List of Feature Films Animation Direction: "Work in Progress" (Director), "Frankenstein" (Co-Director), "Son of the Mask," "Men in Black II," "The Time Machine," "Star Wars: Episode I," "Flubber," "101 Dalmatians," "Casper," "The Mask" (Academy Award Nominee, Best Visual Effects & British Academy Award Nominee, Best Visual Effects), "General Cinema Trailer," "Joe Versus the Volcano," "Ghostbusters II," "The Accidental Tourist."

Professional Experience: Industrial Light & Magic (1986-2005)

## **Charles Keagle**

*Online Director, School of Animation & Visual Effects*

Charles has been part of the Academy family since 2003. He currently lives in Los Angeles after many years in San Francisco as the on-campus Animation Lead during that time.

A doodler since birth, Charles came to the amazing realization while at Northwestern University that adults, not kids, created cartoons. He promptly dropped his political science major and majored in art, creating his first animated short using only Disney's *The Illusion of Life* as guidance.

His first job in animation was as a production assistant on the film *Ferngully, the Last Rainforest*. He then attended the Character Animation program at CalArts, where his animated short "Are We There Yet?" was selected for the "Best of the Year" show as well as the Spike and Mike Festival of Animation. After Cal Arts, Charles worked on *The Ren & Stimpy Show*.

Charles was hired as an animator at Pixar and then given the opportunity to work in story on *Toy Story 2*. Later, he storyboarded and animated for *South Park: Bigger, Longer and Uncut*. As Story Supervisor for Pulse Entertainment, he oversaw production of *Kung Fu 3D*, an online series for Warner Bros, and co-designed an interactive Coyote and Roadrunner project.

Charles' work has been shown at the Museum of Modern Art in New York and at the Centre Pompidou in Paris.

During his free time Charles likes to write. He has written a screenplay and is currently working on children's book ideas so that he can read them to his son Charlie and his daughter Alex.

Educational Background: Northwestern University (BA-Studio Art)

## **David Nethery**

*Online Director of 2D Animation, School of Animation & Visual Effects*

David has been teaching at Academy of Art University since 2007. Prior to teaching for the Academy, David enjoyed 25 years of experience in the field of classical animation specializing in theatrical feature film projects as an animation artist for various studios, including a long stint at Walt Disney Feature Animation. His work has been featured in animated films such as *Who Framed Roger Rabbit?*, *The Little Mermaid*, *Aladdin*, *The Lion King*, *Pocahontas*, *Mulan*, *Lilo & Stitch* and *Brother Bear* among others.

David has said that as a teacher he still considers himself a student of animation and is constantly interested in learning new techniques about the art and craft of drawn animation. In recent years he has focused on adapting his classical pencil-on-paper animation training to digital paperless animation using a graphics tablet and is enthusiastic about inspiring his students with innovative applications of classical hand-drawn animation principles to modern production pipelines.

Educational Background: Sheridan College (Diploma in Classical Animation)

## **Sherrie H. Sinclair**

*Graduate Director of 2D Animation, School of Animation & Visual Effects*

Sherrie H. Sinclair joined the Academy over fifteen years ago, after almost nine years as a clean-up animator with Walt Disney Feature Animation in Orlando, FL. Most recently Sherrie contributed to the highly successful traditionally animated "Cuphead and Mugman" video game. Her film credits include *The Lion King*, *Pocahontas*, *Mulan*, *Tarzan*, and *Lilo and Stitch*.

Educational Background: Academy of Art University (BFA-Illustration); Florida State University (BA-History & Criticism of Art)

## **Dennis Blakey**

*Online Associate Director, School of Animation & Visual Effects*

Dennis Blakey is a visual effects and computer graphics artist, inventor and producer that began using Wavefront 3D software in 1986, and Side Effects Software since its beginning. His early computer graphics work includes Project Galileo at JPL, creating the morphing effects for the security character "Odo" on *Star Trek: Deep Space Nine* for which he received a visual effects Emmy in 1993, and film visual effects and animation for Digital Domain and Walt Disney Feature Animation, now Walt Disney Animation Studios.

Professional Experience: JPL (Computer Graphics); *Star Trek: Deep Space Nine*; Walt Disney Animation Studios



## **Derek Flood**

*Associate Director of Visual Effects, School of Animation & Visual Effects*

Derek Flood received his BFA in Painting from University of Illinois at Urbana Champaign. He has also had intensive training at the School of the Art Institute in Chicago where he focused on classical and computer animation. He has over 10 years of experience in character animation, directing, and photorealistic lighting/texturing. Prior to becoming full-time faculty, Derek was an Independent Director and Animator at Sharktacos Studios, which he founded in 2003. Derek has also worked at DreamWorks and various companies in Munich and Berlin. Film credits include The Pianist and Shrek2. Derek has been the recipient of the Audience Favorite at Animago, Germany's premier CG animation award. His Say Cheese has been an official selection at festivals and they include SIGGRAPH Electronic Theater, World Animation Celebration, Anima Mundi in Brazil, Edinburgh International Film Fest in the UK, Art Futura in Spain, Hiroshima in Japan, and many more. Say Cheese has been aired on television programs in Holland, Japan, the UK, and the US.

Educational Background: University of Illinois Urbana (BFA-Painting)

## **George Pafnutieff**

*Graduate Associate Director, School of Animation & Visual Effects*

George teaches courses in Maya fundamentals and pre-production principles, and was previously a Senior Systems Engineer at Apple Computer, Inc., Technical Supervisor for ILM, and Systems Administrator for Reliant Integration Systems. George holds a BS in Information Systems Management from San Francisco State University.

Educational Background: University of San Francisco (B.S.-Computer Science)

## **Robert Steele**

*Undergraduate Associate Director & Portfolio Coordinator, School of Animation & Visual Effects*

Robert Steele's professional background includes working as Art Director and Computer Animator for various video game companies such as Sega Technical Institute, Captivation Digital Laboratories, Full-On Amusement Company, Blizzard Entertainment, and Virgin Entertainment. Project credits include Diablo 2, Diehard Arcade, ComicZone, Robocop vs. Terminator, and Disney's The Jungle Book video games. He also produced Commercial Animatics and Storyboards at Jim Keeshen Studios in Los Angeles, California and was a Storyboard Artist for the Widget and Mr. Bogus animated television series for Calico Creations. He was Producer on animated short, "Monkey Love" at Jim Keeshen Studios which was a Nominee for Animated Short Film ASIFA 1996 and recipient of the Golden Gate Award, San Francisco Independent Film Festival, 1997.

Educational Background: Santa Monica College (AA-Fine Arts)

## **Catherine Tate**

*Associate Director of Collaboration, School of Animation and Visual Effects*

Catherine Tate is an accomplished Visual Effects Artist and Composer who has worked on some of the industry's most recognizable films and video games. Catherine Tate is currently the Compositing Lead in the Animation & Visual Effects department at Academy of Art University where she has been teaching since 2004. She established a collaborative class in 2006 at ACADEMY OF ART UNIVERSITY known as "Studio400A" which has produced visual effects on numerous independent films. Her objective is to connect visual effects students to filmmakers to create a more real world experience in the classroom. Some of Studio400A's most recent work includes Beasts of the Southern Wild, which was nominated for four Academy Awards including best picture, 2013 Sundance and Festival de Cannes winner Fruitvale Station, and the feature Bluebird, which opened the 2013 Tribeca Film Festival. Studio400A also worked on the features Half-Life and Circumstance, along with the short Crazy Beats Strong Every Time, which were also official selections at the Sundance Film Festival.

Professional Background: Industrial Light + Magic (1991-1995 and 1997-2003), The Orphanage (2003-2004), ESC Entertainment (Contractor). Visual Effects Supervisor: "Beasts of the Southern Wild", "Crazy Beats Strong Every Time", "Exposure", "Circumstance", "Midnight Son", "Dear Lemon Lima". Partial list of feature films compositor: "Synecdoche, New York", "Hulk", "Men in Black II", "House of Wax", "Wild Wild West", "Perfect Storm", "Minority Report", and "AI". Additional studio feature film credits include: "Contact", "Star Wars: Episode I - The Phantom Menace", "Sleepy Hollow", "Galaxy Quest", "Star Wars: Episode II - Attack of the Clones", and "Hellboy".

## **Gilbert Hannibal Banducci**

*Storyboard & Pre-Production Lead, School of Animation & Visual Effects*

Gilbert Hannibal Banducci majored in Film and Animation at Academy of Art University. He produces, writes, and directs commercials, documentaries, and animated projects, and is CEO of Helpful Bear Productions, Inc., a visual development company. He is interested in how the entertainment industry works and teaches graduate level courses on the science and nature of the industry. In addition, Gil has edited several books on concept art, and is the producer and creator of Tales of Amalthea, an online interactive epic adventure that combines science, art, and storytelling.

Professional Background: Helpful Bear Productions (Owner)

## **Daisy Church**

*2D Animation Lead, School of Animation & Visual Effects*

Daisy Church works and lives in San Francisco as an artist and illustrator.

She has worked extensively for over 10 years as a 2D animator for both television and mobile games. Her work has been seen on Cartoon Network, HBO, MTV, Adult Swim, Nick Jr, Disney Interactive Games and Disney Playhouse.

She loves to paint and work on her personal fine art, and actively exhibits her work in galleries worldwide. She also loves to curate and organize group art shows in San Francisco.

In her free time, Daisy loves to travel with her husband and artist partner in crime, Damon O'Keefe.

Professional Background: Cartoon Network, HBA, MTV, Adult Swim, Nick Jr., Disney Interactive Games, Disney Playhouse (2d Animator)

## **Sasha Korellis**

*Production Lead, School of Animation & Visual Effects*

Sasha Korellis is currently a Production Coordinator in the Academy of Art University's School of Animation. She is also currently Executive Producer and Head of Content Development for Girl Friday Productions. Previously, she has worked for such companies as Leap Frog Enterprises, There TV, Wild Brain, Carl's Fine Films, and NVIDIA. She holds a BA in Film & Video with concentrations in producing and editing from Columbia College.

Educational Background: Columbia College (BA-Film & Video)

## **Tareq Mirza**

*3D Printing and Organic Modeling Lead, School of Animation & Visual Effects*

Tareq Mirza has been creating since his parents bought him his first LEGO set at the age of three. For hours each day throughout his childhood he would build whatever came to his mind and create a story to go with it. Lego was eventually replaced by a love of comic books and a desire to create his own characters and content. He received his BFA from George Mason University in studio art and computer graphics and went on to work in the visual effects industry.

After several years in Los Angeles working on television visual effects and animation, Tareq relocated to the San Francisco bay area to work at Industrial Light + Magic on Star Wars: Attack of the Clones. His other credits include Matrix Reloaded, Matrix Revolutions, Pirates of the Caribbean and Van Helsing.

Tareq left the film industry to pursue a career in education. His faculty position as Online Modeling Lead at the Academy of Art University in San Francisco allows him to create curriculum, improve his teaching skills and become a better artist. He is currently exploring possibilities in 3D Printing/Additive Manufacturing for artistic and educational purposes.

Educational Background: George Mason University (BFA-Art Studio)

## **Ease Oweyung**

*Hard Surface Modeling Lead, School of Animation & Visual Effects*

Ease Oweyung is currently the 3D modeling Coordinator for the Academy of Art University's Animation & Visual Effects department. He holds a BA degree in Architecture from the University of Arizona. Prior to joining the Academy of Art, Ease had his own Animation Studio and created the CG animation for a Nova series called Becoming Human; Worked as a 3D modeler for Walt Disney Animation; Art department manager at Tippett Studios; Art Director for 3DO company and 13 years as Senior Modelmaker at ILM. Film credits include: Empire Strikes Back, Return of the Jedi, E.T., Poltergeist, Raider of the Lost Ark, Indiana Jones and the Temple of Doom, Hunt for Red October, Innerspace, My Favorite Martian, Evolution, Meet the Robinsons.

Educational Background: University of Arizona (BA-Architecture)

## **Michael Parks**

*Animation Lead, School of Animation & Visual Effects*

Michael has worked in animation for twenty-seven years, including eight years at Pixar Animation Studios. Credits there include Toy Story 2, Finding Nemo, and The Incredibles. He has also worked in a wide assortment of animation fields including motion capture at Imagemovers Digital (A Christmas Carol), stop motion at Stoopid Buddy Stoodios, (Robot Chicken), previs and postvis at The Third Floor (Thor Ragnarok), video games at EA (Dead Space 3), as well as a variety of freelance projects.

Professional Background: Toy Story 2, Finding Nemo, The Incredibles

## **Jason Patnode**

*Technical Lead, School of Animation & Visual Effects*

Jason Patnode has taught at the Academy of Art University since 2001 and he is currently Full-Time Faculty/ Maya Coordinator for the school's Animation & Visual Effects department. He teaches graduate and undergraduate students in 3D modeling, visual effects, and animation for video games and film. Jason has written several books on the subject of Maya and Zbrush. Prior to joining ACADEMY OF ART UNIVERSITY as full-time faculty, Jason was a Lead Technical Artist for LucasArts Entertainment where he worked on various games: Star Wars Episode 3, Full Throttle 2, and Star Wars: Jedi Fighter. Jason received his BA in Film Production from San Francisco State University.

Educational Background: San Francisco State University (BA-Film Production)

## **Peter Bakic**

*Dynamics Coordinator, School of Animation & Visual Effects*

Peter Bakic received his degree in 3D computer graphics from the University of Toronto. Prior to teaching, Peter was a VFX Supervisor at Rocket Studio and worked on advertising projects for Lexus, Apple, Nissan, Gucci, Subaru, Southwest Airlines, and Sprint. Peter also worked at ILM on a variety of movies, including Star Wars Episode 2: Attack of the Clones, Harry Potter, Minority Report and Sleepy Hollow. He founded the Chiron School for Creative Technologies in Yugoslavia and is a member of ACM SIGGRAPH and the Visual Effects Society.

Professional Background: Rocket Studio (CG supervisor / Lead Technical Director), Industrial Light and Magic (R&D Technical Director)

## **David Facchini**

*Stop Motion Coordinator, School of Animation & Visual Effects*

A multidisciplinary artist dedicated to innovation in storytelling for stage, screen and beyond, David's past clients range from Universal Studios to the Department of Health and Human Services. Upon graduation from Columbia College Chicago, David helped update and implement their Stop Motion program while completing his first Stop Motion film, Vodka Monster. A writer and director, he's performed in and produced comedy nationally for NPR and The Second City. David's sculptures have been sold in galleries, showcased in museums and awarded at film festivals across the country to recipients including the godfather of the Blaxploitation film genre, Melvin Van Peebles.

Educational Background: Columbia College Chicago

## **Shaun Featherstone**

*Freshmen Studies Coordinator, School of Animation & Visual Effects*

Shaun Featherstone is currently the Storyboard Coordinator at Academy of Art University where he has taught since 2003. As a full-time instructor in the university's Animation & Visual Effects department, Shaun works with undergraduate and graduate students in the following areas: animation pre-production, history and techniques of visual effects and computer animation, character animation techniques and theory. Shaun holds a BA in Art & Education from the University of Leeds. He also holds a post-graduate certificate in Learning and Teaching in Higher Education from Teesside University.

Educational Background: University of Lincoln Hull (BA-Animation)

## **Rob Gibson**

*Technology Officer & Computer Animation Production Coordinator, School of Animation & Visual Effects*

Rob Gibson has been a full-time instructor at the Academy of Art University's Animation & Visual Effects department since 2002. Currently, he is the Technology Officer and Coordinator of Computer Animation Production for the department. He was previously a Senior Animator at Forensic Technologies; Director of Computer Arts for Academy of Art College; and Director of Digital/Visual Media for the Ex'pression Center for New Media. Rob holds a Bachelor of Architecture from California College of the Arts.

Educational Background: California College of Arts and Crafts (B.Arch-Architecture)

## **Virginie Michel d'Annoville**

*Online 3D Animation Coordinator, School of Animation & Visual Effects*

Virginie Michel d'Annoville is an animation supervisor, animator, rigger and professor of animation with over 25 experience in feature animation and visual effects, commercials, and games for various studios with most of that time spent at Industrial Light + Magic in San Francisco in addition to Lucasfilm Animation in Singapore and Sony Pictures Imageworks in Los Angeles. She was a technical animation supervisor on the Academy Award winning animated film Rango as well as a sequence supervisor and a character lead. Virginie has also worked on a large variety of other films such as Star Wars Episode 1: The Phantom Menace, Star Wars Episode 2: Attack of the Clones, Star Wars Episode 3: Revenge of the Sith, Harry Potter and the Chamber of Secrets, The Hulk, Superman Returns, The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe.

Virginie has been teaching at the Academy of Art University since 2011 and she currently lives in San Francisco.

Educational Background: Malaysian Institute of Chartered Secretaries and Administrators MAISCA (MA-Image Synthesis & Computer Animation); SUPINFO International University (MA-Graphic Design & Computer Science)

## **William Ziegler**

*Editing Coordinator, School of Animation & Visual Effects*

Will was drawing as soon as he could hold a pencil. His love of broadcasting led him to volunteer in local access early on. In college Will explored animation but was swept into editing, videography, and motion graphics. This resulted in a BFA in Digital Media Production from Pittsburgh's Art Institute, and extended his studies at Carlowe University. Will has freelanced on music videos, live concerts, live sports and sketch comedy. At the Academy of Art University, Will advanced as the Animation department's editor and discovered a passion for teaching. When not at the Academy, Will volunteers for community radio.

Educational Background: Pittsburgh Art Institute (BFA-Digital Media Production)



## SCHOOL OF ARCHITECTURE FULL-TIME FACULTY

### **Mimi Sullivan**

*Executive Director, School of Architecture*

Ms. Sullivan's 28 years of diverse architectural and interior design experience includes extensive work in award winning multi-family/mixed use/transit oriented housing as well as commercial, retail, civic building design and custom single family homes. Ms. Sullivan's work in affordable housing has been published in Architectural Record as well as the San Francisco AIA magazine, Small Firms – Great Projects.

She is both an architect and an educator. She has taught architectural design, media, and process at universities in the United States and in Japan. She was the founding director of the Graduate Architecture Program at Academy of Art University in San Francisco and achieved the initial NAAB accreditation for the program in 2007.

Prior to starting SSDP in 1999 with her partner, Ms. Sullivan was teaching Japanese architectural history at Waseda University in Tokyo, Japan while acting as the Resident Director for the Oregon State System of Higher Education for study abroad programs at multiple universities in Tokyo. Ms. Sullivan was a guest critic and lecturer at Daido University in Nagoya and Aoyama Gakuin in Tokyo, Japan.

Ms. Sullivan received a Bachelor of Arts in Architecture from Rice University with a Minor in Fine Arts, and a Master of Architecture and Master of International Studies from the University of Oregon.

Prior to starting SSDP in 1999 with her partner, Ms. Sullivan was teaching Japanese architectural history at Waseda University in Tokyo, Japan while acting as the Resident Director for the Oregon State System of Higher Education for study abroad programs at multiple universities in Tokyo. Ms. Sullivan was a guest critic and lecturer at Daido University in Nagoya and Aoyama Gakuin in Tokyo, Japan. Ms. Sullivan received a Bachelor of Arts in Architecture from Rice University with a Minor in Fine Arts, and a Master of Architecture and Master of International Studies from the University of Oregon.

Educational Background: University of Oregon (M.Arch-Architecture); University of Oregon (MA- International Studies); Rice University (BA-Architecture)

### **Mark Mückeheim**

*Graduate Director, School of Architecture*

Mark Mückeheim Architekt AKNW BDA (Germany) is a licensed architect in Germany and the European Union, the principal of MCKNHM Architects, and the co-author of the book "Inspiration - contemporary design methods in architecture" released by BIS Publishers in 2012. Before establishing his own architecture practice in 2001, he worked and collaborated with different architecture firms in Germany, USA and England, gaining extensive experience from concept to realization on various projects of internationally recognized design excellence.

Mark Mückeheim has lectured and acted as a guest critic at numerous institutions in Germany, the European Union, and the US. Among other schools, he taught for more than six years at the distinguished RWTH Aachen before being appointed as a visiting professor at the TU Munich from 2009 to 2012. Since 2013, he is appointed as the graduate director of the school of architecture at the Academy of Art University in San Francisco. His award winning work has been featured in various international book and journal publications and has also gained reputation through a number of exhibitions in Germany and abroad - most recently the house of architecture in Lille, France, the German Architecture center in Berlin and the 12th Architecture Biennale in Venice.

Educated in Germany, the United States, and England, sponsored by a Fulbright scholarship and a DAAD grant from the German government, Mückeheim received his Master of Architecture from Parsons School of Design, New York, and his Graduate Diploma in Architecture at the Bartlett School of Architecture, University College London.

Educational Background: Parsons School of Design, New York (M.Arch-Architecture); Bartlett School of Architecture, University College London (Graduate Diploma-Architecture)

## **Jennifer Asselstine**

*Undergraduate Director, School of Architecture*

Jennifer Asselstine AIA has 30 years of experience in architecture and design and runs a design business in San Anselmo. She earned her Bachelor of Architecture degree from University of Minnesota, where she received an award from the American Institute of Architects. She studied at London's Architectural Association and worked in the U.S., London, Malaysia and Australia on projects ranging from hotels and senior housing to an IMAX theater. She won a design award from the American Society of Interior Designers for the Red Cross Headquarters and Blood Processing Center.

Educational Background: University of Minnesota (BA-Architecture)

## **Eric Lum**

*Online Director, School of Architecture*

Eric Lum, AIA, Ph.D., LEED BD+C, is a licensed architect in the state of California and NCARB certified. He has worked for the offices of Venturi, Rauch and Scott Brown, Kallmann, McKinnell and Wood Architects, Arthur Erickson Architects, and Gensler, among others. He studied architecture at the Institute for Architecture and Urban Studies in New York, University of California Berkeley, the Harvard Graduate School of Design, and the Massachusetts Institute of Technology, where he gained his doctorate in architectural history.

Educational Background: Massachusetts Institute of Technology (Ph.D.); Harvard (MDesS); University of California, Berkeley (M.Arch); University of British Columbia (BA)

## **Gloria Jew**

*Graduate Assistant Director, School of Architecture*

Gloria Jew has been teaching since graduate studies at the Harvard Graduate School of Design. She is a licensed architect in the state of Texas and also EDAC certified, Evidence Base Design Research. She has taught design studios in core, design fundamentals and studios to 5th year architecture. Recently, at UNLV, she taught a thesis level urbanism studio, positing typological ideas and cultural settings which act as a catalyst to the Downtown of Las Vegas. Gloria has taught inter-disciplinary studios in urban anthropology, exploring the cultural conditions that create an imprint to its urban context. She has collaborated with performance artists and along with students have created stage sets for Eth Noh Tec, and the poet Anne Carson. The students in this case are from architecture, interior design, animation, industrial design, fashion, painting, interaction design, graphics and film-making. In professional practice Gloria was design director at Gensler in a flex studio which garnered her expertise in workplace, hospitality, retail and healthcare. She groomed her professional experience with Bay Area practices including RMW, Anshen + Allen and HDR Architecture, where the project Cleveland Clinic Abu Dhabi is currently under construction. She has worked in the Middle East and China and these locales have forged opportunities for design teaching. Gloria continues to act as a mentor to student graduates and young professionals. Racing a sailboat is her passion and this metaphor is used in her teaching and practice: that as navigator and practitioner. The primary focus and belief is fostering a creative design process which includes a focus on cultural context, informed by research, analysis and mapping.

Educational Background: Harvard University (M.Arch); City University of New York (BS-Architecture)138

## **Karen YunJin Seong**

*Undergraduate Assistant Director, School of Architecture*

Karen Seong is a licensed architect in California and New York, a LEED accredited professional, and NCARB certified. She developed her professional expertise while with Skidmore Owings and Merrill in New York and in San Francisco. She held leadership positions working collaboratively with large international teams on award-winning projects ranging from high-rise to institutional buildings in the US and in the Middle East. Driven by an interest in materials and systems innovations, she helped establish SOM LAB to conduct research in collaboration with industry leaders in an effort to develop new building materials. Karen's teaching philosophy is stimulated by an interest in seeking innovation in the margins of established practices. Her pedagogy places an emphasis on materials studies and a process-oriented design method. She firmly believes that inventiveness is the most meaningful and relevant when it is grounded in an understanding of the current limitations in the building industry. Her design research is centered on crafting a conceptual strategy to draw out latent opportunities. Karen has previously taught at UC Berkeley and has been a guest critic at various institutions in the US and in Korea. She received a Bachelor of Arts in Architecture from UC Berkeley and a Master of Architecture from Columbia University with distinction.

Educational Background: Columbia University (M.Arch-Architecture); University of California Berkeley (BA-Architecture)

## **Alberto Bertoli**

*Full-Time Faculty, School of Architecture*

Mr. Bertoli has vast experience in different areas of the architectural profession. His work ranges from the planning of shuttle facilities for the space program to the designing of a performing arts center. He most recently designed the InterContinental San Francisco hotel. His work has also been recognized by multiple AIA Chapters, the Architectural Association of France, and at numerous international competitions. Mr. Bertoli started his formal education at the University of Buenos Aires, and continued at Cal Poly San Luis Obispo. He has his professional license through the State of California. Before joining the Academy he was a lecturer at Cal Poly SLO, UCLA Graduate School of Architecture, and taught for more than 20 years at SCIARC.

Educational Background: California Polytechnic State University (BA-Architecture)

## **Braden Engel**

*Undergraduate Architecture History & Theory Coordinator, School of Architecture*

Braden Engel is a full-time faculty member and undergraduate history theory coordinator. He has taught internationally – at the Architectural Association, London, the University of Greenwich, London, and he was a Senior Lecturer in Architecture at California College of the Arts, Lecturer in Architecture at UC Santa Cruz and at the University of California Berkeley before joining the Academy of Art University.

Braden received an M.A. in Histories & Theories of Architecture from the Architectural Association, London, and an M.Arch and a B.S. in Philosophy from North Dakota State University. His written work has been published in the United States and abroad, including The Journal of Architecture (RIBA), Planning Perspectives, AA Files, and PLAT. Braden's current research and writing focuses on the interval between aesthetic experience and modes of presentation in architectural historiography, framed by the mixing of continental European and American pragmatist philosophies in the United States in the late nineteenth and early twentieth century.

Educational Background: Architectural Association School of Architecture (MA Histories & Theories of Architecture); North Dakota State University (BS Philosophy & Master of Architecture)

## **David Gill**

*Graduate Architecture Advisor & Full-Time Faculty, School of Architecture*

David Gill is a licensed architect with over 20 years of practice. He received a Bachelor of Architecture with Distinction from California College of Arts and Crafts (now CCA). He went on to work for Kuth / Ranieri, for Baum / Thornley Architects, and had his own practice in Berkeley. Gill is presently a project architect at Mark Horton / Architecture in San Francisco. Recent projects include Modesto Commerce Bank, House of Air SF, House of Air Mammoth Lakes, Computer History Museum, Temple Sinai, numerous custom residential projects and a conceptual proposal for the Contemporary Art Museum at the Presidio. He is designing a community arts center for Shipyard Community Arts, an organization for which Gill also serves as a board member.

Gill is also currently a faculty member at the graduate school of architecture at the Academy of Art University, teaching advanced design studios, thesis development and refinement, and materials and methods. He has also taught graduate design studios at CCA, and has been a guest critic at University of San Francisco, University of California at Berkeley and Cal Poly SLO.

David Gill's interests – both professional and academic – lie in the materiality of architecture; the tectonic, poetic and cultural meanings in fundamental materials. How these materials/meanings are perceived, in turn, inform the design process. Drawing connections is both a literal and a figurative pursuit; an endlessly evolving practice.

Educational Background: California College of Arts and Crafts (B.Arch-Architecture)

## **Nicole Lambrou**

*Graduate Midpoint Coordinator, School of Architecture*

Nicole Lambrou received a Masters of Architecture from Yale University in the spring of 2006. In her final year at Yale she was selected as a Teaching Fellow for two graduate courses in the School of Architecture, Visual Representation and Independent Drawing Projects. Nicole is also the recipient of the Yale School of Architecture Drawing Prize, and architectural drawing continues to be an integral part of her design process.

During her work in Germany with Behnisch Architekten, Nicole had the opportunity to become immersed in design that is integrated with sustainable concepts while working on Harvard University's campus expansion. At the time she was also involved with generating graphics for a rotating exhibition, in collaboration with Transsolar, representing human impact on the planet and throughout history.

Since moving to San Francisco in August of 2007 and before founding her own practice, Nicole worked for several years at an architecture firm whose scope of work involved public housing in the city of San Francisco and public schools throughout the state of California. Through a collaborative partnership with AE Design she also completed several houses at Sea Ranch, CA. Most recently Nicole launched a green roof system that was included in the CitiesAlive Conference in San Francisco.

Nicole also participated in the AIAS conference in the Fall of 2012. She was awarded second place for the design of a public library in Gevgelija, Macedonia in an international competition sponsored by the United Nations Development Program, and has received accolades for various other architectural submissions throughout her design career. Nicole is a registered architect in the state of New York.

Educational Background: Yale University (M.Arch-Architecture); Binghamton University (BA-Philosophy)

## **Alexandra Neyman**

*Undergraduate Collaboration, Communication & ARH 210 Coordinator, School of Architecture*

Alexandra Neyman holds both a Master of Architecture and a Bachelor of Science in Architecture from the University of Michigan. She also attended School of Art and Design at the University of Michigan, as well as Center for Creative Studies in Detroit, MI, and Schusev's School of Art and Design in Russia.

Alex's academic interests and experimental research aim to integrate theoretical morphological studies, actively utilizing data from a wide range of sources and fields such as: biology, chemistry, medicine, critical theory, philosophy, and so on. Through operative research and mapped behavioral simulations, this work aims to generate new principles for design and invent new spatial logics and organizations that have an influence on physiologies of form. This kind of research tries to promote new materialism through spatial dynamics in the production of form and with distinct biases to differentiated repetition, variation, aggregation, unusual couplings, extreme hybrid systems and spatial anomalies. The work keeps with the spirit of critical generative matters and thinking, operative parametric design logics, actionable processes, complex form making and experimental urges.

Alex's thesis project, "Mapping Heterotopia: accelerating Capitalist space" analytically explored the influence of capitalism on space making, seeking to exploit the emerging market logics in Russia, as a catalyst for new architectural possibilities. This project is a current and ongoing research of mapping processes. The research is dedicated to exploring speculative and practical rapid acceleration of the globalization, urbanism and capitalism and the convulsing conditions of the market economy, as well as developing new perspectives on critical issues in contemporary Russia and its various effects on design practices. The work is made primarily through drawings and explores the relational territory between drawing, narrative, and spatial occupation at an urban scale, scale of a section and a detail simultaneously. The production of drawn explorations here, lends the work another rich topical orientation: the very nature of the architectural representation. The work was chosen for publication in Dimensions 19, a University of Michigan publication.

Alex had previously taught at the University of Michigan. She is a co-founder of Meta:space, which explores both speculative and practical conditions and projects in architecture, industrial, product design and things of the like. She had previously worked for Mitchell+Mouat Architects in Ann Arbor, Designhaus in Rochester MI, and WETSU, a design+build practice in Ann Arbor, Michigan. While working for WETSU, Alex assisted in a traveling exhibition 'Chicken & Fish' work of Jason Young and Neal Robinson, where managed the production of books for five projects and helped with the installation of the exhibit. "Chicken & Fish" was mounted at Edge-Studio Gallery in Pittsburgh, at the Taubman College Gallery in Ann Arbor, and at the Elmaleh Gallery at the UVA.

Education Background: University of Michigan (BS/MA-Architecture)



## **Doron Serban**

*Undergraduate Emerging Technology Coordinator, School of Architecture*

Doron Serban is a full-time faculty member and the undergraduate emerging technologies coordinator. His research focuses on how the transdisciplinary role of visualization in architecture can reshape the boundaries between logical and intuitive decision processes.

Besides teaching, Doron Serban is a designer working in the Bay Area. Through Doron Serban Design, his professional work navigates building design, design competitions, photography, cinematography, motion design, branding, and architectural visualization. Outside of architecture, he is a co-owner and coach of CoCo CrossFit in Concord, CA.

Educational Background: Syracuse University (M.Arch-Architecture); University of California, Riverside (BA-Music)

## **Sameena Sitabkhan**

*Community Outreach Coordinator, School of Architecture*

As a licensed architect, Sameena has designed and managed a range of building typologies over the past 15 years. A competent Project Architect, she is focused on pushing the boundaries of design through engagement and problem solving. Her practice and research looks at the intersection of architecture and conflict, and she's been an artist and curator in residence in Mexico, Decolonizing Architecture in the West Bank , and most recently as a fellow at the YBCA. Formerly an Associate at David Baker Architects, designing and managing affordable housing projects, Sameena is currently studio faculty and the B.Lab Coordinator. She is focused on creating opportunities for student engagement in community based projects, including making with an emphasis on advocacy. Sameena has an undergraduate degree in Urban Planning from the University of California, San Diego, and a Masters Degree in Architecture from SCI Arc in Los Angeles.

Educational Background: UC San Diego (BA-Urban Planning); SCI Arc (MA-Architecture)

## **Peter Suen**

*Graduate Emerging Technologies Coordinator, School of Architecture*

Peter Suen received a Masters of Architecture from U.C. Berkeley, where he was an Eisner Prize and Henry Adams AIA Medal recipient. At Berkeley, he was also a member in the BIOMS group where he worked on multi-disciplinary teams that included engineers, physicists and architects. As a Research Specialist, he worked on advanced facades including self-regulating membranes and microlens arrays for greywater disinfection.

In his own research, Peter has been particularly interested in the role of the architect as a designer of information and how that can have a direct impact on how we live. He has focused on different systems of intelligence, from analog computation to living slime mold, and sought to understand how these systems can process information differently from human designers.

Before architecture, Peter worked both as an intellectual property attorney and as a software developer. He received a JD from Stanford Law School in 2002 and a Master of Science in Computer Science from Carnegie Mellon University in 2004. Working in San Francisco, he has had the opportunity to work on a wide range of projects from tiny micro-apartment lofts to large winery developments.

Educational Background: U.C. Berkeley (M.Arch); Stanford Law School (JD); Carnegie Mellon University (Master of Science Computer Science)

## **SCHOOL OF ART EDUCATION FULL-TIME FACULTY**

### **Marybeth Tereszkiewicz**

*Director, School of Art Education & Teaching Credential Program in the Visual Arts*

Marybeth Tereszkiewicz holds a Master of Education and Credential in Art from San Francisco State University and a BA from the State University of New York. Prior to her current post as Director of the School of Art Education at Academy of Art University, Marybeth taught Art in San Francisco High Schools for over 20 years.

Marybeth is passionate about the potential of art education to improve the lives of students, schools and communities. As well as her extensive classroom experience, she has worked to bring the arts to many community organizations, both locally and globally; e.g. School/community Liaison for the San Francisco International Arts Festival and Program Creator/ Director for the 'Tree of Life Arts Empowerment Camp' held over two summers 2012-2013 in rural impoverished Kwa Zulu Natal, South Africa. In 2016, she was invited to present on the topic of Contemporary Art Education at the International Art Forum held in Hainan Province, China.

In 2017, Marybeth was chosen by the California Teaching Commission to be the state's Lead Assessor for K-12 Art Teaching Credential.

Educational Background: San Francisco State University (M.Ed.-Education); State University of New York (BA-Political Science)

### **Matthew Sweeney**

*Associate Director, School of Art Education*

Matthew Sweeney received his Master of Education in Curriculum and Instruction from the University of Vermont, where he also earned a bachelor's degree in Studio Art, Political Science, and German. His teaching career has spanned a variety of educational environments, including public, charter, and alternative middle and high schools in Vermont and California, where he taught art with a particular interest in utilizing the arts to empower at-risk youth and students with emotional and behavioral disabilities. Since joining the faculty of the Academy of Art University in 2006, he has also supported students as an Academic Coach and has taught in the School of Art Education since the program began.

Matthew is a strong advocate for art education as our greatest tool for teaching critical thinking and the other skills essential to thrive in the 21st century. He has embraced the spirit of innovation in San Francisco to explore the intersection of technology, art, and teaching through a number of ventures. Beyond his many years integrating technology into his own arts classroom, he served as the Visual Arts Educator for the Yerba Buena Center for the Arts, where he created one of the first interactive museum guide applications, and consults for Bay Area startups in the education technology sector.

Educational Background: University of Vermont (M.Ed.-Curriculum and Instruction & BA-Studio Art, Political Science, and German)

### **Ceana Botts**

*Administrator & Full-Time Faculty, School of Art Education & Teaching Credential Program*

Ceana earned her BA Art Education from the University of Toledo (Ohio), and taught visual art grades 7-12 in Ohio and Michigan. She lived in Santa Fe, New Mexico for many years where she painted murals, trompe l'oeil, and faux wall finishes, for corporations, businesses, schools, and private homes as well as created her own paintings.

In 2003, Ceana relocated to the Bay Area, and realized how much she missed teaching, so returned to school. She earned her MA TESL from the University of San Francisco, and had been tutoring and teaching English. Three years ago, she melded her love of language, art, and teaching when she joined the School of Art Education at The Academy of Art University.

Educational Background: University of Toledo (BA Art Education)

## **SCHOOL OF ART HISTORY FULL-TIME FACULTY**

### **Gabriela Sotomayor**

*Director, School of Art History*

Gabriela Sotomayor is an Oxford-trained classical archaeologist and art-historian, whose D.Phil thesis focused on the subject of ancient luxury trade. Her research looks to the gem and jewelry trade from 300BC-300AD with a particular focus on the role of Egypt as a trading gateway.

Following a BA in Art History and Archaeology from Washington University in St. Louis, she attained her MA in Greek and Roman Art from the Courtauld Institute of Art in London, analyzing the jewelry of the Egyptian Fayum funerary portraits.

She studied in Florence, Italy, and Athens, Greece as a Gates Millennium Scholar, and has worked in and curated for art museums and galleries in the US, UK and Chile. In addition to her duties as the Director of the School of Art History, Gabriela teaches art history courses and advises BFA and MA thesis students, while continuing her research on ancient luxury trade in the Greco-Roman world.

Educational Background: University of Oxford (Ph.D.-Classical Archaeology); Courtauld Institute of Art (MA-History of Art); Washington University in St. Louis (BA-Art History & Archaeology)

### **Eileen Everett**

*Academic Vice President, Liberal Arts*

Eileen M. Everett has been with the Academy of Art University since 1999 and has directed the Liberal Arts Department since 2003. Eileen earned her BA in Art History at Indiana University's Henry Radford Hope School of Fine Arts and her MA from the University of California, Santa Barbara in the History of Art and Architecture where her Master's Thesis on 18th Century French Painting was received with Honors. In addition to her duties as Academic Vice President, Eileen teaches Art History courses online and onsite and travels with the ACADEMY OF ART UNIVERSITY Art History Study Abroad program when her schedule permits.

Educational Background: University of California, Santa Barbara (MA-History of Art and Architecture); Indiana University (BA-Art History)

### **Candace Huey**

*Full-Time Faculty, Liberal Arts*

Candace earned her MA in Art History at Courtauld Institute of Art (London, UK), graduating with Honors. Her thesis explores the issues surrounding the visual and material culture of 17thC Netherlandish Art. She earned her BA from UC Berkeley in the History of Art with a minor in Anthropology. Candace has worked for the Fine Arts Museums of San Francisco as well as a major Bay Area art gallery and has interned at Courtauld Institute Gallery and Butterfields Auction House. Candace is a member of the Historians of Netherlandish Art and has presented her research at their conference in Amsterdam.

Educational Background: Courtauld Institute of Art (MA-History of Art); University of California, Berkeley (BA-History of Art)

### **David Riffert**

*Full-Time Faculty, Liberal Arts*

David has 20 years of teaching experience. His articles have been featured in print and publications. Colleges that David has taught at include The Pennsylvania State University, Principia College, and Academy of Art University. David received his BA in History and Art History from Principia College in 1986, and earned his MA in Art History from The Pennsylvania State University in 1992. David also coordinates the Liberal Arts Study Abroad graduate curriculum and has traveled to Europe numerous times with Academy students.

Educational Background: Pennsylvania State University (MA-Art History); Principia College (BA-History/Art History)

## **Stephen P. Williams**

*Full-Time Faculty, Liberal Arts*

Stephen Williams earned a BA and an MA in history at San Francisco State University. His graduate work included not only the study of civilization from antiquity through the Renaissance, but also the art of the early Renaissance. His research projects included the representation of St. Francis of Assisi in literature and art, the graphic art and text of the Hypnerotomachia Poliphili of Colonna and its representation of Renaissance pagan ideals, as well as the evolution of early Christian iconography. Other topics of interest and research include the French Revolution and World War I. He is also enthusiastic about Italy and has studied Italian and history at the Scuola Leonardo Da Vinci in Rome. Mr. Williams has been teaching courses on art history and western civilization at the Academy since 2001.

Educational Background: San Francisco State University (MA-History); San Francisco State University (BA-History)

## **SCHOOL OF COMMUNICATIONS & MEDIA TECHNOLOGY FULL-TIME FACULTY**

### **Jan Yanehiro**

*Director, School of Communications & Media Technologies*

Jan Yanehiro co-hosted Evening Magazine, a nightly program in San Francisco that ran for 15 years on KPIX TV-CBS5. The television show pioneered the use of video. Evening Magazine is often cited as the show that launched entertainment and reality programming. Yanehiro traveled the world in search of exotic places and fascinating celebrities. She has bungee jumped, sky dived with the Army's Golden Knights and climbed a frozen waterfall in Colorado. She has hosted 6 documentaries on the US Government relocation and the redress of 110,000 Japanese Americans during World War II. Yanehiro has won multiple awards including an Emmy, the Eleanor Roosevelt Humanitarian Award and the Girl Scout's Woman of Distinction. She is Board Chair of The Representation Project and holds seats on Kristi Yamaguchi's Always Dream Foundation and The Bank of Marin. Yanehiro graduated from Fresno State University with a degree in Journalism: News-Editorial. She is the author of three books, her latest is, This Is Not The Life I Ordered...50 Ways To Keep Your Head Above Water When Life Keeps Dragging You Down.

Educational Background: Fresno State University (BA-Journalism: News Editorial)

### **Steve Kotton**

*Associate Director, School of Communications & Media Technologies*

Steve Kotton has more than 30 years of experience in visual communication productions. He is the co-owner and Director of Production for New Material, Inc., that syndicates science and technology programming to broadcast networks and the web. His prior company, Pacific Video Resources, produced satellite broadcasts, webcasts, live action and VFX for video games, and syndicated series. Kotton was the Director of Digital Education Productions and a Producer and Director for HGTV, The History Channel, and the DIY Network. He was selected as one of the first cinematographers in the country to test the first field video camera, the Ikegami HL 33 back in 1977. Since then he has won many awards including 4 Emmys, a Clio and an International Film and Video Festival Award for Creative Excellence. Kotton is the Director of Photography for a new silent movie, The Canyon, produced for the 100th Anniversary of Essanay Films, Niles, California.

Professional Background: New Material, Inc. (co-owner and Director of Production), Director of Digital Education Productions and a Producer and Director at HGTV, The History Channel, and the DIY Network



## **Michelle Kennedy**

*Online Coordinator & Career Services Manager, School of Communications & Media Technologies*

Michelle Kennedy is a multimedia journalist, actress, host and published author. She has a master's degree in Radio and Television and has more than ten years of experience working as a television news reporter and anchor. Michelle worked at KRON 4 in San Francisco, at KTXL in Sacramento, KNVN in Chico, and KIDK in Idaho Falls, Idaho. Michelle has covered the disappearance and murder of Laci Peterson, hostage standoffs, high-speed chases, the tiger attacks at the San Francisco Zoo, and the elections of Governor Schwarzenegger and President Obama. She's interviewed celebrities and chefs and even jumped out of an airplane--on assignment.

In 2016, Michelle published her first book, *Don't Pee in the Wetsuit* (*available now at Amazon.com*), a personal rollicking 6 month adventure around the world. She is a regular contributor to *HuffPost* and *The Elephant Journal*. Her articles focus on love, body image, sobriety and dealing with loss. She is a member of the Screen Actors Guild, and has starred in Episode 3, Season 2, of TNT's *Murder in the First*. To learn more about Michelle, check out: [mkennedywriter.com](http://mkennedywriter.com).

Professional Background: KRON 4 (Camera Operator, Writer, Director); KTXL (Reporter, Anchor); KNVN; KIDK; *Murder in the First*

## **Richard Hart**

*Full-Time Faculty, School of Communications & Media Technologies*

Richard Hart has reported on emerging technologies for ABC, CBS, NBC, CNN, Discovery, SyFy, and USA Network. As producer and host of Discovery's longest-running technology series, he became the only person to win both a DuPont-Columbia Journalism Award for investigative reporting and an Emmy Award for comedy. Also one of the founding members of CNET/CBS Interactive, he continues to host technology reports syndicated to television stations in the US. Hart has co-hosted with Ryan Seacrest, Robin Williams, Whoopi Goldberg and Jan Yanehiro. He holds a degree in Physics from the University of Detroit, where he was an NCAA fencer. As a 2nd degree black belt, he founded United Taekwondo of San Diego. Hart is an instrument-rated pilot and an advanced SCUBA diver who has piloted an F-16 and bungee jumped from the Golden Gate Bridge.

Professional Experience: ABC; CBS; NBC; CNN; Discovery; SyFy; USA Network; CNET

## **SCHOOL OF FASHION FULL-TIME FACULTY**

### **Simon Ungless**

*Executive Director, School of Fashion*

Simon Ungless graduated from Central Saint Martins School of Art and Design in 1992 and was awarded the prestigious M.A. Degree in Fashion with Distinction. He collaborated with Alexander McQueen on the first 10 collections shown in London and New York, and personally introduced Sarah Burton, Creative Director of Alexander McQueen, to the late designer.

In 2002, he was named Creative Director of Member Holiday, a Korean-based contemporary brand, launching both men's and women's collections with 37 freestanding stores. His work experience spans fashion design, textile design, forecasting, brand development, and marketing for such clients as Givenchy, Paul Smith, and Versace.

In addition to his duties as the Executive Director of the School of Fashion overseeing both M.F.A. and B.F.A. programs, he is the editorial director of the School of Fashion's 180 Magazine, as well as the executive producer of the annual Graduation Fashion Show, Portfolio Review, and Scholarship Award Ceremony, and the New York Fashion Week show. Currently, Ungless operates two artisanal design companies, When Simon Met Ralph, which focuses on apparel, and Blackened, which centers on accessories and home. Both projects reflect Ungless' inspirational developments over his career.

Educational Background: Central Saint Martins College of Art and Design (MA-Fashion); Polytechnic of East London (BA-Textiles)

## **Gary Miller**

*Director, School of Fashion*

Gary Miller has more than 16 years of experience in New York and London as a fashion director. His design scope encompasses building and maintaining a brand's identity, initiating a start-up concept, reinvigorating an existing line, and nurturing an ongoing successful brand. For many years, he worked as a Design Director for men's sportswear division at Macy's Merchandising Group in New York. Previously, he worked at The Men's Wearhouse, Wilke-Rodriguez, Here and There (now part of The Doneger Group), and Michiko Koshino.

Mr. Miller holds a B.A. in Fashion Design with Textiles from Ravensbourne College of Design and Communication in the U.K.

Educational Background: Ravensbourne College of Design & Communication (BA-Fashion Design & Textiles)

## **Jinah Oh**

*Director of Fashion Merchandising, School of Fashion*

Jinah Oh earned her M.B.A. in Marketing at Golden Gate University in San Francisco, as well as a B.S. in Clothing and Textiles and a B.A. in Philosophy from Ewha Women's University in Seoul, Korea. She has extensive experience in international fashion and luxury brands. With Escada Asia, she developed business and market strategies, managed merchandising and buying for multiple brands, pioneered and initiated brick and mortar and e-commerce channel development. Later with Cartier, Richemont Korea Ltd., she oversaw retail operations and all aspects of retail marketing activities for the Korean market.

Educational Background: Golden Gate University (MBA-Marketing); Ewha Women's University (BS-Clothing & Textiles); Ewha Women's University (BA-Philosophy)

## **Iliana Ricketts**

*Online Director, School of Fashion*

Iliana Ricketts was appointed to Director of Online Fashion in 2014, Assistant Director of Online Fashion in 2009, and held the position of Fashion Department Coordinator since 2005. Prior to arriving to the U.S., Iliana was established as a recognized designer in her country of Bulgaria.

Ms. Ricketts received her M.F.A. in Fashion Design from Academy of Art University. In 2002, she launched 'ILYA,' a designer ready-to-wear label sold nationally in stores such as Henri Bendel. Her line was also seen on the HBO television series, Sex And The City. In 2004, she became head designer of the boutique and golf line GGblue. Under her creative direction, GGblue became one of the most successful and fashion-forward brands in the golf and leisure industry.

Educational Background: Academy of Art University (MFA-Fashion Design); Training Centre Calgaria (BFA)

## **Robert Curry**

*Associate Director of 3D Design, Construction, Draping & Flat Pattern, School of Fashion*

Robert Curry graduated from University of Leeds in 1994. Over the years, he worked with Vivienne Westwood, designers Tristan Webber and Julien MacDonald, and Japanese label Unoblie. His work has appeared on the covers of Vogue, Elle and Marie Claire. He has dressed Liza Minelli, Jerry Hall, Jennifer Lopez, Helena Bonham Carter, Kylie Minogue, Minnie Driver, and the Queen of Jordan, as well as many women of the European aristocracy.

Within a year, he was promoted to "Premier" of the Atelier – responsible for the creation of the showpieces for the Paris womenswear collections, as well as orders for client wedding dresses, ball gowns, exhibition and advertising pieces. Over the years, he collaborated on multiple collections with designers Tristan Webber and Julien MacDonald and also worked with Japanese label Unoblie.

His work has appeared on the covers of Vogue, Elle and Marie Claire. He has dressed Liza Minelli, Jerry Hall, Jennifer Lopez, Helena Bonham Carter, Kylie Minogue, Minnie Driver, and the Queen of Jordan, as well as many women of the European aristocracy.

Educational Background: Leeds University (BA-Fashion)

## **Flore Morton**

*Associate Director, School of Fashion*

Flore Morton joined the Academy's School of Fashion in 2006 and has built the styling program from scratch while teaching portfolio-level fashion design, fashion styling, and photo shoot production. During her 20 years in the fashion industry, Flore Morton has designed knitwear, woven, leatherwear, swimwear and accessories for Martin Margiela and Jean Paul Gaultier at Hermès women's ready-to-wear department in Paris. She has expertise in tailoring, dressmaking, knitwear, leatherwear, swimwear, accessories, and styling. She holds a Bachelor of Fine Arts in Fashion Design from the École Supérieure d'Arts Appliqués Duperré in Paris.

She is also managing the photo shoots and styling for 180 Magazine, and leading the School of Fashion exchange programs.

Educational Background: École Supérieure d'Arts Appliqués Duperré, Paris (BFA-Fashion Design)

## **Russell Clower**

*Online Assistant Director of Fashion Merchandising, School of Fashion*

Russell Clower received his BFA in Illustration from Parsons School of Design and has contributed to numerous retail outlets as both in-house visual merchandising manager and consultant. He spent much of his career at San Francisco's luxury retailer Wilkes Bashford Company, where he was Assistant Visual Director, and later, Creative Director/Director of Special Events. Clower was also Visual Merchandising Director and Assistant Art Director at Bebe, where he was responsible for the visual merchandising of 128 stores. He has worked with numerous clients over the years, including Polo Ralph Lauren, Sue Fisher King Home, DISH Inspired Tableware, Wilkes Sport, Hamilton Jewelers, and Juniper Hill Furniture.

Educational Background: Parsons School of Design (BFA-Illustration)

## **Rhona MacKenzie**

*Assistant Director of Textiles, School of Fashion*

Rhona MacKenzie received her BA in Printed Textiles from Duncan of Jordanstone College of Art & Design, and has had much experience designing and printing fabric for a variety of companies. She has worked for Eley Kishimoto as Print Studio Manager, and also worked on prints for Guy Laroche, Jil Sander, and Alexander McQueen. Her work has been published in magazines such as Vogue (UK), ID Magazine, Fabrex, and International Textiles. MacKenzie has also done freelance work for Schweppes International Ltd., The Scotch House, and BBC Television.

Educational Background: Duncan of Jordanstone College of Art & Design (BA-Printed Textiles)

## **Kevy Desantis**

*Technical Design Manager, School of Fashion*

Keverne Desantis is an artist, crafter, and seamstress with over 17 years of professional experience in Fashion Design. She was a freelance production artist at Rapid Design Services and Twentieth Century Fox. She is also owner and producer of Kevernes Crafts. Her credits include the feature film, "Nine Months" and production on projects for Clorox, Nestles, Lucas Arts, and others. Desantis has attended an intensive 7-hr CAPPS Teacher Training Workshop and is a member of the San Francisco Quilt Guild. She received an extensive 3 years of in house training with Gonbee Tanaka. She has taken sewing workshops and semester courses in Advanced Construction/ Tailoring and Quilting/ Soft Sculpture. She holds an AA in Business from College of San Mateo.

Educational Background: College of San Mateo (AA-Business)

## **Alina Bokovikova**

*Costume Design Coordinator, School of Fashion*

Alina Bokovikova has an M.F.A. in Costume Design from UC San Diego and a Masters Degree in Education from Russia. As a professional costume designer she created costumes for more than sixty productions for theatre, opera and dance and served as a resident costume designer at North Coast Repertory Theatre (School for Lies/ Graig Noel Award). Her other credits include productions for Opera San Jose, California Shakespeare Company, Opera Parallele, Theatreworks, Stanford Repertory Theatre, The Old Globe Theatre, La Jolla Playhouse (Camino Real/ Patté Award), San Diego Repertory Theatre, MOXIE Theatre, and Opera Neo Company. She was featured in The American Theatre Magazine, and presented her works in Europe and Russia.

Educational Background: UC San Diego (MFA-Costume Design)

## **Elena Eberhard**

*Fashion Journalism Coordinator, School of Fashion*

[Pending Publication]

Educational Background: [Pending Publication]

## **Geetika Gupta**

*Merchandising Coordinator, School of Fashion*

Geetika Gupta is a fashion design entrepreneur and has worked in diverse areas in the fashion industry, including couture, children's wear and resort wear. She earned her Bachelor of Arts degree from The Nottingham Trent University, UK and later completed an MBA in Marketing. She has worked in the US and Asia, and brings global knowledge and exposure to her work.

Geetika is a passionate educator, and a life-long learner; with a strong belief in integrating knowledge of the past with new technologies. She is inspired by color and print, and loves to travel in search of art and textiles.

Educational Background: Nottingham Trent University (MBA-Marketing)

## **Terhi Ketola-Stutch**

*3D Design Coordinator, School of Fashion*

Terhi Ketola-Stutch received her BFA in Fashion Design from Fashion Institute of Technology in New York and has had a varied career as a designer and product developer. Terhi worked in New York as eveningwear Designer at Tom and Linda Platt, was Studio Manager at Marc Jacobs Collection and Atelier Director at Zac Posen before launching her own design and product development company. Her clients have included Little Marc Jacobs and Levi's Men's Concept Department.

Educational Background: Fashion Institute of SUNY (BFA-Fashion Design)

## **Damion Le Cappelain**

*Footwear and Accessory Design Coordinator*

Damion Le Cappelain has 5 years' experience teaching footwear and accessory design at Savannah College of Art and Design, Georgia, before joining the Academy in March 2017. Prior to this he designed men's footwear for Hudson in London and various freelance and consultation work for companies including 3.1 Phillip Lim, Tom Lipop, T&F Slack and Roots Collective. Damion continues to produce bespoke made to order shoes and bags for his customers and work on his own line. Damion received an MA in Menswear (Footwear) from the Royal College of Art, London. Prior to this he studied footwear design at Cordwainers (London College of Fashion).

Educational Background: Royal College of Art(MA-Menswear, Footwear)

## **Akemi Okamoto**

*Freshman Student Online Coordinator, School of Fashion*

Akemi Okamoto received her BFA from the Academy of Art in Fashion Design. She joined the University as part time faculty in 2006, and currently holds the Freshman Student Online Coordinator position.

Akemi has many years of design experience and has held Assistant Design and Design positions in the Womenswear market.

She has also been contracted by celebrity stylist Mariel Haenn to work on custom pieces for Rihanna in Los Angeles, CA.

From 2011-2014, she was the designer/owner of her own line of Contemporary womenswear apparel and showed in the San Francisco and Los Angeles markets selling into stores along the West Coast. Akemi continues to create custom pieces for independent musicians for live performance, video and photo shoots.

Educational Background: Academy of Art (BFA-Fashion Design)



## **Midori Sargent**

*Knitwear Coordinator, School of Fashion*

Midori Sargent has designed Women's high fashion knitwear for the past over 20 years. She was the head knitwear designer for some of the largest apparel companies in Tokyo, "Bigi" and "Itokin". While at Itokin, she launched and designed the "Sybilla" and "Jocomomola" lines, licensed from the Spanish Designer Sybilla Sorond, and sold internationally through over 80 stores in Tokyo, Madrid, Milan, Paris, Hong Kong, Seoul and NY. She was the owner and designer of Midori Sargent Knitwear Designs, specializing in high-end knitwear sold in the SF Bay Area and east coast. Midori designed the featured knitwear collection of Itokin's Sybilla line for SS2015, AW2015/16, and AW16/17 which are exhibited and sold at major fashion department stores in Tokyo, beginning with the Isetan Shinjuku "The Fashion Stage". Midori also launched the Spanish company "Proessa" knitwear department and designed the AW2016/17 knitwear collection for "Sybilla Madrid".

Professional Background: Bigi; Itokin

## **Andrea Skillings**

*Fashion Product Development Program Coordinator, School of Fashion*

I have over 15 years' experience in product development and production in the children's wear market. My areas of expertise include merchandising, product development, fabric selection, costing and sourcing. The majority of experience is with small, family owned companies but this experience allowed me to broaden my interest to all areas of design, merchandising and production. This is my first semester at the Academy of Art University but I've taught face-to-face courses to undergraduate students at colleges in New York City. My teaching philosophy is to encourage students to work from a place of curiosity and engage with awareness as they learn about their major but also about themselves. I enjoy seeing students grow not just in knowledge of course material but also in how they view themselves as aspiring professionals. The students bring their own unique life experiences and abilities to the classroom and I see my role as affirming those abilities as well as challenging in the growth areas where they can further develop.

Educational Background: The New School, New York (MA-Fashion and Textiles)

## **Chun Ming "Jim" Yang**

*Foundations Coordinator, School of Fashion*

Jim Yang earned his BFA in Illustration from the Academy of Art University. Since 2007, he has been teaching at Academy of Art University and currently serves as a full-time instructor for the Fashion department where he teaches fashion illustration. Prior to joining Academy of Art University, he was an Animator for Radical Entertainment. Jim has been an acting board member of the Vancouver Figure Drawing Society since 2007. He speaks fluent Mandarin and Taiwanese and has been training in martial arts for at least 9.5 years.

Educational Background: Academy of Art University (BFA-Illustration)

## **Yuko Fujishima**

*Full-Time Faculty, School of Fashion*

Yuko Fujishima is an experienced instructor with more than 14 years of experience. Areas of expertise include basic to advanced designing, pattern-making, sewing, and draping. She has taught at Bunka Fashion College where she also received her degree in Apparel Design. She is now teaching full-time at the Academy of Art University's School of Fashion.

Educational Background: Bunka Fashion College of Japan (Apparel Design Technique)

## **Matthew Gerring**

*Full-Time Faculty Visual Merchandising, School of Fashion*

Matthew Gerring, Full time Merchandising Faculty, joined the School of Fashion teaching part time in 2007 and became full time in Spring 2016. He has worked as the Textile Department Head for event design and production company DaVinci Fusion, a Fabrication Artist with Scientific Arts Studio working on exhibits for government and corporate clients, and a Habitat Artist for The National Aquarium in Baltimore, MD. Matthew received a B.F.A. from the Maryland Institute College of Art where he studied painting and fiber art, and received a National Merit Scholarship. He received a M.F.A. from the California College of the Arts where he studied Textiles, received a National Merit Scholarship, and was the recipient of the prestigious Artist in Residence program at the Headlands Center for the Arts. He also completed the renowned artist residency at the Skowhegan School of Painting and Sculpture where only 65 applicants are accepted each year.

Educational Background: Maryland Institute College of Art (BFA-Painting); California College of the Arts (MFA-Textiles)

## **Jennifer Jeon**

*Full-Time Faculty, School of Fashion*

Since Jennifer Jeon started her first career at Zandra Rhodes Studio in London in 2002, she has numerous experience in textile design and prints. Jennifer's work has been exposed in magazines such as WWD, Vogue, L'Officiel-Paris magazine and she has worked as freelance designer for many fashion and textile design companies include Club Monaco, London Portfolio and Old Navy. While she is teaching at Academy of Art University, Jeon has invited to submit columns to Surtex Newsletter, On the Surface, addressing the state of surface design education in the United States as a design educator. Jennifer Jeon is holding MFA Textile Design in Fashion from Academy of Art University.

Educational Background: Academy of Art University (MFA-Textile Design ); Kyungwon University (BFA-Fiber Arts)

## **Ying Li**

*Full-Time Faculty, School of Fashion*

Chris Yingyi Li, a native of Hong Kong, has over fifteen years' experience working as a fashion designer in Hong Kong, Beijing, Shanghai, and Seoul. After moving to the United States, she received her second degree in Fashion Knitwear Design from the Academy of Art University. Her designs have earned awards and distinctions such as the CFDA Scholarship Award, the CFDA Vitaminwater® Color T-Shirt Collection Contest Finalist Award, and the Discarded to Divine Home Decor Jury Award. Her design philosophy prioritizes matching constraints to possibility and need to demand while synthesizing new ideas from seemingly disparate fragments.

A life-long learner, Chris is currently studying Design Thinking at Stanford University. In her free time, she loves to knit, paint, and draw. She also enjoys reading, traveling, music, movies and gardening.

Educational Background: Academy of Art University (BA-Fashion Knitwear Design)

## **Chelsea Snyder**

*Full-Time Faculty, School of Fashion*

Chelsea Rae Snyder was born in New England. During her childhood she was fortunate to be surrounded by creative and resourceful family. Influenced by skills learned from her grandmother helped set her path as a Fashion designer. Her grandmother was a teacher, and taught her how to sew. Her mother was a musician and an artist, and taught her how to draw. Following high school, Chelsea studied at Indiana University of Pennsylvania for two years, focusing on graphic design and fiber arts, before making a decision to focus on fashion design and continue her studies in San Francisco.

Chelsea received Bachelor of Fine Arts degree in fashion design from the Academy of Art University, in San Francisco. In addition, she completed three internships: Nice Collective in San Francisco, California; EDUN, New York City, New York; and, Veronique Branquinho in Antwerp, Belgium.

Since completing her degree, Chelsea has worked for Abercrombie and Fitch, Dockers, and Old Navy. Presently her career consists of freelancing for local companies in San Francisco and working with individual clients designing and sewing custom pieces. Chelsea's career goals consist of developing her own line of clothing as well as continuing to work with individual clients. Her design philosophy is to create pieces with sustainability, versatility, and durability in mind.

Chelsea presently resides in San Francisco, California with her husband Michael Paul Snyder, her daughter, and her dogs. She enjoys all the city has to offer as well as the nature that surrounds it. Examples of her work can be found on her website [chelseasnyder.com](http://chelseasnyder.com).

Educational Background: Academy of Art University (BFA-Fashion Design)

## **Leonid Solodukha**

*Full-Time Faculty, School of Fashion*

[Pending Publication]

Educational Background: [Pending Publication]

## **Hersha Steinbock**

*Full-Time Faculty, School of Fashion*

Hersha Steinbock received her BA in English from UC Berkeley and MA in English from Portland State University. She has worked in the fashion industry since 1978 when she worked as a Sportswear Buyer for I. Magnin & Co. After 7 years there, she moved on to become Sales Manager for Spumoni Sportswear, Vice President/ Sales Manager for Byer California. For a few years, she worked as a Store Manager for The Susan Co., a high end specialty apparel retailer. More recently, she has been a Buyer for Bebe Stores Inc. and Director of Sales & Merchandising for Fiona/ Cou Paris at San Jose's Santana Row. She now currently serves as a Full-Time Instructor for the Academy of Art University's Fashion Merchandising program.

Educational Background: Portland State University (MA-English); University of California Berkeley (BA-English)

## **Tsomo Tsering**

*Full-Time Faculty, School of Fashion*

Tsomo Tsering is an experienced professional in the fashion industry. After she received her BA from the University of Tibet, she worked in various capacities within the fashion industry. She has done freelance sewing, pattern drafting, and designed traditional costumes for individuals. Since 1998, she has also been a Production Assistant at Diana Slavin Woman's Wear. In addition to her day job, Tsering also works as a freelance patternmaker for local designers, Arlen Wohl, Loretta Warner, GG Sport, and others. She received the Critic's Merit Award, the ADM Student Merit Award for Best Sportswear, and placed 3rd at the CA Community College Symposium for Professional Wear. Tsering is fluent in Mandarin and Tibetan.

Educational Background: University of Tibet (BA-Art)

## **Wa Shan Yeung**

*Full-Time Faculty, School of Fashion*

Sebastian Yeung graduated from Central Saint Martins with a B.A. honors degree in 1993 and Master Degree in Fashion Theory, Marketing and Management from Hong Kong Polytechnic University in 1995. During in UK, he has been working as a freelance designer for Helen Storey, Pam Hogg & Johnny Moke. He also has almost 21 years of teaching experience and working in different fashion companies in UK, Hong Kong & Shanghai. His expertise is eveningwear design, contemporary wear and street fashion.

His design philosophy is affected & influenced by global environment, more focus on shaped and refine the details mixing with the past & future, evolve in individuality and focus on total look. He believe the older he get and it will more true about what he look at fashion design, anything will whittle away if that is inexplicably bad taste & cliché. Sebastian also has a very strong experience in fashion accessories design such as millinery, handbag & shoe making. Besides, he has also very keen in turban design and small leather goods.

Educational Background: Central Saint Martins (BA-Fashion Theory, Marketing and Management); Hong Kong Polytechnic University (MFA- Marketing and Management)

## **SCHOOL OF FINE ART FULL-TIME FACULTY**

### **Craig Nelson**

*Executive Director of Painting & Printmaking, School of Fine Art*

For more than 30 years, Craig Nelson has depicted figures, landscapes, California coastal vistas, and various environments in rich, vibrant oils. He has painted countless movie posters, including the one-sheets for Slap Shot, The Monster Squad, and The Incredible Journey; many book covers; and album covers for the likes of Natalie Cole (Thankful) and Rick Nelson (Country). Some of his most prestigious works have been his Broadway production posters for Neil Simon's Lost in Yonkers and Proposals; both originals are in the playwright's private collection.

During his illustrious career, Nelson has won more than 200 awards of excellence in various shows, as well as five gold medals and four silver medals from organizations including the Society of Illustrators and the California Art Club. In 1996, one of his paintings was chosen for the Communication Arts Annual cover.

Educational Background: Art Center College of Design (BFA-Illustration)

### **Tom Durham**

*Director of Sculpture, School of Fine Art*

Tom Durham holds an MFA degree in sculpture and drawing from the University of Minnesota and has worked as a sculptor for more than 30 years. His creations have been exhibited predominately in the United States, throughout South Carolina, Georgia, Maryland, and New York.

His works include the Max Heller sculpture in Greenville, S.C., the life-size sculpture of Larry David as the Statue of Liberty at HBO's Kevin Largent Studios in New York, the bronze sculpture Citadel in Charleston, S.C., the portrait of Gino Bataglio in Chicago, and Phillip Simmons and Christ and Child for the Elpis Foundation in Charleston, S.C.

Durham brings to his role at the School of Fine Art more than 15 years of teaching experience.

Educational Background: University of Minnesota (MFA); College of Charleston, SC (BA)

### **Carolyn Meyer**

*Director of Painting, School of Fine Art*

Carolyn Meyer launched her career as an art director for Gardner Communications Inc., an advertising agency in San Francisco, and was one of the founding principals of Paris Printing, a large-size printing company in Northern California. Her works are on display at local galleries—including ArtHaus, William Lester Gallery, and Hang Gallery—and in galleries across the United States.

A 1995 graduate of the Academy of Art University Painting MFA program, Meyer also teaches landscape painting and abstract painting courses in the School of Fine Art.

Educational Background: Academy of Art University (MFA-Fine Arts); Academy of Art University (BFA-Advertising)



## **Annamarie Nelson**

*Online Director of Painting & Printmaking, School of Fine Art*

Annamarie Nelson, also known as Anna, started teaching still life painting in 1992 for the summer Art Experience program at Academy of Art University and has been a member of the faculty ever since. She graduated from UCLA with a degree in Italian Language and Literature, worked for the Italian Department at UCLA as well as various travel agencies acting as tour guide for students studying in Florence, Italy.

She attended Art Center College of Design in Pasadena, CA as an illustration major and after six terms began accepting freelance work and commission paintings. Anna continues to contribute work to the annual Academy of Art University Faculty + Alumni Fine Art Auction to help raise scholarship money benefiting Academy students.

Educational Background: University of California, Los Angeles (BA-Italian Language and Literature)

## **Brandie Grogan**

*Printmaking Coordinator, School of Fine Art*

[Pending Publication]

Educational Background: [Pending Publication]

## **Steven Krochman**

*Online Coordinator of Sculpture, School of Fine Art*

Steven Krochman holds a MFA and BFA in Sculpture from Boston University and CSU Long Beach. He has over 15 years of professional experience in Fine Arts including work as a Mold Maker at the New England Sculpture Service, Graduate Student Teacher for Life Sculpture, and work on a commissioned project for the Elbert Weinberg Estate. His work has been exhibited in solo, group, and juried exhibitions in galleries at Cal State University at Long Beach, Boston University, Long Beach Arts Association Gallery, Cypress College and Chemers Gallery. He won the Friedman Brothers Fellowship while studying at Boston University.

Educational Background: Boston University (MFA-Sculpture); California State University Long Beach (BFA-Sculpture)

## **Beverly Lazor**

*Undergraduate Online Coordinator, School of Fine Art*

After a long career as a freelance illustrator and product designer, Beverly Lazor found her passion for plein air painting as well as instructs online classes. She currently has work exhibited in Jessup Cellars Gallery in Napa, California, as well as galleries in Southern California.

Educational Background: Art Center College of Design (BFA-Illustration)

## **Jesse Mangerson**

*Graduate Online Coordinator, School of Fine Art*

Jesse Mangerson studied Illustration at University of Wisconsin Eau Claire earning a BFA. He then migrated west where he earned his MFA in Illustration at Academy of Art University, where he continues to teach in the online Foundations and MFA Fine Art Painting departments. His work shows in galleries in Northern California and the Midwest. Independent publishers on both the East and West coasts have published his illustrations both in print and online.

Mangerson lives with his wife and two children in Madison, Wisconsin, where he works from his home studio.

Educational Background: Academy of Art University (MFA-Illustration); University of Wisconsin (BFA-Illustration)

## **Meri Brin**

*Full-Time Faculty, School of Fine Art*

Meri Brin was born in Chicago, Illinois and moved to the Bay Area in 1994. She received her BFA in Printmaking from the School of Fine Art at Academy of Art University. She currently teaches Printmaking and Silkscreen. Previously, she taught paper crafts at Zeum and Silkscreen at Mission Grafica. She has shown locally and nationally, including a solo show at Oaklandish in 2012. Group shows have included Junk Mail at The Soap Gallery in 2010 and the Print Zero Exchange in Seattle, Washington. In 2008, she won a materials award from the Monotype Guild of New England. Besides prints, Brin also makes books, zines and stationery under the name Fixed Orifice Press. She has contributed artwork to Good Mail Day from Quarry Press, and the Stoner Coffee Table Handbook from Chronicle Books. Brin is a member of Southern Graphics, and is on the board of the California Society of Printmakers.

Educational Background: Academy of Art University (BFA-Fine Art)

## **Daniel Burt**

*Full-Time Faculty, School of Fine Art*

Daniel Burt received his BFA in Painting from the University of New Mexico and his MFA in Fine Art Sculpture from Academy of Art University. His work has currently exhibited at Luna Rienne Gallery in San Francisco. In the past, he has exhibited at Cal Arts, Lab 101,111 Minna, Mimi Barr Group Show, Taos in New Mexico, and others. He was awarded the Academy of Art University's Best Mixed Media and Student Choice Award in their annual Spring Show while he was a student there.

Daniel's public commissions are on display in the heart of San Francisco's Mission district, at the Bethany Center. His permanent work is also on display at the Raymond Vineyards in Sonoma.

Since 2007, Daniel has been teaching and building sculpture classes at the Academy of Art University. He is currently a full-time instructor for the university's sculpture department.

Educational Background: Academy of Art University (MFA-Fine Art Sculpture); University of New Mexico (BFA-Painting)

## **Margaret Keelan**

*Full-Time Faculty, School of Fine Art*

Margaret Keelan received her BFA at the University of Saskatchewan, Canada and her MFA at the University of Utah. In 2003 she juried the California Clay Competition at the Artery in Davis, CA, and was invited to lecture on her latest work at the 2005 National Council on Education for the Ceramic Arts in Baltimore, 2007 CCACA, Davis California and at 2007 SOFA, New York. Recent exhibitions have included Vanitas: Transient Treasures at the Lacoste Gallery in Concord MA and Regina Clay: Worlds in the Making, traveling across Canada. Other venues have been in Chicago, New York, Santa Fe, Montana, and Pomona, as well as solo shows in St. Louis, MO and Seattle, WA. Her work can also be seen in 500 Figures in Clay: Ceramic Artists Celebrate the Human Form, The Craft and Art of Clay, Ceramics: Art and Perception, Confrontational Ceramics, and Ceramics Review in England.

Educational Background: University of Utah (MFA-Ceramic Sculpture); University of Saskatchewan (BA-Ceramic Sculpture)

## **Kevin Moore**

*Full-Time Faculty, School of Fine Art*

Kevin Moore was born in Rotterdam, Holland in 1976. His father's role as a missionary with the Church of the Nazarene took the Moore family to Kenya, South Africa, France and Zaire before settling in California. He has exhibited consistently in San Francisco and has works in collections in Italy and Denmark. Moore has been reviewed in ARTNEWS, American Art Collector and WHERE Magazines, and was selected as one of the top "21 under 31" emerging artists by Southwest Art Magazine in 2005. The artist lives and works in the Bay Area and is a full-time faculty member at Academy of Art University where he graduated in 2000.

Educational Background: Academy of Art University (BFA-Painting)

## **Jennifer Roberts**

*Full-Time Faculty, School of Fine Art*

Jennifer Roberts has been a faculty member at Academy of Art University since 1991. She has 25 years of experience as an exhibiting artist, visual designer and is an educator in design, color theory, painting and sculpture. Her watercolors are noted for their exquisite light, luminosity, color harmony and brush language.

It is for these reasons that artists seek out Robert's private painting workshops in California, Hawaii, Italy and France. She considers teaching a privilege and exhibits internationally, with work hanging in collections across the United States, Europe and Asia. She received a first place award from the National Association of Printers and a Grant Award from the Sesnon Foundation.

A partial listing of collectors include: the Bank of Tokyo, Pacific Bell, Bill Graham Presents, Ruth Asawa and the collection of Stephen DeStaeblar.

Professional Background: Bank of Tokyo; Pacific Bell; Bill Graham Presents; Ruth Asawa, Stephen DeStaeblar

## **Christine Rolik**

*Full-Time Faculty, School of Fine Art*

Chris Rolik is an artist and educator who wears a number of hats – maker of one-of-a-kind altered books, creator of textile-inspired sculptural objects made primarily with found and recycled materials, and instructor of popular bookmaking classes and workshops in San Francisco and around the country. She also maintains a busy textile conservation practice where she has the unique opportunity to handle and spend time with all manner of historical textiles, traditional costume and the occasional ritual object. These different areas of interest all end up having a wonderful and exciting influence on one another.

She is full time faculty at the Academy of Art University in San Francisco where she has taught Book Arts since 1998. She maintains a studio and lives in Dogtown – West Oakland, CA.

Educational Background: California College of Arts and Crafts (BFA-Textiles)

## **Peter Schiffrin**

*Full-Time Faculty, School of Fine Art*

Peter Schiffrin is a professional sculptor who has created numerous large-scale public and private commissions in bronze, including 18-foot bronze, Full Sky for award-winning home in New York (2008), 17-foot bronze, Earth & Sky for DeLoach Vineyards, Sonoma (2009), 16-foot bronze and steel, Coyotes in downtown San Jose, the 11-foot bronze and steel, Firefighter in San Ramon, 9-foot bronze, Wounded Man for the city of San Mateo's Performing Arts Center, and Play Sky a 12-foot bronze at a private residence in Sonoma (2009).

In 2004, Peter Schiffrin created two 22-foot bronze monuments, Confluence and Skyward at Post and Mason St in San Francisco's premier Union Square District, commissioned by the Academy of Art University. His work is highlighted in the hardcover monograph, Love and Fear: The Sculpture of Peter Schiffrin with accompanying film on DVD. In 2009 thru 2012 Peter collaborated with artist David Duskin, to create a monumental-scale work, J-Line. Peter Schiffrin is a member of the International Sculpture Center and is a voted "Fellow" with the National Sculpture Society.

Educational Background: Boston University (MFA-Sculpture); San Jose State University (BA-Sculpture)

## **Brandon Smith**

*Full-Time Faculty, School of Fine Art*

Brandon is a California native raised on the central coast, and is now residing in Oakland. Brandon is a traditional oil painter whose subject matter is primarily figurative. In addition he is known to paint street scenes, and the occasional still life and landscape. He began teaching for the Academy in 2003, and in 2008 became a full time faculty member of the Fine Art department. His paintings are represented by Grey McGear Modern in Santa Monica.

Educational Background: Academy of Art University (BFA-Fine Art)

## **Tomutsu Takishima**

*Full-Time Faculty, School of Fine Art*

Tomutsu's work has been seen in many exhibitions in the bay area, including AAC, Romeo 5 Art Cafe, and Merced Multicultural Art Center. His awards include a 3rd place MFA Fine Art Painting Award from AAC, as well as a first award in oil from Society of Western Artists national open show. Tomutsu received his BFA with distinction in Painting and Drawing from AAC in 1994, and received his MFA in Painting from AAC in 1998.

Educational Background: Academy of Art University (MFA-Painting); Academy of Art University (BFA-Painting and Drawing)

## **Zhao Wu**

*Full-Time Faculty, School of Fine Art*

Zhaoming Wu was born in China and grew up in Guangzhou City. He received his BFA from Guangzhou Academy of Fine Art China and his MFA from Academy of Art University, San Francisco. Since 1983, he has been exhibiting his work in Asia, Europe, the United States and other countries around the world.

He has won numerous awards, including the Merit Award at the 6th National Art Exhibition in Beijing, China, the Gustafson Fund Award, from the National Oil and Acrylic Painter's Society, 1st place in the 9th Biennial National Figure Painting and Drawing Exhibition, from Mendocino Art center, California; Second Prize Winner in International Artist magazine (Aug/Sept 2001), grand prize winner in International Artist magazine (Aug/Sept 2005); the Daler-Rowney Award from the Oil Painters of America (2000) and the Art Distributor Award from the Oil Painters of America (2005).

Long active as both an artist and a teacher, he served as a professor of painting at the Guangzhou Academy of Fine Art and is currently an instructor of painting at Academy of Art University. His works have been featured in many publications, including two drawing books of Zhaoming Wu and two painting books of Zhaoming Wu; International Artist magazine (April/May 2003, August/September 2005), Art of the West magazine (September/October 2004, July/August 2007), Art Talk Magazine (February 2005), and American Art Collector (January 2007).

Educational Background: Academy of Art University (MFA-Fine Art); Guangzhou Academy of Fine Art (BFA-Painting)

## **SCHOOL OF GAME DEVELOPMENT FULL-TIME FACULTY**

### **David Goodwine**

*Executive Director, School of Game Development*

David Goodwine is an Animation & Visual Effects graduate of Academy of Art University. He has been in the entertainment industry for 18+ years, including 14 years in games. David has worked for companies such as Double Fusion, Eidos / Crystal Dynamics, Electronic Arts, and PDI/Dreamworks.

His game credits include projects such as 25 to Life, Legacy of Kain: Defiance, Lord of the Rings: The Two Towers, Lord of the Rings: The Return of the King, Project: Snowblind, and Tomb Raider: Legend. Films worked on include Evolution, The Mexican, The Deep End, The Legend of Bagger Vance and Shrek 3D.

Educational Background: Academy of Art University (BFA-Illustration); San Diego State University (BS-Exercise Physiology/Kinesiology)

### **David "Rez" Graham**

*Director of Game Programming, School of Game Development*

David "Rez" Graham is currently Director, Game Programming at the Academy of Art University's School of Game Development. Most recently, he was the Lead Artificial Intelligence Programmer at Electronic Arts. He has worked in the gaming industry as an engineer since 2005 spending most of that time working on various kinds of AI, from platform enemy AI to full simulation games. Prior to working at EA, he was at PlayFirst, Slipgate Ironworks, and Planet Moon Studios. He is the co-author of Game Coding Complete, 4th Edition and regularly speaks at The Game Developers Conference as well as various colleges and high schools. Rez spends his free time performing improv and running tabletop RPGs.

Educational Background: Heald Institute of Technology (AS-Electronics/Computer Technology)



## **Charles Huenergardt**

*Online Director, School of Game Development*

Charlie started out testing games in 1996-2000 for Sega and Sony. In 2000 Charlie landed a job at 3DO as a Level Designer and worked in design from 2000-2011 at 3DO, Sony, EA, Crystal Dynamics, Activision, Pirate Games, and Page 44. Charlie has worked on such titles as Ape Escape, Army Men, Lord of the Rings: Return of the King, Spider-Man: Web of Shadows, Project Snowblind, Pictionary, and several more. When Charlie isn't teaching or managing the online side of the department, he finds pleasure in many side projects that include 3D modeling, game and level design, scripting, VR, and drawing.

Professional Background: Danger Mine Games (Creative Director & Founder), Page 44 Studios (Project Lead), Shaba Games (Sr. Game Designer), Crystal Dynamics (Game Designer), Pirate Games (Game Designer), Electronic Arts (Game Designer), Sony Computer Entertainment America (Jr. Game Designer), 3DO (Level Designer)

## **Pryce Jones**

*Graduate Director, School of Game Development*

After receiving his Bachelor of Architecture from Syracuse University and working in that field for several years, Pryce realized that 1. making entertainment art looks more fun, and 2. many of the techniques he'd learned for designing real buildings would work for virtual worlds. He then embarked on a career in video games and has spent the past 11 years as an environment artist, concept painter, and art director. He's worked on games such as Lord of the Rings: The Two Towers, Legacy of Kain: Defiance, Tomb Raider: Legend and the next-gen version of Indiana Jones and the Staff of Kings.

Educational Background: Syracuse University (BA-Architecture)

## **Michael Witzel**

*Director of Esports, School of Game Development*

Michael Witzel began his career in technology and communications in the US Marines. There he built large scale communication networks from the ground up. Michael pivoted into the gaming industry and received his Bachelor of Fine Arts degree from Academy of Art's School of Game Development. Michael combined his passion for games and esports and created the ArtU Esports Program in 2016. He continues to progress the program forward with the goal of making it the number 1 collegiate esports program in the world.

Educational Background: Academy of Art University (BA-Game Design)

## **Brian Hess**

*Associate Director, School of Game Development*

Brian Hess received his BS in Media Arts & Animation from the Art Institute of California. He also is a freelance artist for Beneville Studios where he creates commissioned artwork and one of a kind objects for exclusive clientele. Additionally previous employment includes Thrasher Magazine, Atlantis Resorts, Zynga, TinyCo., and most currently Action Lab Comics.

Educational Background: Art Institute of California (BS-Media Arts and Animation)

## **Scott Berkenkotter**

*Programming Lead, School of Game Development*

After earning a BA degree in Linguistics at UC Davis, Scott Berkenkotter realized his true passion for game design and returned to his home town of Fremont, CA to earn a Certificate in Game Design at Ohlone College. Scott was the Founding President of the Ohlone Game Developers Club for two years, and led a team of five to build an interactive educational experience in Second Life. He has since worked his way up from a tester at Electronic Arts to working as Lead Engineer at independent studios such as Millionants Productions and Foam Robot, Inc. Prior to joining Academy of Art University, he developed the English-learning app Idiom Power for web, iOS, and Android.

Educational Background: UC Davis (BA-Linguistics); Ohlone College (Certificate-Game Design)

## **Michael Buffington**

*Concept Art Lead, School of Game Development*

Michael Buffington is a graduate of the Academy of Art University where he majored in Illustration. He works as a freelance illustrator producing storyboards and concept art for video games, animation, and film. In 2008, Michael worked as the In-house designer and Props supervisor on a high profile CG animated feature film entitled Alpha & Omega. Michael also worked as a Designer for Lucas Film Animation on the Third season of The Clone Wars television series which airs on Cartoon Network.

Educational Background: Academy of Art University (BFA-Illustration)

## **Gregory Eichholzer**

*UI/UX Lead, School of Game Development*

Greg Eichholzer most recently was Associate Art Director at RockYou, Inc. and previously was a Lead Artist at Kabam, Inc. He has animated game elements, illustrated, and designed UI for PC, web games, and mobile games. Notable games Greg has worked on include Dragons of Atlantis, The Godfather: Five Families, Kingdoms of Camelot, Marvel: United, The Fairly OddParents: Shadow Showdown, and Scooby-Doo! Case File #2: The Scary Stone Dragon.

Greg is an MFA candidate at Academy of Art University and holds a BFA in Visual Communications from Cazenovia College, NY.

Educational Background: Cazenovia College (BFA-Visual Communications)

## **Steve Goodale**

*Game Design Lead, School of Game Development*

Steven's long career began in 1992 at Sega. His first design work was at Electronic Arts working on Road Rash3D where he shipped multiple titles in both Design and Production capacities. While at 3DO he helped ship some of their more successful products including WDL Thunder Tanks and Sarge's War. Steven moved into AAA development when he was both Lead Systems Designer and Creative Director for Crystal Dynamics popular Tomb Raider (Underworld).

Professional Background: BabyBubblz! (CEO & Founder), Crystal Dynamics (Creative Director), 3DO (Game Designer), Electronic Arts (Assistant Produce), Sega of America (Lead Analyst)

## **Philip Kauffold**

*Technical Lead, School of Game Development*

Phillip Kauffold studied animation at the Art Institute of California-San Francisco, then got his start in games working on Tomb Raider: Anniversary at Crystal Dynamics. While animating the Tomb Raider games, he also started rigging characters and props, and eventually managed the cinematics pipeline. Following that, he worked on a variety of mobile games at DeNA – San Francisco such as We Rule, We City, and Dreamtopia. He also worked freelance on other projects, such as an avatar system designed to help people with hospital discharge instructions.

Phil started teaching character and creature rigging at Academy of Art University in 2012, and has developed curriculum for technical animation, animation, and virtual reality.

Educational Background: Art Institute of California (BS-Media Arts and Animation)

## **Jamin Shoulet**

*3D Modeling Lead, School of Game Development*

Jamin Shoulet has worked in the gaming and multi-media industry for over 15 years. As a veteran game artist, he has worked with heavy hitting companies such as Blizzard Entertainment, Trion, Gazillion, Ubisoft, Perpetual Entertainment, and One Thumb Mobile. He was a key core artist for the immensely popular online game World of Warcraft. Other titles include Star Trek Online, RIFT, Warcraft 3 and Rocksmith.

Previous years of experience includes working with Toyota, United States Airforce, US Dept. of State, Toshiba, Nissan and Honeywell on various multi-media projects for CD-ROM and Web based training. His experience has also brought him overseas to Taiwan as a consultant for games such as Holy Beast Online.

Professional Background: As a veteran game artist of 15 years, Jamin Shoulet has worked with heavy hitting companies such as Blizzard Entertainment, Trion, Gazillion, Ubisoft, Perpetual Entertainment, and One Thumb Mobile. He was a key core artist for the immensely popular online game "World of Warcraft." Other titles include "Star Trek Online," "RIFT", "Warcraft 3" and "Rocksmith". Previous years of experience includes working with Toyota, United States Air Force, US Dept. of State, Toshiba, Nissan and Honeywell on various multi-media projects for CD-ROM and Web based training. His experience has also brought him overseas to Taiwan as a consultant for games such as "Holy Beast Online," and now currently freelances his skills for smaller mobile companies.

## **Patrick Kenney**

*Online Coordinator, School of Game Development*

Patrick has created 2D and 3D art and animation for video games since 1995 – most notably for Activision and Acclaim Entertainment. His freelance work includes Forge and a Virtual Congress project for the Library of Congress. He is credited on more than 20 published titles, including Spiderman: Web of Shadows, Shrek Super Slam, well as several titles within the Tony Hawk franchise. Before joining the Academy of Art University, Patrick was an instructor at the Columbus College of Art and Design.

Educational Background: Champlain College (BS-Graphic Design and Digital Media), studied abroad at Florence University of the Arts and Champlain College Dublin

## **Miles Horak**

*Full-Time Faculty, School of Game Development*

Miles has been programming and scripting video games for over ten years at the 3DO Company, Page 44 Studios, and Zynga. Miles scripted gameplay on Army Men Air Attack 2, Sarge's War, Dragon Rage, and Four Horsemen of the Apocalypse, he scripted menus and gameplay on two Tony Hawk ports, and he scripted mini-games on the Spin it Rich casino slot game. Miles programmed the UI system that Page 44 used in four Disney games and Party Place, and he programmed UI on Solstice Arena. Miles is a huge Nintendo fan, he figured out the remote controls and programmed gesture recognition for two Wii games.

Professional Background: 3DO Company; Page 44 Studios; Zynga (Programming and Scripting)

## **Filip Krstevski**

*Full-Time Faculty, School of Game Development*

Filip Krstevski received his B.Sc. in Computer Science with Honors from Ryerson University in Toronto Canada. Since 2007, Filip has worked at various studios throughout North America as a Software Engineer. Some notable companies include Midway Games and Phosphor Games. He's worked on games such as NBA Ballers: Chosen One, Blitz the League II, Tony Hawk: Shred, Gears of War 3, The Dark Meadow and the Infinity Blade series.

Educational Background: Ryerson University (BS-Computer Science)

## **Peter Tsacle**

*Full-Time Faculty, School of Game Development*

For nearly 25 years Peter Tsacle has worked as an animator, character designer, and art director in games and digital media. He was a key contributor to the classic LucasArts games Full Throttle and Grim Fandango, and spent the last decade at Telltale Games, leading animation teams on Wallace & Gromit, Back to the Future, Borderlands, and Telltale's award-winning Walking Dead franchise. He has taught 2D and 3D animation for over 15 years, and holds a B.A. in Film from San Francisco State University.

Professional Background: LucasArts, Telltale Games (Animator, Character Designer, Art Director)

## **Jason Weesner**

*Full-Time Faculty, School of Game Development*

Jason Weesner is a senior game designer with over 25 years of experience in the game industry. He's a professional nerd who was raised on Dungeons & Dragons, pinball machines, Doctor Who, and Boy Scouts and somehow found a way to turn all of that into a career. Jason has worked on games like Sly Cooper, Pac-Man, Jurassic Park, and Tomb Raider which have sold millions of copies and other games like Seabla and Ninja Golf which you may find buried in a landfill in New Mexico.

Professional Background: 25 years' experience in the game industry

## **SCHOOL OF GRAPHIC DESIGN FULL-TIME FACULTY**

### **Phillip Hamlett**

*Director, School of Graphic Design*

As a former AIGA national board member, founder of Compostmodern, and co-author of The Living Principles for Design, he sets the agenda for sustainable business practice within the design community at large. In 2014, Hamlett was named president of the AIGA San Francisco Chapter, the driving force for design in the Bay Area.

Educational Background: University of Georgia (BFA-Graphic Design)

### **Mary Scott**

*Director Emeritus, School of Graphic Design*

School of Graphic Design Chair Mary Scott can usually be found teaching the programs's signature portfolio class to both grads and undergrads. This gives her a bird's-eye view of the students as they launch their careers in design. Prior to coming to the Academy in 1999, Mary taught at Art Center College of Design and Otis College of Art and Design.

Her professional life was spent as partner and creative director at Maddocks & Company in Los Angeles, where her projects for Procter & Gamble, Hitachi, Sony, Disney, Microsoft, Max Factor, Avon and Vidal Sassoon received numerous industry awards.

With almost 40 years of experience, Mary has served on the national board of AIGA, was chapter president in Los Angeles, and received the AIGA Fellows Award from the San Francisco Chapter in 2006. In 2012 she was awarded an honorary doctorate from Academy of Art University. Her hobby is landscape and garden design.

Educational Background: University of California, Los Angeles and Mount St. Mary's College.

Professional Background: Maddocks and Company (Vice President and Director of Creative Operations, 25 years), Audio Magnetix, Sony Superscope, William Pereira and Associates, Capitol Records.

### **Thomas McNulty**

*Undergraduate Associate Director, School of Graphic Design*

Thomas has been serving as Associate Director since 2001. During his design career, he has worked with renowned designer Robert Miles Runyan, Enterprise IG, CFNAPA, Newworld Associates (Ireland) and was the co-founder and vice president of Profile Design in San Francisco for over 10 years.

He has successfully managed and directed many multinational brand and packaging programs for clients such as Anheuser Busch, Apple, Oracle, Charles Krug Winery, The Hershey Company, Kraft Foods, Logitech, Lynch Vineyards, Mariani Nut Company, Mileeven Fine Foods (Ireland), Mrs Fields, Trincherro Family Estates, and Safeway, winning awards and recognition for design excellence. His work can be found in numerous design industry publications. He is a graduate of Art Center College of Design, recipient of ACCD, Rita Sue Siegal Humanitarian Award.

Educational Background: Art Center College of Design (BFA-Graphic Design)



## **Jeremy Stout**

*Online Associate Director, School of Graphic Design*

Jeremy Stout teaches, develops content and is integral in planning in the MFA and BFA programs. His wide range of design experience allows him to teach all levels of typography, brand, digital and print design.

Jeremy has worked at a number of large and small firms in the Bay Area. At Chronicle Books, he directed and designed over 150 titles. He was also a senior designer at Landor and Associates, where he created branding for clients such as FedEx, Visa, Accenture and John Deere. At Character, he served as an art director on projects for clients such as Nike, Restoration Hardware, Facebook and Adobe. Jeremy is also the coauthor of a book for Bloomsbury Press called *The Graphic Design Process*.

Educational Background: California College of the Arts & Crafts (BFA-Graphic Design & Printing)

## **Hunter Wimmer**

*Associate Director, School of Graphic Design*

Hunter Wimmer has nearly two decades of experience in translating strategic business objectives into innovative, relevant visual solutions. As design director for IDEO, he broadened his professional scope by bringing a unique perspective on user-centered research and multidisciplinary collaboration into the overall design process. Through his work with Gap and as design director of Banana Republic's marketing team, he discovered new insights into branding and consumer messaging, which he leverages in both his work and teaching.

Prior to joining the Academy in 2005, he spent several years anchoring the Graphic Design program at the University of California Berkeley Extension in San Francisco. Hunter's work has been featured in numerous books and publications such as *Print*, *HOW*, *Critique* and *Wallpaper* magazines. He holds a degree in Communication Arts and Design from Virginia Commonwealth University.

Educational Background: Virginia Commonwealth University (BFA-Communication Arts & Design)

## **SCHOOL OF ILLUSTRATION FULL-TIME FACULTY**

### **Chuck Pyle**

*Director, School of Illustration*

Mr. Pyle is an internationally sought-after artist, working with clients from New York to Tokyo. His clients include Microsoft, Pacific Bell, Safeway, Avis, Ask Jeeves, Sun Microsystems, Reader's Digest, The New York Times, The Boston Globe, Atlantic Monthly, Redbook, Good Housekeeping, McCall's, Penguin, Bantam, Book of the Month Club, Houghton Mifflin, Seattle Opera, Nisshin Foods, and the Chicago Museum of Science and Technology.

Mr. Pyle received the 2015 Distinguished Educator in the Arts award from the Society of Illustrators.

Educational Background: Academy of Art University (BFA-Illustration)

### **Jeannie Brunnick**

*Online Director, School of Illustration*

Jeannie is an adept illustrator who has gained national recognition for her work with clients such as: Universal/MCA, MGM Studios, 20th Century Fox Studios, Sony Pictures, Warner Bros. Studios, Disney Imagineering, and Mattel Toys. Jeannie was a featured illustrator in *Outstanding American Illustrators* and has been awarded by the Society of Illustrators in Los Angeles.

Educational Background: Art Center College of Design (BFA-Illustration)

### **William Maughan**

*Graduate Director, School of Illustration*

A professional illustrator and fine artist, Mr. Maughan has provided numerous illustrations for such companies as DreamWorks, CBS, Universal Studios, Chevrolet, Doubleday, Oxford University Press, to name but a few. His work has been represented by major galleries and publishers, domestically and internationally. Mr. Maughan's book, *The Artist's Complete Guide to Drawing the Head*, was published in 2004.

Educational Background: Art Center College of Design (BFA-Illustration)

## **Gordon Silveria**

*Director of Digital Art Technology*

Native San Franciscan Gordon Silveria became an instructor in 1994, and has held numerous posts at the Academy, including Director of Illustration, Acting Director of Graduate New Media and 2D Animation, and Director of Alumni and Industry Outreach. As Director of Arts Technology, he primarily works with the Illustration and Jewelry and Metal Arts programs.

He illustrated the best-selling children's math book *The Greedy Triangle* and holds an MFA in Sculpture and a BFA in Illustration from Academy of Art University.

Educational Background: Academy of Art University (BFA-Illustration; MFA-Sculpture)

## **Lisa Berrett**

*Assistant Director, School of Illustration*

Lisa earned her BFA in Illustration at Academy of Art University in 1986 and has worked as a freelance illustrator for nearly 20 years. She has illustrated for a wide range of products, including children's books and magazines, games, CD-ROM packaging as well as advertising, food label art, and educational materials for kids. Lisa returned to the Academy in 2001 to instruct future illustrators on the principles of clothed figure drawing.

Educational Background: Academy of Art University (BFA-Illustration)

## **Gary Amaro**

*Full-Time Faculty, School of Illustration*

Gary has worked in genres ranging from storyboard and comics art to visual development and fine art. His sketches are featured in the book, *The Art of Urban Sketching: Drawing on Location Around the World*, and his paintings show at Los Angeles' Gallery Nucleus. His comics work includes *The Sandman* and *Gotham Central*, and his video game concept art appears in *Darkspore*, *The Godfather 2*, and *The Lord of the Rings: The Return of the King*.

Gary's illustrations have won The New Yorker's Eustace Tilley contest five consecutive years.

Educational Background: University of California Berkeley (BA-Art, BA-English)

## **Thomas Ellsworth**

*Full-Time Faculty, School of Illustration*

Tom Ellsworth received his BFA in Illustration from Academy of Art University. He is an experienced illustrator with numerous years of experience specializing in digital illustration and more specifically, vector art.

Current and previous clients have included Biocodex Inc., Hewlett-Packard, Safeway, Performance Computing Magazine, Commish Kit, Space Dog Books, Rebel Bar, Blue Restaurant, Velvet Cantina Restaurant, Tessitura Network, and Truck Bar. Published books include *Snark, Inc.* and *The Amazing Snox Box*.

Educational Background: Academy of Art University (BFA-Illustration)

## **Thomas Gronbukt**

*Full-Time Faculty, School of Illustration*

Thomas Gronbukt has extensive training and education in Illustration, Fine Art, Design and Digital Technology. He designed and created images in multiple mediums. He creates professional illustrations in acrylics, oil, watercolor, pastel, pen & ink, colored pencil, printmaking, computer software and mixed media. Gronbukt received his BFA in Illustration from Academy of Art College.

Educational Background: Academy of Art University (BFA-Illustration)

## **Steve Kloepfer**

*Full-Time Faculty, School of Illustration*

Steven Kloepfer has more than 20 years of professional experience in illustration. He has been an instructor/consultant of art with the San Mateo Park and Recreation Department and PDI, copywriter/producer/consultant with DKS Creative, owner/illustrator of Creative Illustrator, freelance desktop publisher and freelance editor.

Steve is currently Full-Time Faculty in the Academy of Art University's School of Illustration and School of Visual Development. Prior to becoming full-time faculty, Steve had been teaching at Academy of Art University since 2002.

Professional Background: San Mateo Park and Recreation Department and PDI (instructor/consultant of art); DKS Creative (copywriter/producer/consultant); Creative Illustrator (owner/illustrator); Freelance desktop publisher; Freelance editor

## **Stephen Player**

*Full-Time Faculty, School of Illustration*

Stephen Player was born in England in 1965. He acquired a first-class honors illustration degree in London in 1985. Since then, Stephen has enjoyed a thriving freelance career. His work has been used in advertising, television, film, promotion, and over one hundred books. These books are mostly in the sci-fi, fantasy, horror, and children's genres, as well as graphic novels. Stephen is a winner of the British Sci-Fi and Fantasy Association Award, received a Substantial Contribution to Children's Literacy Award, and received a Sheffield Children's Book Award.

Stephen has been exhibited widely across Europe. He has been teaching at Academy of Art University since 2001.

Educational Background: Camberwell College of Arts (BA-Illustration)

## **Robert Revels**

*Full-Time Faculty, School of Illustration*

Robert has worked as a professional artist since 1994. He has worked on a variety of projects ranging from children's stories to large concert backdrops for artists such as Carlos Santana and U2. Since graduating from the Academy, he has garnered numerous awards. He is the founder of the greeting card company, Rockfish Designs.

Robert has returned to teach at his alma mater to give back to the next generation of artists.

Educational Background: Academy of Art University (BFA-Illustration)

## **SCHOOL OF INDUSTRIAL DESIGN FULL-TIME FACULTY**

### **Tom Matano**

*Executive Director, School of Industrial Design*

Mr. Matano has almost 30 years of experience in the automotive industry, holding design positions at General Motors in Detroit, Michigan, GM Holden's Ltd. in Melbourne, Australia, and BMW in Munich, Germany.

In 1983, he joined Mazda's North American studio as a Chief Designer. From there, he went on to become Executive Vice President of Western Operations for Mazda R&D North America, Inc., and Executive Designer & Director of Mazda North American Operations.

From 1999 to 2002, Mr. Matano worked at Mazda's headquarters in Japan as an Executive Designer in the Global Advance Studio, overseeing efforts for Japan, Europe, and North America; and eventually he was named General Manager of Mazda Design in charge of all Chief Designers.

His accomplishments at Mazda include the 1993 RX-7 and Miata, in addition to many other projects produced by the design teams he built and managed.

Since 2002, Mr. Matano has been committed to becoming an educator, using his diverse knowledge and experience to enhance the Industrial Design program at Academy of Art University in San Francisco, CA, now ranked #4 in the Red Dot World Ranking of Industrial Design schools.

Educational Background: Art Center College of Design (BS-Transportation Design)

## **Mark Bolick**

*Graduate Director, School of Industrial Design*

Mark Bolick made a splash in Silicon Valley when he collaborated on projects with Nike, Motorola, IDEO, Stanford, NASA, MIT, and The Exploratorium before switching gears to pursue furniture design in the late '90s.

In 2006, he joined India Rose LLC—a family-business home furnishings design firm named after his eldest daughter that designs, develops, sources, and manufactures home products for retailers such as Crate & Barrel, Anthropologie, Harry & David, and Jackson Perkins. Previously he was a director of furniture for Restoration Hardware and a design manager for William Sonoma, Inc. He joined the School of Industrial Design in 2008.

Educational Background: California College of Arts & Crafts (BFA-Industrial Design)

## **Antonio Borja**

*Director, School of Industrial Design*

Antonio Borja received his Bachelor of Fine Arts degree from the School of Industrial Design in 2004. After launching his professional career as a freelancer, he joined General Motors as a creative designer, returning to his alma mater as an instructor in 2009, to teach Design Drawing, Transportation Design, and Digital 3D modeling courses. Since then, he has led a collaborative class that has been sponsored by companies such as Nissan, Peugeot, and Jaguar.

In 2014, he became associate director of the School of Industrial Design, where he works with Tom Matano on many initiatives, including the integration of the latest rapid prototyping and visualization methods into the design curriculum.

Educational Background: Academy of Art University (BFA-Industrial Design)

## **Hideki Masuda**

*Online Director, School of Industrial Design*

Hideki Masuda joined the School of Industrial Design in 1998 as an instructor and one of the founding members of Transportation Design discipline. He became Online Associate Director in 2014, and has helped grow the Industrial Design program by developing new courses and updating existing offerings to ensure that the school remains current with rapidly evolving industry standards.

His collaborative efforts include the establishment of a cutting-edge computer lab at the school, as well as the installation and expansion of its 3D printing facility.

Educational Background: Bard College (BA-Studio Art); Art Center College of Design (BS-Transportation Design)

## **Lloyd Buck**

*Associate Director, Automotive Restoration Program*

Lloyd Buck is an award-winning classic car restoration expert with more than 40 years of industry experience. In 1985, he joined Auto Europa, and a year later, he began maintaining and restoring vehicles for the Keller Collection at the Pyramids, one of the most significant auto collections in the world. He then became the Keller Collection's manager until 2012, when he joined Academy of Art University as a mechanic for its celebrated Automobile Museum collection.

Professional Background: Auto Europa; Kelly Collection (Manager); Academy of Art University (Mechanic)

## **Andrew Putman**

*Rapid Prototyping Manager, School of Industrial Design*

Andrew Putman is a Full-Time Faculty member of the Academy of Art University's School of Industrial Design and manager of the department's CNC/ Rapid Prototyping facilities. After receiving his BFA in Industrial Design Andrew spent six years in wayfinding and structural design – finding his way back to the IND department to build on and further develop the model making coursework.

Educational Background: (BFA-Industrial Design)



## **Danny Song**

*Full-Time Faculty, School of Industrial Design*

Danny Song is currently a Full-Time Faculty in the Academy of Art University's School of Industrial Design. Prior to becoming full-time, Danny had been teaching in the university's industrial design department since 2011.

Danny received his BFA in General Fine/Studio Arts from UC Santa Barbara. He then received a second BFA degree in Transportation Design from the Academy of Art University.

In addition to teaching, Danny has been a freelance Industrial Designer since 2010.

Educational Background: Academy of Art University (BFA-Transportation Design); UC Santa Barbara (BFA-General Fine/Studio Arts)

## **SCHOOL OF INTERIOR ARCHITECTURE & DESIGN FULL-TIME FACULTY**

### **Archana Myer**

*Executive Director, School of Interior Architecture & Design*

Archana Myer has a unique background which combines hospitality design, project management, and marketing. Most recently she was at the world's largest Hospitality Firm, Hirsch Bedner Associates (HBA) as a Senior Designer/Project Manager. While at HBA she worked on several large-scale international hospitality projects including properties for Ritz Carlton, Hilton Hotels, and InterContinental Hotel Group.

In addition to her design and project management responsibilities, she co-managed the San Francisco office of HBA and played a key role in creating a new marketing and client development strategy which has proven to be quite successful.

Prior to HBA, Ms. Myer worked as a Marketing Coordinator at Fluor Corporation, a Fortune 500 engineering and Construction Company. The skills gained while at Fluor proved to be extremely useful in the design industry throughout the course of her career.

Holding degrees from UC Santa Barbara and Academy of Art University, Ms. Myer has a unique educational background that has led to her diversity as a design professional. Her combination of design skills and management experience makes teaching the natural next step for her.

Educational Background: Academy of Art University (BFA-Interior Architecture & Design); University of California Santa Barbara (BA-Global Studies)

### **Kathleen Valkuchak**

*Director, School of Interior Architecture & Design*

A native of California, Katie Valkuchak received her BA in Art History from the University of California at Santa Cruz in 2003, and her BFA in Interior Architecture and Design from Academy of Art University in 2006. After working for several firms in the Bay Area, including Backen Gillam Kroeger Architects, and later as an independent Design Consultant, Katie returned to Academy of Art University in 2010 to teach and share her experiences.

Since then, Katie discovered that she had a great passion not only for design, but also for teaching and found the perfect opportunity to pursue them both here at the Academy.

Educational Background: UC Santa Cruz (BA-Art History), Academy of Art University (BFA – Interior Architecture & Design)

## **Tom Collom**

*Capstone Coordinator, School of Interior Architecture & Design*

Tom received his B.A. Degree in Architecture from the University of California at Berkeley. While still attending school, Tom won first place, including the design commission, in the National Endowment for the Arts sponsored, "National Cityscape Design Competition," for a site specific sculpture park in St. Paul, Minnesota. Tom's experience spans many design fields including city and regional planning, architecture, retail, corporate interiors, landscape and industrial design.

Upon graduation, Tom worked for a mid-sized architectural and industrial design firm, deTienne Associates in San Francisco, designing office buildings, corporate interiors and developed new product concepts for workstations and work environments for Herman Miller, Inc. Some of the work and findings have been published in Facilities Design & Management.

Since then Tom worked with In-house architectural director, Bruce Slesinger at Esprit de Corp helping to define Esprit's retail image worldwide, through the design of retail stores, showrooms, custom furniture and store fixtures. Tom and Bruce's successful working partnership inspired them to open their own design firm BruceAndTom (BAT) in 1993.

BruceAndTom (BAT) is listed in VM&SD as one of the top 50 Design Firms and Display & Design Ideas (DDI) as one of the top 100 Retail Design Firms since 1996. With a primary focus on Retail and Commercial design, a few of the retail identities BruceAndTom have created are: Hot Topic - Blackheart, Gymboree, bebe, Discovery Channel, Janie and Jack, Fila, Adidas and Reebok.

In the last 5 years, BruceAndTom have been involved in developing and operating several new and innovative retail food companies in the SOMA area of San Francisco: Small Foods and The Market on Market Street with an eye on expanding these concepts nationally. He also currently teaches at the Academy.

Educational Background: UC Berkeley (BA-Architecture)

## **Kathleen Roche**

*Design Fundamentals Coordinator, School of Interior Architecture & Design*

Kathleen Roche is known for excellence in high-end residential, retail, restaurant, and commercial projects, having collaborated with a number of design firms including Barbara Colvin & Co. and Juliana Carlsen Interiors. She has unique experience in graphic design and market research, a Bachelor of Science degree in Art Education, and studied Interior Architecture and Design at the University of California, Berkeley.

In 2009, in conjunction with continuing her design practice, she joined the School of Interior Architecture team at AAU as an instructor. Kathleen has supported the department with developing curriculum, assessment activities and accreditation efforts. In 2018 she transitioned to a full time role as the Design Fundamentals Coordinator.

Educational Background: UC Berkeley (BS-Art Education)

## **SCHOOL OF JEWELRY & METAL ARTS FULL-TIME FACULTY**

### **Charlene Modena**

*Director, School of Jewelry & Metal Arts*

Charlene Modena received her MA in Metal Arts from San Francisco State University and MFA in Sculpture from Academy of Art University. She has participated in numerous group and solo exhibitions throughout the world, including the American Institute of Architects, the University of Guanajuato (Mexico), the Butler Museum, Elements Gallery, Velvet da Vinci Gallery, the Biennale Internationale-Limoges (France), and the Ueno Royal Museum (Tokyo).

Her work is included in the collections of the Xerox Corporation, the American Crafts Museum, and Ann Rockefeller-Roberts. She is also listed in World Who's Who of Women and was a Marin Arts Council Grant prize winner. She has been published in Design Magazine, American Crafts, Metalsmith Journal, several Lark Books 500 Series, and more.

Educational Background: San Francisco State University (MA-Sculpture with an emphasis in Metal Arts); Academy of Art University (MFA-Sculpture)

## **Karen Chesna**

*Online Coordinator, School of Jewelry & Metal Arts*

A native of Chicago, Karen Chesna earned her MFA in Sculpture/Metals from the Academy of Art University, and holds a BA in the History of Art and Architecture, with a concentration in Indigenous Art, from the University of Illinois at Chicago. She spent many years working in the Anthropology Department of the Field Museum of Natural History and considers this a major influence on her sculptural jewelry, artist books, and small metal-based mixed media sculptures.

Karen owns and operates Glacier Metal Arts Studio in Missoula, Montana, where she teaches metalsmithing to students of all skill levels.

Educational Background: Academy of Art University (MFA-Sculpture/Metals); University of Illinois, Chicago (BA-History of Art and Architecture, concentration in Indigenous Art)

## **SCHOOL OF LANDSCAPE ARCHITECTURE FULL-TIME FACULTY**

### **Jeff McLane**

*Director, School of Landscape Architecture*

Jeff McLane is a licensed landscape architect in California. For the past 17 years he has been a founding partner and president at Jeff McLane + Associates Landscape Architects in Marin. He was a founding partner of MAC Studio, a community-based design group in Oakland.

Jeff is LEED BD+C certified through the US Green Building Council and is committed to design work that is sustainable, responsible and inclusive.

For the past 25 years, Jeff has worked on a variety of projects throughout the greater San Francisco Bay Area, working for variety of public and private clients including commercial, educational, institutional, and community participatory design projects.

Jeff is also a painter and sculptor, and has exhibited his work in galleries throughout the Bay Area.

Professional Background: Jeff McLane + Associates Landscape Architects (Founding Partner & President)

### **Heather Clendenin**

*Online Director, School of Landscape Architecture*

As a licensed landscape architect, Heather has over 30 years and a wide range of professional and academic experience. She has taught at UC Berkeley, the University of Michigan, and the Danish Royal Academy of Fine Arts in Copenhagen where she was a Fulbright Scholar. Selected projects include: the Advanced Concepts Center for General Motors, Malibu, CA; Columbia University's athletic training center, NY, NY; Carousel Park Playground at the Santa Monica Pier, Santa Monica CA; the masterplan for Claremont's Harvey Mudd College, CA; the General Motors Corporate Headquarters in Thousand Oaks, CA; and Berkeley Hillel in Berkeley, CA as well as several design competition awards. She has an MLA from the Graduate School of Design at Harvard University.

Educational Background: Harvard (MLA-Design)

## **SCHOOL OF MOTION PICTURES & TELEVISION FULL-TIME FACULTY**

### **Jana Sue Memel**

*Executive Director of the Schools of Entertainment*

Academy Award-winning producer and writer.

Has Produced 25+ movies and 65+ half-hour, live-action shorts that have played as television series in more than 30 countries. Films she has produced have won Writers Guild and Directors Guild Awards, Emmys, CableACE Awards and the Humanitas Prize.

Educational Background: USC Law School; Pitzer College (BA-Sociology & BA-History)

## **Randy Levinson**

*Director, School of Motion Pictures & Television*

Randy Levinson is a studio executive and Independent producer. He has developed and supervised production of over 40 feature films and TV movies for Showtime, Starz!, USA!, and Lifetime. He also executive produced The Gay Riviera, a ground breaking reality series for Bravo.

Educational Background: USC School of Cinematic Arts (MFA-Peter Stark Producing Program)

## **Kenn Ferro**

*Director, School of Motion Pictures & Television*

Kenn Ferro has 30 years of experience in cinematography. He has served on the Board of Governors of The Society of Operating Cameramen and is a member of the American Society of Lighting Designers.

Educational Background: San Diego State University (BA-Radio Television)

## **Jack Perez**

*Lead Directing Faculty, School of Motion Pictures & Television*

Jack Perez has directed over a dozen feature films. His latest is a World War 2 adventure-comedy being produced by Ben Stiller. His movies include the indie hits Some Guy Who Kills People (produced by John Landis), La Cucaracha (Winner Best Feature Austin Film Festival), and The Big Empty (Winner AFI Film Fest Best New Writer). He is also the writer/director of the modern cult classic Mega Shark vs. Giant Octopus; directed Wild Things 2 for Sony Columbia and wrote/directed Monster Island for MTV. He is also the director/creator of the hit Adult Swim video game, Polar Bear Payback.

His television directing credits include the pilot for Xena: Warrior Princess; episodes of Hercules: The Legendary Journeys; the hit reality series Temptation Island and Last Comic Standing; and the made-for-television movies, Unauthorized: Brady Bunch, The Final Days and The Mary Kay Letourneau Story.

A member of the DGA & WGA, he is the recipient of awards for both writing and directing and has received the critical praise of Roger Ebert, Harry Knowles of Ain't It Cool News, Fangoria magazine, Film Threat, The LA Weekly, the Austin Chronicle and the New York Times.

Educational Background: New York University (BFA-Film & Television)

## **Kris Boxell**

*Full-Time Faculty, School of Motion Pictures & Television*

As a Production Designer, Kris enjoys the process of creating settings that support cinematic storytelling. She has extensive experience as a Set Decorator on feature films, episodic television and new media. While heading the Production Design Track in the school of Motion Pictures and Television at the Academy of Art University, Kris continues to work on projects for the big and small screens, often finding positions for graduates of our academic programs. Feature film credits include "Bull Durham", "James and the Giant Peach", "All About Evil" and "Blue Jasmine".

Professional Background: Bull Durnham, James and the Giant Peach, All About Evil, Blue Jasmine

## **Paula Lima**

*Full-Time Faculty, School of Motion Picture & Television*

Paula Lima has worked for over 15 years in the film industry, both as an Assistant Director and as a Unit Production Manager. Her credits include productions in multiple countries, ranging from independent artistic films to larger budget commercial projects.

Professional Background: 15 Years in the film Industry (Assistant Director & Unit Production Manager)



## **Jess Kreusler**

*Online Director, School of Motion Pictures & Television*

Jess Kreusler joined Wild at Heart Films as Creative Executive in 2009, developing feature screenplays and television series including projects with Martin Scorsese, three-time Oscar-winner Mark Harris, and Richard Donner. Before becoming Online Director of the School of Motion Pictures & Television, Jess served as Online Coordinator since 2012.

Educational Background: Kent State University (BA-Theatre Studies & Sociology)

## **Elan Santiago Cuan**

*Technical Director, School of Motion Pictures & Television*

Elan Santiago has over 35 years of experience in the Motion Pictures, Photography and Television industry. A native of Havana, Cuba, Elan graduated with honors from the University of Havana, Cuba, and went on to receive a Professional Merit Scholarship to the Paris National Audio-Visual Institute for his Masters. As a Director and Director of Photography, he has worked for the National Cuban Radio and Television Network, Babylon Films, Ramon Suarez, and the National Audio-Visual Institute, among others. Some of his past photography clients include KDTV, the Miami Herald, Emerson USA, Medical Tribune Magazine, and David Starr Make-Up. He has worked at the Academy of Art University for nearly 28 years where he has taught Studio Lighting and MFA GDS in addition to guest lecturing at Kun Shan University in Taiwan.

Educational Background: Paris National Audio-Visual Institute (MA)

## **Alfred Pollard**

*Set Design Manager, School of Motion Pictures & Television*

Since 1976, Alfred Pollard has been designing and constructing sets for stage, television, and film. Currently, Pollard is designing a set for Shorgun Player's "The Miser" Moliere. Some of Pollard's career highlights include work on an independent film called "The Californians," in which he helped coordinate construction of a set with a \$100,000 budget. Ultimately, the film went on to earn \$10,000,000. Pollard was also an Art Director at the Sundance Film festival, where he designed three main sets and graphics for locations.

Professional Background: Set Design for Shotgun Players

## **SCHOOL OF MUSIC PRODUCTION & SOUND DESIGN FOR VISUAL MEDIA FULL-TIME FACULTY**

### **Brad Hughes**

*Director, Music Production and Sound Design for Visual Media*

He is a voting member of the National Academy of Recording Arts & Sciences, which hosts the annual Grammy Awards, and serves on the Education committee of the NARAS San Francisco chapter. He holds a BFA in World Arts & Cultures from U.C.L.A., and an MFA in Music from The California Institute of the Arts.

Educational Background: California Institute of the Arts (MFA-Music Performance); University of California, Los Angeles (BFA-World Arts & Cultures)

### **Stephen Romanko**

*Associate Director, School of Music Production & Sound Design for Visual Media*

Steve Romanko has over 25 years of work within the entertainment industry. Including work in radio, television, motion pictures and theater.

Steve's skills led him to a position at Skywalker Sound, where he worked on many films, including Star Wars, Saving Private Ryan and Fight Club. This background in AUDIO gives Steve an interesting perspective that permeates all his professional efforts.

In addition to his position at the Academy Steve's production company; 13th Generation, focuses on feature and television development, bringing talented individuals together to form a strong production and post production units.

Educational Background: Marywood University (BA-Communications: Radio, Television and Film Production)

## **SCHOOL OF PHOTOGRAPHY FULL-TIME FACULTY**

### **Adrienne Pao**

*Director, School of Photography*

San Francisco Bay area based photographer Adrienne Pao explores identity, culture, and society, communicating with a sense of humor. Pao's work appears in fashion and pop culture magazines and art journals around the world. Her commissions are seen worldwide. Her photographs and installations have been shown nationally and internationally. She has been committed to photographic education for over 10 years.

Educational Background: San Jose State University (MFA-Photography); University of California, Los Angeles (BA)

### **Ryan Baldwin**

*Online Director, School of Photography*

Ryan Baldwin has been a professional photographer for more than 20 years and is a graduate of Brooks Institute of Photography. His fine prints have been showcased at numerous gallery shows and his work has been published in magazines, books and national advertising campaigns. He is especially interested in using photography as a tool for environmental awareness and cultural preservation. He has taught photography at the Academy since 2001 and developed the digital imaging and online photography curriculum.

Educational Background: Brooks Institute of Photography (BA-Still Photography)

### **Tamara Hubbard**

*Online Associate Director, School of Photography*

Tamara Hubbard is a fine art photographer and educator based in Northern California. She has worked for the Academy of Art University as an online curriculum developer and instructor since 2007 and has been in her role as Associate Director since 2010. As an instructor of the graduate program and chair of the online MFA Thesis Committee, she has had the unique opportunity to work with students from six different continents.

Educational Background: Academy of Art University (MFA-Photography); Southern Oregon University (BS-Psychology); College of the Redwoods (AA-General Education)

### **Katty Ryan Hoover**

*Senior Faculty & Curriculum Coordinator, School of Photography*

Katty Ryan Hoover was born in Corbin, Kentucky. She received her BA in the College Scholars program at University of Tennessee and her MFA in photography at San Francisco Art Institute. She has also studied at University of Notre Dame and Semester at Sea through the University of Virginia.

Her work is aimed at people: narratives of isolation, loneliness, and social tension, and the body as a site of psychological negotiation. Her work has been shown at Tampa Museum of Art, Marin Museum of Contemporary Art, James Madison University, and Michael Rosenthal Contemporary Art in San Francisco. Hoover currently lives and works in San Francisco and Los Angeles.

Educational Background: San Francisco Art Institute (MFA); University of Tennessee, Knoxville (BA)

### **Kimberly Mowbray**

*Full-Time Faculty, School of Photography*

Kimberly Mowbray is a fine art photographer based in Santa Rosa, California. She has an MFA degree in Photography from Academy of Art University. Kimberly works primarily in alternative processes. Through her photographs she explores the understanding of self and how that interacts with a given environment.

By using the photographic medium she is able to show the beauty and serenity in various locations and pair that with her own figure reacting and responding to the stillness of the landscape. Kimberly is an active member in Society for Photographic Education and exhibits her work nationally.

Educational Background: Academy of Art University (MFA-Photography); Sonoma State University (BA-Psychology)

## **Michael Sims**

*Full-Time Faculty, School of Photography*

Michael Sims is a photographer and educator living and working in San Francisco. He has been teaching in the Bay Area for the past 10 years and in 2011 joined the Academy of Art as a full-time faculty member.

Michael earned a BFA from Indiana University, with a major in photography and a minor in Art History. He earned his MFA in photography from the Rochester Institute of Technology.

Michael's photographic practice utilizes the medium's cutting-edge technology but also engages its historic traditions. He is interested in blurring the line between the contemporary and the antique. His work explores cultural concepts of beauty while also tracing the roots of ancient ritual alive within contemporary society. Michael's photographic expertise ranges from medium and large format digital photography and printing to hand-brushed platinum printing and handmade bookbinding.

Educational Background: Rochester Institute of Technology (MFA-Photography); Indiana University (BFA-Photography)

## **John Vano**

*Full-Time Faculty, School of Photography*

John Vano developed an interest in photography at a young age. His Uncle who was a well-known portrait photographer sparked his initial enthusiasm for the camera. Born and raised in the San Francisco Bay Area, John's love of both photography and people eventually led him to Milan, Italy where he lived for three years and studied photography at The European Design Institute.

Educational Background: The European Design Institute (Photography)

## **SCHOOL OF VISUAL DEVELOPMENT FULL-TIME FACULTY**

### **Nicolás Villarreal**

*Director, School of Visual Development*

Villarreal graduated with honors from the Master's program at Academy of Art University in 2002. He has worked as a traditional animator, character designer, sculptor, and Visual Development artist for film and video game companies, including Walt Disney Studios, Sony Computer Entertainment, Jim Henson Studios, Sega, Digital Domain, Reel FX, and Amazon Studios.

He has given presentations and screened his films at Pixar Animation Studios, DreamWorks Animation, Blue Sky Studios, the Sydney Opera House and several universities in South America and Europe.

Educational Background: Academy of Art University (MFA-Illustration); Instituto de Arte Cinematográfico de Avellaneda (BFA-2D Animation)

### **Chris Carman**

*Associate Director, School of Visual Development*

Christopher Carman is a versatile and collaborative graphic artist with a strong background in web/mobile based games and apps for the entertainment, education, and design industries. A 2006 graduate of Academy of Art University, Christopher joined our faculty in 2007 as an instructor for courses focused on sequential art, perspective, anatomy, and character design.

He accepted the role of Associate Director of the School of Visual Development in 2013. He's previously worked as an art director, conceptual artist, and animator for clients including Adobe Systems, Zynga, MTV Games, and Electronic Arts.

Educational Background: Academy of Art University (BFA-Illustration)

## **Alessandro Squitti**

*Production Lead, School of Visual Development; Italian Lead, Liberal Arts*

Alessandro Squitti is a film producer and Italian instructor with more than a decade of experience as an audiovisual communicator and a Master's degree in Italian Language and Literature from Sapienza – Università di Roma. He joined the Academy as a lab technician in 2000, and continuously has helped organize the School of Animation & Visual Effects' Fall Festival and the annual Academy of Art University Spring Show.

As a freelance web designer and videographer, Squitti has worked for Current TV, Notable Inc., and Red Clover Studios, and the company he co-founded in 2005, CurlyHairedPeople Films, has created more than 20 short action films, including award-winning music videos.

Educational Background: La Sapienza University (Masters-Italian Language and Literature)

## **Jeremy Saliba**

*Online Curriculum Coordinator, School of Visual Development*

Jeremy Saliba received his BFA in Illustration with an emphasis in 2D animation from Academy of Art University in 2003. He later joined the Academy as a part-time instructor in 2007, spearheading new curricula that integrated Wacom Cintiq technology, and becoming Online Curriculum coordinator for the School of Visual Development in 2014.

Saliba is also a cover artist for Dynamite Entertainment, and worked as the art director for the graphic novel *Ultrasylvania*. Previously, he worked as digital artist, concept artist, and character designer for clients including NVIDIA graphics and Tor Books.

Educational Background: Academy of Art University (BFA-Illustration, emphasis in 2D Animation)

## **SCHOOL OF WEB DESIGN & NEW MEDIA FULL-TIME FACULTY**

### **Fred McHale**

*Co-Director, School of Advertising and School of Web Design & New Media*

Fred has over 15 years of experience as a web designer, front-end developer, and program manager. Originally from Southern California he currently resides in San Francisco. He began his career doing freelance web development and design in the early 1990s, before attending university. After graduating with a degree in Computer Science, he decided to focus his energy in the area of web technology. He works with numerous high profile clients in the Bay Area to design and develop web applications, mobile applications, and manage teams of designers and developers.

Fred enjoys speaking at industry events and contributing to the open source community.

Educational Background: California State University Bakersfield (BS-Computer Science)

### **Andrea Pimentel**

*Co-Director, School of Advertising and School of Web Design & New Media*

Andrea is a committed educator and award-winning Interactive Art Director, Creative Director, and UI Designer in San Francisco and Silicon Valley. She has worked for large-scale websites, start-ups, and mobile apps, and some of San Francisco's top advertising agencies developing cutting edge campaigns.

In her roles as Art Director and Creative Director, Andrea has worked with many top brands, including Suzuki, Shutterfly, G4tv, SanDisk, Nokia, Tonik Health, WaMu, eBay, and Bank of America. Andrea has also taught classes and had leadership roles in the School of Web Design and New Media.

Educational Background: Brigham Young University (BFA-Visual Design, emphasis Industrial Design)



## **Nicole Oettinger**

*Online Director, School of Advertising and Web Design & New Media*

Nikki Oettinger is a new media designer and motion graphics artist from San Francisco, currently residing in Los Angeles. She is a 2010 Web Design & New Media graduate from Academy of Art University where she received her BFA. Nikki started her professional career working at a video marketing company in the city, where she specialized in blending video, animation, and typography into an integrated visual experience. Her work experience ranges from print and packaging to UX and UI design and front end development to motion graphics.

She now devotes her time to education, online education standards, and curriculum.

Educational Background: Academy of Art University (BFA-Web Design & New Media)

## **DC Scarpelli**

*Associate Director, School of Web Design & New Media*

DC's design clients have included the California Attorney General's Office, Napa/Sonoma Magazine, the American Cancer Society, the University of California, Chevron, Frito Lay, the Oakland A's and the San Francisco Giants. He has created and edited several artists' books in the collection of the San Francisco Museum of Modern Art.

His background is in the theater: He designs theatrical graphics throughout the Bay Area, is resident designer at three theater companies, and is an award-winning actor, director and playwright. DC holds a BFA in Computer Arts/New Media from the Academy and a prior BA in Theater Studies from Yale University.

He is a member of the Phelps Association, the American Institute of Graphic Arts (AIGA) and the Type Directors Club.

Educational Background: Yale University (BA-Theater Studies); Academy of Art University (BFA-Web Design & New Media)

## **Colin Sebestyen**

*Motion Graphics Lead, School of Web Design & New Media*

Colin has more than 10 years of experience in the design field, with an emphasis on music visualization, animation, presentation, generative art, motion graphics, and time-based media. He has worked for clients both large and small, within the spectrum of large agencies to one-to-one levels. His professional highlights include producing design and animation at Apple, Inc., Al Gore's An Inconvenient Truth, commissions for IDN magazine, and the Cliff Bar 2-Mile Challenge campaign. His real passion lies in audio/visual collaboration, and he has produced visual design for a wide array of musicians as diverse as Snoop Dogg, Björk, Aesop Rock, Nonagon, Lusine, and Edison.

Colin has spoken at many conferences in his field of study: HOW Design, HOW Interactive, NAB, VDJC, and SF Mograph. He's also a winner of the international Cut & Paste design competition. He was a senior lecturer and instructor in the graphic design track at California College for the Arts. He has taught courses at the Academy in both Animation/Visual effects, and Web Design + New Media, across graduate and undergraduate levels.

Colin holds a BFA from the Academy, and has completed MFA studies from the San Francisco Art Institute. He invites you to view his work at [www.movecraft.com](http://www.movecraft.com).

Educational Background: Academy of Art University (BFA-Web Design & New Media)

## **Raina Maes**

*Online Coordinator, School of Web Design & New Media*

Raina is a videographer, photographer, and oil painter with over 10 years experience in the field. Raina received her BFA in Computer Arts Visual Effects from Academy of Art University in 2004. From there she completed the MFA program at Academy of Art University in Motion Pictures & Television, Cinematography in 2008. Raina's film clients have included The City of Oakland, Academy of Art University, Libby Schaaf, and Keyrose TV. Her film expertise spans from feature films, commercials, to reality television. Raina's skills include directing, shooting, writing, and editing.

She now dedicates her time to education for Web Design & New Media in conjunction with shooting photos for the department.

Educational Background: Academy of Art University (MFA-Motion Pictures & Television)

## **Michael Cantanzaro**

*Full-Time Faculty, School of Web Design & New Media*

Michael has been the Front-end Web Developer and owner of Catanzaro Creations since 2008. He has designed and built websites for clients in law, automotive, construction, multi-media production, visual arts, and numerous sites for personal use. Before that he worked as a lead programmer in many industries such as banking, retail and insurance.

He has more than 30 years of experience on a variety of computer platforms; mainframes, minicomputers and microcomputers.

Professional Background: Catanzaro Creations (Front-end Web Developer/Owner)

## **Hamilton Cline**

*Full-Time Faculty, School of Web Design & New Media*

With a career spanning caricature, woodcarving, phone sales, and sandwich art, Hamilton has settled into the role of web technology enthusiast. In his spare time he makes websites and widgets, while trying to keep fresh with portraits and caricatures. His background in game development and playing Sierra adventure games makes him a problem solver and an analytical helper for any students with brain-busting programming issues.

He also once played Flute the bellows-mender in A Midsummer Night's Dream.

Professional Background: Caricature; Woodcarving; Phone Sales; Websites; Widgets

## **SCHOOL OF WRITING FOR FILM, TELEVISION & DIGITAL MEDIA FULL-TIME FACULTY**

### **Jana Sue Memel**

*Executive Director of the Schools of Entertainment*

Academy Award-winning producer and writer.

Has Produced 25+ movies and 65+ half-hour, live-action shorts that have played as television series in more than 30 countries. Films she has produced have won Writers Guild and Directors Guild Awards, Emmys, CableACE Awards and the Humanitas Prize.

Educational Background: USC Law School; Pitzer College (BA-Sociology & BA-History)

### **Stuart Thomas**

*Associate Director, School of Writing for Film, Television & Digital Media*

Stuart Thomas is an award-winning writer with over 50 produced credits across theater, film and television. Stuart is currently writing projects under commission from the BBC, The Comedy Unit (UK), On the Rocks Films, The Queen's Theatre and Zac Productions (UK). His latest feature, Out Here, is entering production in the UK.

Educational Background: Academy of Art University (MFA-Motion Pictures & Television, emphasis in Screenwriting); University of Glasgow

## **SUPPORT DEPARTMENT: ACADEMY RESOURCE CENTER**

### **Kate Griffeath**

*Executive Vice President, Educational Support Services*

Kate Griffeath has worked as an educator, teacher trainer, administrator, and professional consultant for over three decades and brings passion and innovation to her leadership role at the Academy of Art University. As an Executive Vice President, she has built and developed seven distinct educational support departments serving both students and faculty and has worked closely with all academic and administrative departments. She has overseen numerous educational partnerships with outside companies and has been a key member of the Accreditation, Management, Student Grievance, Student Representative, and Strategic Planning Committees. Additionally, she was the founder and has been chair of the university's Student Success Committee for over a decade. Finally, she has published articles, both nationally and internationally, and has presented and taught at a wide range of universities, conferences, companies, and organizations.

Educational Background: Columbia University (MA-TESOL); University of California, Santa Barbara (BA-Sociology)

## **Lynda Espana**

*Associate Director, Classroom Services*

Lynda was born in California and grew up on the East Coast on a small island in Maine. She is happy to call San Francisco her home for over a decade now. Lynda received her B.A. in Marketing from Marietta College in Ohio, where she was also a student-athlete. She has a diverse vocational background including coaching collegiate basketball teams, a short stint as a paramedic, and several years as a sign language interpreter. She is inspired by the creativity and passion of the students and faculty here at the Academy. Lynda enjoys stand-up comedy, blogging, camping, sailing, rockabilly music, and collecting vintage clothes and mid-century memorabilia.

Educational Background: Marietta College, Ohio (BA-Marketing)

## **Chantelle Ferguson**

*Director, Online Language Support*

Chantelle Ferguson has been teaching for nearly 20 years. After earning a bachelor's degree in Spanish and a master's degree in English, she moved to South America where she taught English at a private university and developed one of the first online academic writing courses offered in the region. She has since designed and taught numerous on campus and online courses at universities in the United States. In addition she has worked as a Spanish instructor, newspaper journalist, and yoga instructor. She has been at Academy Art University since 2003 and director of Online Language Support since 2005.

Educational Background: California State University, East Bay (MA-English)

## **Aaron Field**

*Director, Online Academic Support*

Aaron is a born and bred San Francisco native happily stuck in the cool, gray, city of love. His love of writing led him to pursue a degree in English with the University of California, Davis. Aaron has been with the Academy in the online support department for seven years.

Educational Background: University of California, Davis (BA-English)

## **Andrea Keklikian**

*Director, Accessibility Resources*

Andrea has been facilitating equal access for students with disabilities at Academy of Art University since 2004. She is especially interested in applying the principles of Universal Design wherever possible so that diverse groups of students can fully enjoy their curriculum and campus. Andrea has degrees in Elementary Education and Special Education from the University of Delaware and holds a California state teaching credential. Before joining the Academy, she taught in a K–8 school within a group home and was a public high school special day class teacher.

Educational Background: University of Delaware(Elementary Education; Special Education); California State Teaching Credential

## **James O'Hara**

*Director, ARC Tutoring*

James O'Hara began his teaching career in 1984 while still an undergraduate at Brown University, where he earned his B.A. in Urban Studies (Honors) and English: Creative Writing. Two years later, he joined the Peace Corps and later worked as a teacher trainer and supervisor for Save the Children in Indonesia and Thailand. After returning to the U.S. to teach in the Minnesota public schools, he moved to the Bay Area, where he received his M.A. from U.C. Berkeley in 1992. He became an adjunct professor at Golden Gate University in 1989, designing the Professional English curriculum at both Golden Gate and SFSU. He has worked as a faculty member and educational support director at the Academy of Art University since 1995.

Educational Background: University of California, Berkeley (MA); Brown University (BA)

## **Lisa Chou**

*Online Language Support & Online Writing Lab Coordinator, Academy Resource Center*

Lisa Hsu holds a BA in Psychology from UC Berkeley and a MA in TESOL from San Francisco State University. Currently, she is an Instructor at St. Mary's College and Ohlone College where she works with international students learning ESL and English Composition. Previously, she taught at American Language Institute where she taught high intermediate and advanced reading, writing, TOEFL, and pronunciation classes. Hsu is a member of CATESOL and she is the SFSU MA TESOL Student Association Budget Officer.

Educational Background: San Francisco State University (MA-TESOL); University of California, Berkeley (BA-Psychology)

## **Donna Dager**

*Online Educational Support Website Coordinator, Academy Resource Center*

Donna Dager holds an MA in Communication Arts and a BS in Education from Norwich University and SUNY-Cortland respectively. She has over 19 years of professional experience in Computer Arts including work as a CD-ROM Designer/Animator, Producer/Director at Mid-Peninsula Access Corporation, Multimedia Artist for Red Button Productions and teaching experience for the San Mateo County Office of Education, Palo Alto Arts & Cultural Center, and Foothill College. She is currently a FT Instructor with the Academy of Art College. She is a member of TESOL and has participated in ESL multi-media workshops in Vancouver, B.C., and Seattle, Washington.

Educational Background: Vermont College of Norwich University (MA-Communication Arts); State University of New York College at Cortland (BS-Education)

## **Carl Pellegrini**

*Online Language Support & Speaking Lab Coordinator, Academy Resource Center*

Carl Pellegrini has interdisciplinary experience in website production, education and curriculum development in the fine arts. He is currently Head Teacher/Internship Coordinator at the Aspect International Language Academy teaching English as a second language to adults. Carl is proficient in 5 languages and has taught English in many countries including Japan, Italy and Guatemala. He also is credited with a number of ESL video works. Pellegrini holds a BA in Italian from the University of Washington.

Educational Background: University of Washington (BA-Italian)

## **Alice Clay**

*Online Language Support, Academy Resource Center*

Alice Clay has 11 years of professional experience teaching English as a second language including work as a proofreader/writer in Athens, Greece, Director of ESL Studies in Moscow, Russia, Art Education teacher in Minnesota, Co-founder of the American English School of Moscow, ESL instructor in Japan, and instructor of ESL and 20th Century Design History in Japan. Clay holds two BA degrees from the University of Minnesota in Fine Arts and Russian Area Studies. She speaks 4 foreign languages, having worked with International students for over 10 years. She completed a post-graduate Apprenticeship with the master printmaker at the Moscow House of Artists Union.

Educational Background: University of Minnesota (BA-Fine Arts and Russian Area Studies)

## **Thomas Donahoe**

*Online Language Support, Academy Resource Center*

Thomas Donahoe received his Doctorate of Educational Technology from Pepperdine University. He also holds a Master of Arts in Teaching English to Speakers in Other Languages from the School for International Training and a BA in Journalism from the University of Hawaii-Manoa. He also participated in a yearlong distance learning course on technology and telecommunications for teachers for the Department of Education in Hawaii. For more than 7 years, Thomas was a Citizenship Program Coordinator at the Rancho Santiago Community College District. He also served as an Adjust Instructor at the same college where he taught ESL grammar, Citizenship courses, and Advanced Grammar review. Previously, he has taught language, writing, and English at various universities and colleges, including UC Irvine Extension, Pepperdine University, Cerritos College, and the Mid-Pacific Institute. Thomas is currently affiliated with the International Society for Technology in Education and Computer Using Educators. He was a recipient of the CATESOL Rick Sullivan Stipend.

Educational Background: Pepperdine University (Ph.D.-Educational Technology); School for International Training (MA-Teaching English to Speakers in Other Languages); University of Hawaii-Manoa (BA-Journalism)



## **Tezra Jackson**

*Online Language Support, Academy Resource Center*

A Southern Louisiana native, Tezra holds a B.A. in English from the University of Akron and a M.A. in Education (TESOL) from Pepperdine University. Her desire for teaching and travel heightened after serving nearly 6 years in the U.S. Army. Additionally, she has taught abroad in several places such as the Dominican Republic and Saudi Arabia.

Educational Background: University of Akron (BA-English); Pepperdine University (MA-Education TESOL)

## **Walter Thoma**

*Online Language Support, Academy Resource Center*

Walter has more than 10 years of teaching experience. He has been teaching at Academy of Art University since 1996 providing specialized English language instruction for international students. He worked for World Learning Inc., an international educational services organization, founded in 1932, which provides language instruction for international students and executives. Walter received his BA in Sociology and Fine Arts from Brandeis University in 1981, and received his MA in ESL from University of Massachusetts at Boston in 1989.

Educational Background: University of Massachusetts (MA-ESL); Brandeis College (BA-Sociology & Fine Arts)

## **SUPPORT DEPARTMENT: ENGLISH FOR ART PURPOSES FULL-TIME FACULTY**

### **Bob McDonald**

*Director, English for Art Purposes*

Bob studied American Literature at Boston U. and U.C. Santa Cruz as an undergraduate. He then attended The California Culinary Academy, but after a brief stint working as a chef, he decided to return to his passion of literature and language. He went on to receive an M.A. in Teaching English as a Second Language from San Francisco State. Bob has travelled extensively through Asia, Europe and Latin America, with the most recent trips being to Cuba. He also settled in Buenos Aires, Argentina for two years to teach English. He began working at the Academy in 1994 as an ESL teacher and became EAP Director in 2000.

Educational Background: San Francisco State University (MA-TESOL); University of California, Santa Cruz (BA-American Studies)

### **Sherise Lee**

*Associate Director, English for Art Purposes*

Sherise brings her love for both teaching and art into her role at the Academy. She graduated from the University of California at Davis (Go Ags!) with degrees in Art History and Sociology. She later completed a Masters degree in second language education. Her experiences range from working in event marketing to teaching elementary school in China. When she's not traveling, Sherise enjoys running and pursuing her design interests. You can also find her on the hunt for good eats in the city.

Educational Background: Biola University (MA-TESOL); Dallas Theological Seminary (MA); University of California, Davis (BA-Art History & Sociology)

### **Jarrold Armour**

*Level 3 Coordinator, English for Art Purposes*

Jarrold has been a member of Academy of Art University's faculty since Fall 2014, predominantly teaching writing courses, tutoring in the EAP Lab, and helping out the web designers. A native of California, Jarrold grew up in the broader Los Angeles area before studying History and French at the University of California, Santa Cruz. Upon graduating, he moved to San Francisco, eventually discovering a career in teaching English. Since receiving a Master's degree in this field from San Francisco State University, Jarrold has worked at a number of institutions around the Bay Area and in China, where he has lived and taught in cities like Beijing, Shanghai, Wuhan and Suzhou. When he is not teaching at the Academy, Jarrold enjoys reading books, wandering around urban or natural spaces, traveling, cooking up meals for friends and family, people-watching, and riding the bus.

Educational Background: San Francisco State University (MA-English); University of California, Santa Cruz (BA-History and French)

## **Monica Berini**

*Graduate Major-Specific Curriculum Coordinator, English for Art Purposes*

Monica has taught in a variety of disciplines for many years, and teaching English as a Second Language has been a focus since 2007. She received her Bachelor of Arts from UC Berkeley in Peace and Conflict Studies and her Master of Arts in TESOL from San Francisco State University. She has taught at the Academy of Art since 2013, and is a full-time EAP instructor, graduate Graphic Design liaison, and EAP 604 coordinator. Monica is interested in applied linguistics, adult second language acquisition, dialects, semiotics, and critical pedagogy, and believes that the best teachers also remain lifelong learners.

Educational Background: UC Berkeley (BA-Peace and Conflict Studies); San Francisco State University

## **Colin Blake**

*Writing for Multilingual Students Coordinator, English for Art Purposes*

After graduating from Reed College in Portland, Oregon, Colin found himself in San Francisco, looking for work with nothing but a degree in English Literature. That search brought him to the world of teaching, but not in California. He took his first job in English as a Second Language instruction in Tokyo, Japan. One year later, he returned to the Bay Area but after spending several years in the educational publishing arena, Colin returned to teaching and attended the MA TESOL program at the University of Washington in Seattle. Since returning to the Bay Area with a Master's in hand, he has taught at a number of schools, but he is delighted to call the Academy of Art University home. He has taught at Academy of Art University since January 2011, and spends his time between semesters traveling the world with his partner and hanging out with his dog Sweeney in Alameda.

Educational Background: University of Washington (MA-TESOL); Reed College (BA-English Literature)

## **Christopher Carpenter**

*Level 2 Coordinator, English for Art Purposes*

Christopher Carpenter earned his MA in Applied Linguistics at Georgia State University in 2001 and now has over 15 years' experience teaching in the US and abroad. When not teaching writing as a subject, he enjoys writing himself and has worked as a reporter, a freelance writer and an editor. He also enjoys traveling, photography, surfing and cycling, activities which have taken him around the world to many beautiful places where he has met many beautiful people. In 2009, he completed a three-month, 15-thousand-kilometer bicycle trek through Japan which took him from Tokyo to Osaka to the remote island of Shikoku and back. He has been teaching at AAU in the EAP Department since 2012.

Educational Background: Georgia State University (MA-Applied Linguistics)

## **Hilaire Fong**

*Undergraduate Curriculum Coordinator, English for Art Purposes*

Hilaire Fong currently holds a MA in TESOL from SFSU. She also has a BA in Psychology with a minor in French from UCLA (obtained 06/2005). She also has an Advanced CTESOL from Transworld Schools (obtained 04/2007). Hilaire worked for a Landor Associates, a design and branding firm in San Francisco from 2005 to 2007. She worked for Kaplan International Colleges as an ESL Instructor from 2007 to 2009 and then again in 2010 to 2011. She taught for AEON Corporation, an English language school in Japan from 2009 to 2010. She was the Head Teacher at Kaplan International Colleges from 2011 to 2012. Hilaire is currently the SFSU MA TESOL Student Association Co-President. Professional organizations include TESOL. Awards include International TESOL Convention Travel Grant Award for Dallas 2013. Publications include articles for UCLA's Daily Bruin (2001-2003). She also have a working knowledge of French and basic knowledge of Chinese and Japanese.

Educational Background: San Francisco State University (MA-English, TESOL); University of California, Los Angeles (BA-Psychology)

## **Natasha Haugnes**

*Undergraduate Major-Specific Curriculum Coordinator, English for Art Purposes*

Natasha has a BS in Human Development (with Music and French minors) from UC Davis, as well as an MA in Teaching English to Speakers of Other Languages (with a Teaching Composition certificate). She has taught ESL, English Composition, and adult pedagogy (Professional Practices for the Teaching Artist) courses in a variety of settings, including Lycée Gheris, in Morocco while she was a Peace Corps volunteer. Natasha loves working with artists— this is what has kept her at AAU since 1995. She started in the ESL department, then moved to the ARC. And for the past 13 years, she worked in faculty development, supporting art and design faculty in their teaching and course development work. She is excited to be back in the EAP department with the team of super creative, smart colleagues! She presents regularly at national conferences. She has authored two ESL textbooks (Pearson), as well as Meaningful Grading: a guide for faculty in the arts (Aug 2018, WVUPress).

Educational Background: UC Davis (BS-Human Development with Music and French Minors); San Francisco State University (MA-TESOL)

## **John McConnel**

*Testing Coordinator, English for Art Purposes*

John earned his BA in Theater from the University of Vermont and his Master's in Applied Linguistics at Queens College. He was an Adjunct Professor at New York University's American Language institute from July 2007 to December 2011. There he taught extensive English courses for levels 1-6, incorporating original material into four-skill curriculum. Additional teaching responsibilities have included five semesters teaching Academic Writing in the Advanced Workshop Program. In 2009, Queens College Linguistics Department awarded John the Elaine Newman Award from Academic Excellence.

Educational Background: Queens College (MA-Applied Linguistics); University of Vermont (BA-Theater)

## **George Schupp**

*EAP Labs Coordinator, English for Art Purposes*

George has 12 years of teaching experience specializing in secondary ESL and special education classes. The schools that he taught include Nova Intercultural Institute, Osaka, Japan; The Arc San Francisco; and San Francisco Unified School District. George received his Bachelor of Science in Communications with honors from Ohio University in 1985. George also holds a MA in English from San Francisco State University.

Educational Background: San Francisco State University (MA-English); Ohio University (BS-Communications)

## **Amy Shipley**

*Graduate Curriculum Coordinator, English for Art Purposes*

Amy Shipley holds a MA in TESOL (Teaching English as a Second Language) and a Writing Certificate from San Francisco State University (SFSU), and a BA in Rhetoric and Communication from UC Davis. She started her teaching career working internationally in Japan, India, and Peru. After receiving her Master's Degree, she taught in private language schools and community colleges and in the Bay Area, including the American Language Institute at SFSU / SSU, Foothill College, Cañada College, SF City College, and the College of Extended Learning at UC Berkeley and San Francisco State University. She enjoys incorporating technology in her classes and values student-centered learning. In her spare time, Amy enjoys outdoor activities, weight-training, and practicing Aikido. She also volunteers with WildCare, rehabilitating injured and orphaned wildlife.

Educational Background: San Francisco State University (MA-TESOL); University of California, Davis (BA-Rhetoric & Communication)

## **Monique Aas**

*Full-Time Faculty, English for Art Purposes*

[Pending Publication]

Educational Background: [Pending Publication]

**Margaret Cardenas**

*Full-Time Faculty, English for Art Purposes*

[Pending Publication]

Educational Background: [Pending Publication]

**Jane Emley**

*Full-Time Faculty, English for Art Purposes*

Jane Emley holds a MA in English and a BA in Latin American Studies and Italian from SFSU and UC Berkeley respectively. She has over 19 years of professional teaching experience as an instructor for foreign students for UC Berkeley Extension, ESL instructor at SFSU and other various teaching positions including private instructor for students at Centro Studi Dell'Univerisita di California in Padua, Italy. She has attended the ACCTLA Conference and the TESOL Conference as a presenter. She is also a current member of TESOL.

Educational Background: San Francisco State University (MA-English); University of California, Berkeley (BA-Italian & Latin American Studies)

**Molly Flanagan**

*Full-Time Faculty, English for Art Purposes*

Molly Flanagan has over ten years of experience teaching English to children, teens and adults in rural Japan, Costa Rica and the SF Bay Area. She has a Master's degree in TESOL from the School for International Training, and also loves learning languages. So far she has studied Japanese, Spanish, German, and Portuguese. Molly spent nine years at AAU as a faculty developer, working with instructors to develop their teaching. Now, she is happy to be back in the classroom supporting international students. In her free time, Molly enjoys dance, interspecies friendships, and time in nature.

Educational Background: School of International Training (MA-TESOL)

**Janine Gluud**

*Full-Time Faculty, English for Art Purposes*

Janine Gluud has a MA in English as a Second Language and a BA in French from the University of Hawaii and NYU-Binghamton respectively. She has over 20 years of professional teaching experience including work in the English Fluency Program at SF State University Ext. Ed., English Institute at Canada College, Peralta Community College, UC Berkeley Extension, and other teaching programs in Spain, Portugal, Hawaii, Taiwan, and Mexico. She is fluent in French and Spanish and has studied Portuguese, Japanese, and Mandarin. She is a member of TESOL and CATESOL and volunteered on the Canada College Evening Advisory Board Panel. She has held numerous presentations and workshops on the English language in Spain and Canada.

Educational Background: University of Hawaii (MA-English as a Second Language); State University of New York at Binghamton (BA-French)

**Tasha Hansen**

*Full-Time Faculty, English for Art Purposes*

[Pending Publication]

Educational Background: [Pending Publication]



## **Heather Jovanelli**

*Full-Time Faculty, English for Art Purposes*

Heather Jovanelli is a 2008 MFA graduate of Mills College and has since been teaching English language acquisition and composition writing to post-secondary students from around the world. Her masters in Creative Writing provided a starting point to intellectual pursuits that include synthesizing ESL with art criticism, grammar analysis with conversation skills, web coding with self-expression, calligraphy with translation, and strengthening research methodologies in the classroom. She has some real east coast winters under her belt as she earned Bachelor degrees in Studio Art and English with a focus on Literary Analysis at the University of Maine in 2006. She has had the pleasure of teaching EAP 4 and LA composition classes for several semesters here at AAU. Her interests in languages, gardening, watercolor, art history, and philosophy enrich her life. She aspires to compose a grammar and art criticism textbook as part of her professional journey.

Educational Background: Mills College (MFA)

## **Laura Messina**

*Full-Time Faculty, English for Art Purposes*

Laura has a B.A. in Social Ecology from U.C. Irvine and an M.A. in TESOL from San Francisco State University, where she also taught English classes. Laura has been teaching at AAU since 2003, and has taught ESL4, EAP604, GLA612, EAP605W, LA108, and LA107. In addition, she is a support instructor for various majors.

Educational Background: UC Irvine (BA-Social Ecology); San Francisco State University (MA-TESOL)

## **Paget Norton**

*Full-Time Faculty, English for Art Purposes*

Paget Norton is an experienced educator with more than 10 years of experience. After receiving her MFA in Creative Writing from San Diego State University and her BA in Literature/Writing from UC San Diego, Norton went on to teach at San Diego State University as an Adjunct Professor. Afterwards, she worked for two years with the US Peace Corps as an English Professor. Most recently, she was responsible for Instruction and Special Projects at Vallecitos CET for two years. She has worked on the White Ribbon Campaign in Morocco and was a Team Leader for Taking Our Daughters to Work Day in Morocco. Currently, Norton is an ESL instructor with Academy of Art University. In addition to teaching, Norton has also worked with the Western Association of Schools and Colleges and has managed the coordination of volunteers and books from the Sabre Foundation to Morocco.

Educational Background: San Diego State University (MFA-Creative Writing); University of California, San Diego (BA-Literature/Writing)

## **Amy Parker**

*Full-Time Faculty, English for Art Purposes*

Amy has more than 20 years of teaching experience. She was the co-author of Talking Together, a beginning ESL conversation text, Lateral Communications, a division of Longman Publishers. She also reviewed several textbooks such as, The Advanced Grammar Book, second edition, Heinle and Heinle publishers; Grammar Mastery, Houghton-Mifflin publishers, etc. Moreover, Amy is a member of numerous professional affiliations such as CATESOL.

Educational Background: San Francisco State University (MA-English: EFL/ESL); Michigan Technological University (BA-Liberal Arts)

## **Nancy Taylor**

*Full-Time Faculty, English for Art Purposes*

[Pending Publication]

Educational Background: [Pending Publication]

## **Erika Weisbrich**

*Full-Time Faculty, English for Art Purposes*

Erika Weisbrich has worked for over twelve years in San Francisco and abroad as ESL teacher and program developer. She has an M.A. TESOL and the Certificate in the Teaching of Composition from San Francisco State University. A native Californian with travel experiences in twenty countries, she has lived in Germany and taught in Japan and Turkey. Having specialized in English for Art Purposes and curriculum development since 2001, she greatly enjoys the English for Art Purposes courses at Academy of Art University and started teaching them in Spring 2008. She has also recently taught writing for the extension program at San Francisco State University. In her free time she enjoys delving into the international flavors of the Bay Area, especially when seeking out a good "cheap eat". A lifelong lover of words and the arts, she holds a B.A. in English/Creative Writings from SFSU and enjoys poetry, Romanticism, etymology, languages, her husband's British English, and the cute "wordlets" now spoken by her little boy/girl twins.

Educational Background: San Francisco State University (MA-English TESOL); San Francisco State University (Graduate Certificate in the Teaching of Composition); San Francisco State University (BA-English)

## **Steven Weiss**

*Full-Time Faculty, English for Art Purposes*

Steven Weiss is a dynamic ESL teacher with years of experience. For the last 4 years, Weiss has been an English Teacher in Brussels at Interface III and Babelachtig. Additionally, he has worked as a Freelance Translator for French to English texts. Weiss holds a Master's in Philosophy from Katholieke Universiteit Leuven and a BA in Philosophy and Sociology from Pennsylvania State University.

Educational Background: Katholieke Universiteit Leuven (MA-Philosophy); Pennsylvania State University (BA-Philosophy and Sociology)

## **Maw Win**

*Full-Time Faculty, English for Art Purposes*

Maw Shein Win received her BA in English with a focus on Creative Writing from CSU Long Beach. She has continued taking graduate courses in TESL and TEFL at SFSU. She has taught various ESL, EFL and literacy courses throughout the bay area. Win has also taught an Intensive English Program in Japan as well as volunteering as an English teacher for a Burmese community in Japan. Her training includes TOEFL and TOEIC, English Speaking Proficiency testing, Adult Basic Education Credential for English and Humanities, CBEST Verification, ESL Citizenship workshops, and OTAN ESL Institute workshops.

Educational Background: California State University, Long Beach (BA-English)

## **Tingying Wu**

*Full-Time Faculty, English for Art Purposes*

[Pending Publication]

Educational Background: [Pending Publication]

## **Stacy Hernandez**

*Content Instruction Developer, English for Art Purposes*

Stacy Hernandez has an M.A. in Teaching English to Speakers of Other Languages from San Francisco State University, where she also earned a Certificate in Teaching Post-secondary Reading. As an undergraduate, she studied Writing and Music at Whitworth University in Spokane, Washington. Stacy has taught ESL courses at all levels and has over two years of experience tutoring in academic writing labs.

Educational Background: San Francisco State University (MA-Teaching English to Speakers of Other Languages); Whitworth University (BA-Music and Writing)

## **SUPPORT DEPARTMENT: FOUNDATIONS FULL-TIME FACULTY**

### **Leandro Ng**

*Director, Foundations*

Leandro Ng is an Illustrator and Instructor with years of experience. He has worked for companies such as the Gap, Levi Strauss, Hasbro Toys, Synergy, and others. Most recently, he worked on a graphic novel series entitled "One World Manga" which will be distributed in several countries. He received his BFA in Illustration from Academy of Art University. Ng works with various media, including watercolor, acrylic, oil, pastel, charcoal, and others. Ng regularly attends the San Diego ComiCon and San Francisco Wondercon conferences. He is an active member of both groups. Leandro is currently Director of the Foundations department at Academy of Art University.

Educational Background: Academy of Art University (BFA-Illustration)

### **Cameron Harris**

*Figure Modeling Coordinator, Foundations*

Having grown up in an artistic family, Brei Harris has been inspired by paintings from nineteenth century Europe and Russia. Since moving to San Francisco and earning a degree in Fine Arts from the Academy of Art University, Brei has strengthened her technical skills in drawing, oil painting and figurative sculpture. She specializes in contemporary figurative sculpture and enjoys the tangible nature of the creative process and the presence a three-dimensional piece evokes.

Educational Background: Academy of Art University (MFA-Fine Art); University of California, San Diego (BA)

### **Joko Budiono**

*Full-Time Faculty, Foundations*

Joko has 8 years professional experience in Illustration including freelance architectural rendering and illustration projects for Midlen Production, Punch Studio. Joko's shows include work submitted to Academy of Art Galleries, SF Open Studio, and San Francisco Society of Illustration Shows. In addition, he has been involved with Laguna Honda Hospital Art Project and teaches perspective drawing/workshop at the Academy of Art College. He holds a BFA in Illustration and MFA in Fine Art from Academy of Art University.

Educational Background: Academy of Art University (MFA-Fine Art); Academy of Art University (BFA-Illustration); Hartnell College (AA-Art)

### **Adam Caldwell**

*Full-Time Faculty, Foundations*

Adam Caldwell has a BFA in Painting and Illustration from California College of Arts and Crafts. Caldwell has over 9 years of professional experience including work in restaurant management, freelance illustration for Caldwell Illustration Company, kickboxing instruction, and work as an instructor at the Academy of Art University in the Foundations Dept. He was an instructor and director of the board at the Evolving Body Mind Institute. He is a member of the Society of Illustrators West.

Educational Background: California College of Arts and Crafts (BFA-Painting and Illustration)

### **Jon Dalton**

*Full-Time Faculty, Foundations*

Jon Dalton is a freelance illustrator. He is also a member of the Children's Writers & Illustrators Market and Artists & Graphic Designer's Market. Dalton received his BFA in Illustration from Academy of Art University.

Educational Background: Academy of Art College (BFA-Illustration)

## **David Choong Youb Lee**

*Full-Time Faculty, Foundations*

David Lee has 4 years of professional experience in Fine Arts. Currently, he is a foundations instructor at ACADEMY OF ART UNIVERSITY and founder of Hookin Style Design Company. His work has been exhibited in galleries in San Francisco and Las Vegas. He has received the Herman Lambert Scholarship, Best of Show-30th Annual National Juried Exhibition at the Palm Springs Desert Museum, two Best Figure Painting awards and one Best Landscape award at the Academy of Art University's Spring Show. He has attended the Society of American Portrait Artist's seminar and various clothing design and comic conventions. Lee holds a BFA from Academy of Art University.

Educational Background: Academy of Art University (MFA-Fine Art); Academy of Art University (BFA-Fine Art)

## **Cristen Miller**

*Full-Time Faculty, Foundations*

Cristen Miller is an oil and pastel painter who has received several awards. Her works have been selected to various exhibitions and private collections throughout the San Francisco Bay Area as well as Southern California, Wyoming and Utah. Miller placed third in the Academy of Art University's Annual Show and she was one of only four students invited to represent the University in painting on the television show "Entertainment Tonight." Miller has also participated in various exhibitions, including Contemporary Realism Group Show and a solo exhibit at 688 Sutter Gallery. She has a BFA in Painting from Academy of Art University. Miller is a member of the National Portrait Society.

Educational Background: Academy of Art University (MFA-Fine Art); Academy of Art University (BFA-Fine Art)

## **Henry Yan**

*Full-Time Faculty, Foundations*

Since 1990, Henry Yan has been doing portraits, figures and landscapes for various galleries and commissioned clients as an experienced Painter. For the last 9 years, Yan has been a FT Instructor in the Academy of Art University's Foundations department where he teaches drawing and painting classes. He holds a BFA in Illustration from Academy of Art University as well as a Bachelor in Electrical Engineering from Shanghai Institute of Applied Technology. He is a member of the American Society of Portrait Artists Foundation.

Educational Background: Academy of Art University (BFA-Illustration); Shanghai Institute of Applied Technology (BA-Electrical Engineering)

## **SUPPORT DEPARTMENT: LIBERAL ARTS FULL-TIME FACULTY**

### **Eileen Everett**

*Academic Vice President, Liberal Arts*

Eileen M. Everett has been with the Academy of Art University since 1999 and has directed the Liberal Arts Department since 2003. Eileen earned her BA in Art History at Indiana University's Henry Radford Hope School of Fine Arts and her MA from the University of California, Santa Barbara in the History of Art and Architecture where her Master's Thesis on 18th Century French Painting was received with Honors. In addition to her duties as Academic Vice President, Eileen teaches Art History courses online and onsite and travels with the ACADEMY OF ART UNIVERSITY Art History Study Abroad program when her schedule permits.

Educational Background: University of California, Santa Barbara (MA-History of Art and Architecture); Indiana University (BA-Art History)



## **Michael Leitch**

*Associate Director, Liberal Arts*

Michael Leitch has over 25 years of professional experience in theater, radio, and television arts. He has been an instructor with Academy of Art University since 1998. He has also taught math, flight, physics, and ESL to high school and college students. Leitch has professional experience both in Japan and the USA as a theater actor, radio personality, and TV and voice-over artist. Leitch possesses years of training in radio and TV production. He also has international experience, having worked in Japan for 4 years. Additionally, he has traveled to Nepal, Thailand, and China. He is a member of the World Affairs Council and was a Peace Corps dependent in Costa Rica. Leitch studied French and Japanese for several years and is a certified commercial pilot. Leitch received his BS in Physics from Evergreen State College. He is an active member of the American Physics Society and the FAA.

Educational Background: Evergreen State College (BS-Physics)

## **Jesse Ficks**

*Film History Coordinator, Liberal Arts*

Jesse Ficks is currently Host and Curator of the monthly series, *Midnites for Maniacs* at The Castro Theatre. He is also working as a Film Editing Technician at the Academy of Art University. Previously, he was Manager of The *ImaginAsian* Theatre, Assistant Manager & Curator of the Four Star Theatre as well as Membership Associate of the Film Arts Foundation. Ficks has participated in various film festivals, including Sundance, Cannes, and SF Asian American Film Festival. He has been published in the SF Bay Guardian. Ficks holds a BA in Theatre Arts/Film from Portland State University.

Educational Background: Portland State University (BA-Theatre Arts/Film)

## **Kevin Brent Forman**

*Study Abroad Coordinator, Liberal Arts*

Kevin Brent Forman began teaching at Academy of Art University in 2000. Since coming to the Academy, Kevin has been a Support Instructor in a variety of graduate & undergraduate Art History classes, and in 2006, became a lead instructor in the undergraduate Art History classroom. He has team-taught Study Abroad seminars throughout Europe, and loves traveling to experience Art History firsthand. In addition to teaching Art History, Kevin has also taught English for Art & Design purposes for non-native speakers of English. With a strong background in pedagogy, Kevin regularly presents his best-practices to audiences within the University and external at academic conferences.

Educational Background: San Francisco State University (MA-English & BA-Humanities)

## **Robert Goldie**

*Curriculum Coordinator for Social Studies, Liberal Arts*

Bob Goldie has been with the Academy of Art University since 2005 where he has been an instructor, academic coach, and a coordinator for the Writing Lab before moving to Liberal Arts 2011 to serve as a social studies coordinator and a sociology instructor for both online and onsite classes. He received his B.A. in History and M.A. in Social Studies Education at the University of Colorado and has since pursued an ambition to empower students to become passionate lifetime learners and thinkers by making education interesting and meaningful. Bob also writes music and fanzine reviews for Maximum RocknRoll, collects records, fixates on the history of San Francisco, and enjoys life's experience.

Educational Background: University of Colorado at Boulder (MA-Education); University of Colorado at Boulder (BA-History)

## **Kelly Holt**

*Writing Coordinator, Liberal Arts*

Claudia Holt holds a MA in Psychology from Sonoma State University, an MS in Education from Nazareth College and a BA in German Language and Literature from UC Santa Barbara. Most recently, after obtaining her MA she has traveled extensively through South America where she strengthened her Spanish speaking skills and studied sacred geography. Previously, she was Director of the Academy Resource Center at the Academy of Art University and has taught ESL courses for more than 10 years.

Educational Background: University of California, Santa Cruz (Ph.D.-Literature); San Francisco State University (MA-Literature, & MFA-Creative Writing); University of California, Santa Cruz (BA-Literature and American Studies)

## **Melissa Greenley**

*Full-Time Faculty, English for Art Purposes*

Melissa holds a Bachelor of Science degree in Kinesiology, a Masters Degree in Education specializing in Curriculum and Instruction, and holds California Single Subject Teaching Credentials in Biology and Chemistry, with English Language Learner (ELL) certification. She began her teaching career in public secondary schools, having spent 15 years teaching chemistry, biology, anatomy/physiology, ecology, Earth science, health, physical science, and math. She has also been a presenter at California and National Science Teachers Association conferences, and was one of the writers and pilot teachers for a National Science Foundation funded chemistry textbook.

Educational Background: BA-Kinesiology; MA-Education (Curriculum and Instruction)

## **Darrell Hayden**

*Faculty Athletics Representative; Full-Time Faculty, Liberal Arts*

Darrell Hayden was born in New York and raised in Los Angeles in and around the entertainment business. Interests include herpetology, Native American flutes, iPhone photography, and succulents. Two children -- one recent graduate of UCSB.

Educational Background: Brandeis University (BA-English & American Literature)

## **Claudia Holm**

*Full-Time Faculty, Liberal Arts*

Claudia Holm has 16 years professional experience in liberal arts including management of organizational systems and implementation of educational seminars for Gold Coast Seminars in San Francisco and manager of accounts payable/ receivables, and payroll for Jeff Morley, DDS. She has attended the Writer's Center Workshop in San Francisco and is a member of the Associated Writer's Program (AWP). Holm received her BA in Humanities from New College of California and her MA in Writing and Consciousness from New College of California.

Educational Background: New College of California (MA-Writing and Consciousness); New College of California (BA-Humanities)

## **Susan Meserve**

*Full-Time Faculty, Liberal Arts*

Susie Meserve is a creative writing instructor and has taught at a variety of learning institutions including: University of Massachusetts and Portland International Community School. She was a founding member of Valley Free Radio Project in Northampton Massachusetts. Her poems have been published in Indiana Review, Red Rock Review, Redactions, Willamette Week, and Terminus. Her articles have also been published in Rain Taxi Review of Books, Oregon Humanities, The Voice, Anodyne Magazine, and Technology & Learning. She received her B.A. in English from Tufts University and her MFA in English from University of Massachusetts at Amherst.

Educational Background: University of Massachusetts at Amherst (MFA-English); Tufts University (BA-English)

## **Tom Molanphy**

*Full-Time Faculty, Liberal Arts*

Tom Molanphy received his BA in English Literature from Loyola University and his MFA in Creative Writing from the University of Montana. He has more than 16 years of combined experience in teaching and writing. Since 2001, Molanphy has taught English at the Academy of Art University. He previously taught at Archbishop Riordan High School and Meadowhill Middle School in Montana. He has also taught 8th grade English for the Toledo School District in Belize. Molanphy has written and copy-edited computer manuals for Education Logistics and worked as a news reporter, copy editor, and editorial editor/columnist for Loyola Maroon while at Loyola University. He has published a novella and several essays for the StreetBeat Quarterly. Molanphy is a Volunteer Tutor for 826 Valencia.

Educational Background: University of Montana (MFA-Creative Writing); Loyola University (BA-English Literature)

## **Allyson Ritger**

*Full-Time Faculty, Liberal Arts*

Allyson Klein holds an MFA and MA in Writing & Consciousness from New College of California. She also holds a BA in Criminal Justice from University of Delaware. Currently, she is Assistant to the Librarian at New College of California where she tutors students with compositions and essays and assists students with database research. She has published a work of fiction, *Notes from the Creamery* and has a forthcoming work, *Five Fingers Review*. Klein has also been published in *Transitions Abroad*, *Big World Magazine*, and *SF Downtown Magazine*. Klein has also taught English in China and has been a freelance travel writer in Fiji, New Zealand, Australia, Thailand, Burma, Hong Kong, Singapore, Pakistan, Tanzania, Sudan and many more. She is a regular newsletter contributor to Insight Meditation Community of San Francisco and has been a pen-pal for over 3 years with the SF Zen Center's Prison Outreach Program.

Educational Background: New College of California (MA); New College of California (MFA); University of Delaware (BA)

## **Simone Scott**

*Full-Time Faculty, Liberal Arts*

Currently, Simone Scott is an ESL/EFL Teacher at Aspect International Language Academies where she designs curriculum teaches grammar, and combined skills courses. Previously, she provided one-on-one ESL instruction for beginners at the Embassy Center for English Studies. Scott has nearly 3 years of English Instruction. She has been published in *Zyzzzyva*, *Tampa Review*, *Toward Freedom Magazine*, and *WetFeet.com*. Scott holds a MA in English/Creative Writing from SFSU and a BA in English from the University of Vermont.

Educational Background: San Francisco University (MFA); University of Vermont (BA)

## **James Sidel**

*Full-Time Faculty, Liberal Arts*

James Sidel has worked as supervisor/administrator, research assistant, and instructor at the Academy of Art College and University of Iowa since 1997. He obtained his BA in Film Studies and Writings at the University of Pittsburgh in 1991, and his MFA in Fiction Writing from the University of Iowa in 2002. Throughout his career and studies, James has received numerous awards, including a scholarship from The Maine Institute of Photography, a Teaching Writing Fellowship from the Iowa Writers' Workshop, and the Undergraduate Non-Fiction Award from University of Pittsburgh. His work has been published in *The Pittsburgh Quarterly* and *Emic On-Line Literary Magazine*. Some of his past clients include The United Way, YMCA, and The Pittsburgh Public Schools. Currently, he is completing a novel: *From Thumbsuckers to Graybeards*.

Educational Background: University of Iowa (MFA-Fiction Writing); University of Pittsburgh (BA-Film Studies)

## **Richard Tubiolo**

*Full-Time Faculty, Liberal Arts*

Richard Tubiolo's experience spans through 12 years of marketing leadership, including account management for accounts up to \$8.1 million; advertising; brand management and development; business development and relationship management; education and training; project and program management; research, strategic planning and product development.

Educational Background: Golden Gate University (MBA); California State University, Northridge (BA)

## **Melissa Wickenkamp**

*Full-Time Faculty*

Melissa Wickenkamp discovered her love of teaching while working in the physical therapy field when she realized her favorite aspect of the job was teaching patients about their injuries and treatment plans. That, coupled with a love of working with challenged young people through YMCA camping programs for many years, drove her to become an educator. Melissa has happily been teaching math and science for the Academy since 2015, but has been a math and science educator since 1999.

Melissa holds a Bachelor of Science degree in Kinesiology, a Masters Degree in Education specializing in Curriculum and Instruction, and holds California Single Subject Teaching Credentials in Biology and Chemistry, with English Language Learner (ELL) certification. She began her teaching career in public secondary schools, having spent 15 years teaching chemistry, biology, anatomy/physiology, ecology, Earth science, health, physical science, and math. She has also been a presenter at California and National Science Teachers Association conferences, and was one of the writers and pilot teachers for a National Science Foundation funded, innovative chemistry textbook with teachers and industry leaders from schools and universities across the country.

Educational Background: BA-Kinesiology; MA-Education: Curriculum and Instruction; California Single Subject Teaching Credentials in Biology and Chemistry; English Language Learner (ELL) Certification

## **Katherine Williams**

*Full-Time Faculty, Liberal Arts*

Katie Williams holds a MFA in Writing from the University of Texas at Austin and a BA in English from the University of Michigan. She has more than 5 years of teaching experience, having taught Fiction at Community High School in Michigan and Writing at Youth Voices in Ink in Texas. She also worked as a Youth Program Coordinator and Instructor for San Francisco Suicide Prevention. Her works of fiction have been published in Indiana Review, the Austin Chronicle, Prairie Schooner, and Poor Mojo's Almanack. Her works of non-fiction have been published twice in Michigan Today and she completed three screenplays in collaboration with Momentum Cinema.

Educational Background: University of Texas Austin (MFA-Writing); University of Michigan Ann Arbor (BA-English)

## **Jose Yulo**

*Full-Time Faculty, Liberal Arts*

Jose Yulo is an award-winning college instructor with over five years of teaching experience at various colleges. After receiving his BA in Liberal Arts from St. John's College and his MA in Communication Studies from Emerson College where he received the Outstanding Student Award for Theories of Rhetoric, Yulo went on to teach at Mission College. He then taught at Foothill College and Campion College where he taught Speech, Rhetoric, and American Society and Culture. Most recently, he has been teaching Philosophy at Foothill College. Yulo recently earned his Doctor of Education with a concentration on the Philosophy of Education from the University of San Francisco. His dissertation covered Presocratic and Platonic ethical philosophy, the literature of J.R.R. Tolkien, and Friedrich Nietzsche's and Immanuel Kant's educational and ethical philosophies. Yulo also helped interview Holocaust survivors for the Bay Area Holocaust Oral History project in 2002.

Educational Background: University of San Francisco (PhD-International & Multicultural Education); Emerson College (MA-Political Communication); St. John's College (BA-Liberal Arts)



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# PART-TIME FACULTY INFORMATION

## SCHOOL OF ACTING

<b>Caroline Altman</b>	University of California, San Diego (Bachelor of Fine Arts)
<b>Letitia Bartlett</b>	41+ yrs. experience in acting and miming
<b>Jessica Berman</b>	Birmingham City University (Master of Arts)
<b>Erin Brunicardi</b>	University of Tennessee (Master of Fine Arts)
<b>MaryBeth Cavanaugh</b>	Mills College (Master of Fine Arts)
<b>Elaine Clark</b>	Centenary College Louisiana (Bachelor of Arts)
<b>Alexandra Cummins</b>	Mills College (Master of Fine Arts)
<b>Rebecca Dumaine</b>	Rutgers-Mason Gross (Master of Fine Arts)
<b>Deborah Eubanks</b>	University of East Anglia (Bachelor of Arts)
<b>Dexter Fidler</b>	Carnegie Mellon University (Master of Fine Arts)
<b>Melissa Gray</b>	Yale University (Bachelor of Arts)
<b>Marvin Greene</b>	American Conservatory Theatre (Master of Fine Arts)
<b>Clark Lewis</b>	Juilliard School (Master of Arts)
<b>Peter Lewis</b>	Yale University (Master of Fine Arts)
<b>Anthony Montes</b>	25+ years experience as an actor
<b>Gregory Robinson</b>	25+ yr exp rec engineer/sound designer/editor & cert in audio for film frm Video Symphony
<b>Cynthia Rogers</b>	California Institute of Integral Studies (Master of Arts)
<b>Robert Shryock</b>	Mississippi University for Women (Master of Fine Arts)
<b>Thomas Thanangadan</b>	Aberdeen College (Bachelor of Arts)
<b>Bruce Williams</b>	38+ yrs exp in acting and a certificate in acting from American Conservatory Theater
<b>Boris Zubov</b>	City University of New York (Master of Fine Arts)

## SCHOOL OF ADVERTISING

<b>Carrie Ammermann</b>	Virginia Commonwealth University (Master of Science)
<b>Lance Anderson</b>	Pennsylvania State University (Bachelor of Arts)
<b>Andrew Cruz</b>	Academy of Art University (Bachelor of Arts)
<b>Alexandra Dacks</b>	Academy of Art University (Master of Fine Arts)
<b>James Duffy</b>	Academy of Art University (Bachelor of Fine Arts)
<b>James Gleeson</b>	Academy of Art University (Bachelor of Fine Arts)
<b>James Gleeson</b>	University of San Francisco (Bachelor of Fine Arts)
<b>Kadesha Goins</b>	Academy of Art University (Master of Fine Arts)
<b>Jane Goodwin-Bell</b>	Academy of Art University (Master of Arts)
<b>Karl Keily</b>	Nazareth College Rochester (Bachelor of Arts)
<b>Denise LaBuda</b>	University of San Francisco (Master of Arts)
<b>Melissa Lagomarsino</b>	Academy of Art University (Master of Fine Arts)
<b>Nathan Lomas</b>	Rochester Institute of Technology (Master of Fine Arts)
<b>Jane Markell</b>	Thunderbird School Global Mgmt (Master of Business Administr.)
<b>Andrew Matthews</b>	University of Texas (Bachelor of Science)
<b>Brian Minards</b>	University of the West of England (Bachelor of Arts)
<b>Don Mulkey</b>	Stephen F. Austin State Univeristy (Bachelor of Fine Arts)
<b>Roger Muller</b>	Academy of Art University (Master of Fine Arts)
<b>Ann O'Phelan</b>	National University (Master of Fine Arts)
<b>Patrick Peduto</b>	Ringling College of Art & Design (Bachelor of Fine Arts)
<b>Tom Pope</b>	University of Notre Dame (Bachelor of Arts)
<b>June Sargent</b>	University of Denver (Master of Business Admin)
<b>Rafael Scott</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Ellen Shakespeare</b>	Kent State University (Master of Arts)
<b>Dylan Smith</b>	Academy of Art University (Master of Fine Arts)

<b>Tyrone Stude</b>	Academy of Art University (Master of Fine Arts)
<b>Joseph Szymanski</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Michael Utterback</b>	Virginia Commonwealth University (Master of Science)
<b>Walter Wanger</b>	Cornell University (Master of Arts)
<b>Marc Weidenbaum</b>	Yale University (Bachelor of Arts)
<b>Cybele Zufolo</b>	Columbia University (Master of Fine Arts)

## **SCHOOL OF ANIMATION & VISUAL EFFECTS**

<b>Paulo Alvarado</b>	24+ yrs exp animation & art and a certificate in illust from RIngling Coll of Art & Design
<b>Libia Arbelaez</b>	Academy of Art University (Master of Fine Arts)
<b>Jeff Bedrick</b>	37+ yrs. of experience in animation, art and illustration
<b>Linda Bel</b>	Sheridan College (Bachelor of Arts)
<b>Tan Bi</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Frederic Cabral</b>	Academy of Art University (Bachelor of Arts)
<b>Frederic Cabral</b>	University of North Dakota (Bachelor of Science)
<b>Kela Cabrales</b>	San Francisco State University (Bachelor of Arts)
<b>Charles Canfield</b>	30+ yrs of experience as an artist and animator
<b>Robert Caple</b>	32+ yrs exp anim, art, & designer & an AA in anim from Sheridan College, Oakville, ON, CAN
<b>Joseph Censoplano</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Shaun Chacko</b>	14+ yrs. exp. in animation and a certificate in classical animation from Sheridan College
<b>Kathleen Chamberlin</b>	Marylhurst University (Bachelor of Arts)
<b>Simon Christen</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Diana Coco-Russell</b>	University of California, Los Angeles (Master of Education)
<b>Craig Dauterive</b>	Academy of Art University (Master of Fine Arts)
<b>Bonita DeCarlo</b>	20+ yrs. experience in stop motion animation
<b>Natasha Devaud</b>	College of Art and Design Lausanne (Master of Arts)
<b>Jeff Doran</b>	San Francisco Art Institute (Bachelor of Fine Arts)
<b>Sarah Fenton</b>	Academy of Art University (Master of Fine Arts)
<b>Ken Fisk</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Samuel Fleming</b>	University of North Texas (Bachelor of Fine Arts)
<b>Howard Gersh</b>	University of California, Irvine (Bachelor of Science)
<b>Jonathan Gilbert</b>	Academy of Art University (Master of Fine Arts)
<b>Jean-Denis Haas</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Jon Hallock</b>	Academy of Art University (Master of Fine Arts)
<b>Pascal Hang</b>	Paris Descartes University (Bachelor of Science)
<b>Mark Harris</b>	Academy of Art University (Bachelor of Arts)
<b>Jamesette Hays</b>	Academy of Art University (Master of Fine Arts)
<b>Reynaldo Hernandez</b>	California State University, Fresno (Bachelor of Arts)
<b>Reynaldo Hernandez</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Guilherme Jacinto</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Amrinder Jassar</b>	Academy of Art University (Master of Fine Arts)
<b>Brent Jentzsch</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Benjamin Karr</b>	Academy of Art University (Master of Fine Arts)
<b>Christopher Kelly</b>	School of Visual Arts (Bachelor of Fine Arts)
<b>Anthea Kerou</b>	New York University (Master of Science)
<b>John Ioannis Korellis</b>	California Institute of the Arts (Bachelor of Fine Arts)
<b>Erik Krumrey</b>	University of Southern California (Master of Science)
<b>John Kunz</b>	University of San Francisco (Bachelor of Arts)
<b>Francine Landes</b>	Columbia University (Master of Arts)
<b>Steven Lee</b>	California Institute of the Arts (Bachelor of Fine Arts)

<b>Mikael Leger</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Stewart Lew</b>	Art Center College Design (Bachelor of Fine Arts)
<b>Jessica Madsen</b>	Rhode Island College (Bachelor of Arts)
<b>Jessica Madsen</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Michael Mattesi</b>	School of Visual Arts (Bachelor of Fine Arts)
<b>Thomas Meade</b>	Boston University (Bachelor of Science)
<b>Garrett Moore</b>	University of California, Berkeley (Bachelor of Arts)
<b>Garrett Moore</b>	University of California, Berkeley (Bachelor of Fine Arts)
<b>Shawn Nelson</b>	University of Southern California (Master of Fine Arts)
<b>Bruce Nicholson</b>	University of California, Berkeley (Bachelor of Arts)
<b>Neth Nom</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Jennifer Oliver</b>	Columbus College of Art & Design (Bachelor of Fine Arts)
<b>Jeremy Parrish</b>	Academy of Art University (Master of Fine Arts)
<b>Van Phan</b>	University of Southern California (Master of Fine Arts)
<b>Mary Kathleen Quaife</b>	Academy of Art University (Master of Fine Arts)
<b>Michael Raphaelovich</b>	Academy of Art University (Master of Fine Arts)
<b>KC Roeyer</b>	9+ yrs. experience in animation
<b>Nickolas Rosario</b>	Academy of Art University (Bachelor of Science)
<b>Allison Rutland</b>	McMaster University (Bachelor of Arts)
<b>Solhee Ryu</b>	Academy of Art University (Master of Fine Arts)
<b>Eric Sanchez</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Sam Sarraf</b>	Academy of Art University (Master of Fine Arts)
<b>Andrew Schluszel</b>	New York University (Bachelor of Fine Arts)
<b>Brett Schulz</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Ann Sidenblad</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Oliver Sin</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Vaughn Smith</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Terry Song</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Elizabeth Sousa</b>	Texas Tech University (Bachelor of Fine Arts)
<b>David Tanaka</b>	University of California, Berkeley (Bachelor of Arts)
<b>Andranik Taranyan</b>	Art Institute of California (Bachelor of Arts)
<b>Michael Vickner</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Susan Weeks</b>	University of California, Los Angeles (Master of Fine Arts)
<b>Stephen Wong</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Stephen Wong</b>	Georgia Institute of Technology (Bachelor of Science)
<b>Ben Zolkowicz</b>	California Institute of the Arts (Master of Fine Arts)

## **SCHOOL OF ARCHITECTURE**

<b>Paul Adamson</b>	Columbia University (Master of Architecture)
<b>Shakeel Ahmed</b>	Southern Methodist University (Master of Science)
<b>Vivek Anand</b>	Virginia Polytechnic State University (Master of Arts)
<b>Jason Austin</b>	Cornell University (Bachelor of Architecture)
<b>Simon Battisti</b>	Harvard University (Master of Architecture)
<b>Laura Brugger</b>	Columbia University (Doctor of Philosophy)
<b>Carol Buhrmann</b>	Columbia University (Master of Science)
<b>Abraham Burickson</b>	University of Texas (Master of Fine Arts)
<b>Blaise Cannon</b>	University of Kansas (Master of Architecture)
<b>Eva Chiu</b>	Harvard University (Master of Architecture)
<b>Min I Chu</b>	University of California, Los Angeles (Master of Architecture)
<b>Jaime Daroca</b>	Harvard University (Master of Architecture)
<b>Stephanie Davidson</b>	Dalhousie University (Master of Architecture)
<b>Shruti Dixit</b>	Pennsylvania State University (Master's Other)
<b>Dora Epstein Jones</b>	University of California, Los Angeles (Master of Arts)



<b>Cesar Escalante</b>	University of Texas at Austin (Master of Architecture)
<b>Cesar Escalante</b>	University of Texas at Austin (Master of Science)
<b>Goetz Frank</b>	Saarland University of Applied Sciences (Master of Architecture)
<b>Peter Gang</b>	Massachusetts Institute of Technology (Bachelor of Science)
<b>Alexa Getting</b>	California College of the Arts (Master of Architecture)
<b>Yulia Grinkrug</b>	Harvard University (Master of Architecture)
<b>Steve Gross</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Eoanna Harrison</b>	University of California, Los Angeles (Master of Architecture)
<b>Drake Hawthorne</b>	Yale University (Master of Architecture)
<b>Drake Hawthorne</b>	Maryland Institute College of Art (Master of Fine Arts)
<b>Michael Heacock</b>	Southern California Institute of Architecture (Master of Architecture)
<b>Wyatt Kennedy</b>	University of Colorado (Master of Science)
<b>Antonio Lao</b>	University of California, Berkeley (Master of Arts)
<b>Amy Leedham</b>	Architectural Association School of Architecture (Master of Architecture)
<b>Toby Lewis</b>	University of Colorado (Bachelor of Science)
<b>Mei Liu</b>	Cornell University (Master of Engineering)
<b>Cesar Lopez</b>	California College Of The Arts (Master of Architecture)
<b>Katy Martin</b>	University of Pennsylvania (Master of Architecture)
<b>Jose Mayoral Moratilla</b>	Pontificia Universidad Catoli (Doctor of Philosophy)
<b>Zachary Meade</b>	University of California, Santa Barbara (Bachelor of Arts)
<b>Mark Myers</b>	Boston Architectural College (Bachelor of Architecture)
<b>Jonathan Odom</b>	Southern California Institute of Architecture (Bachelor of Architecture)
<b>Nathan Ogle</b>	Columbia University (Master of Science)
<b>Francesca Oliveira</b>	Villanova Univeristy (Master of Business Admin)
<b>Maria Paz De Moura Castro</b>	Cornell University (Master of Architecture)
<b>Edward Pertcheck</b>	University of Cincinnati (Bachelor of Arts)
<b>Edward Pertcheck</b>	University of Cincinnati (Bachelor of Science)
<b>McLean Pierce</b>	University of Sydney (Master of Science)
<b>Christopher Pizzi</b>	Yale University (Master of Architecture)
<b>Philip Ra</b>	Harvard University (Master of Architecture)
<b>Eric Reeder</b>	University of California, Berkeley (Master of Architecture)
<b>Benjamin Rice</b>	Princeton University (Master of Architecture)
<b>Paul Rivers</b>	North Carolina State University (Master of Architecture)
<b>Paul Rivers</b>	Western Carolina University (Master of Science)
<b>Darby Rowland</b>	Milwaukee School of Engineering (Bachelor of Science)
<b>Hans Sagan</b>	University of California, Berkeley (Doctor of Philosophy)
<b>Phoebe Schenker</b>	Harvard University (Master of Arts)
<b>David Schragger</b>	Syracuse University (Master of Architecture)
<b>Jose Ramon Sierra Gomez de Leon</b>	Harvard University (Master of Architecture)
<b>Peter Strzebnik</b>	Ball State Univeristy (Master of Architecture)
<b>Carlo Sturken</b>	Academy of Art University (Bachelor of Architecture)
<b>Bradley Sugarman</b>	Tulane University (Master of Architecture)
<b>Sannihita Takkallapalli</b>	University of California, Berkeley (Master of Architecture)
<b>Elizabeth Tippin</b>	Golden Gate University (Juris Doctor)
<b>Vasilena Vassilev</b>	Massachusetts Institute of Technology (Master of Architecture)
<b>Carl Wilford</b>	University of California, Davis (Master of Science)
<b>Matthew Williamson</b>	Virginia Polytechnic State University (Bachelor of Science)

#### **SCHOOL OF ART EDUCATION**

<b>Nicole Kircher</b>	Johnson State College (Master of Arts)
<b>Valeria Miranda</b>	Presidio Graduate School (Master of Business Admin)
<b>Kate Rees-Finnis</b>	University of London (Master of Arts)

### SCHOOL OF ART HISTORY

<b>Jonah Rosenberg</b>	University of Oxford (Doctor of Philosophy)
<b>Monica Neiman Sotomayor</b>	University of Edinburgh (Master of Fine Arts)

### SCHOOL OF COMMUNICATIONS & MEDIA TECHNOLOGY

<b>Roger Apolinar</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Kimberly Coyle</b>	16+ yrs. of experience in broadcasting
<b>Desmond Crisis</b>	20+ yrs. experience producer and communications
<b>Joe Fonzi</b>	California State University, Chico (Bachelor of Arts)
<b>Liza Frampton</b>	Southern Methodist University (Bachelor of Arts)
<b>Richard Hart</b>	University of Detroit Mercy (Bachelor of Science)
<b>Heather Hasper</b>	Stanford University (Doctor of Philosophy)
<b>Toan Lam</b>	University of San Francisco (Bachelor of Arts)
<b>Dianne Nakano</b>	University of California, Berkeley (Bachelor of Arts)
<b>Atiye O'Brien</b>	University of Missouri (Bachelor of Arts)
<b>Manny Ramos</b>	San Jose State University (Bachelor of Arts)
<b>Peter Shaplen</b>	Tufts University (Bachelor of Arts)
<b>Matthew Staudt</b>	West Virginia University (Bachelor of Arts)
<b>David Stoelk</b>	Indiana University (Bachelor of Arts)
<b>Marjorie Sturm</b>	San Francisco State University (Master of Fine Arts)
<b>Timothy Swartz</b>	Syracuse University (Bachelor of Arts)
<b>Pamela Uzzell</b>	San Francisco State University (Master of Fine Arts)
<b>Anton Wannenbourg</b>	20+ yrs exp producer, animator & editor & a certificate in anim frm School of Comm Arts

### SCHOOL OF FASHION

<b>Lina Ahs</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Lene Andersen</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Terry Anthony</b>	John F Kennedy Univeristy (Master of Arts)
<b>Suzanne Ashford</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Aina Beck Hussain</b>	Parsons the New School for Design (Master of Fine Arts)
<b>Ronald Benitez</b>	San Diego State University (Bachelor of Arts)
<b>Maria Birger</b>	Columbia University (Master's Other)
<b>Victoria Boggiano</b>	26+ yrs. experience stylist and a certificate in cosmetology from Cinta-Aveda
<b>Bette Bondo</b>	Copenhagen Business School (Master of Business Admin)
<b>Western Bonime</b>	Parsons School of Design (Bachelor of Fine Arts)
<b>Alexey Bulokhov</b>	College of New Rochelle (Master of Science)
<b>Svetlana Bulyzhkina</b>	Academy of Art University (Master of Fine Arts)
<b>Linda Butler</b>	Oral Roberts University (Bachelor of Science)
<b>Jeremy Butts</b>	Art Institute of California (Bachelor of Fine Arts)
<b>Catherine Campbell</b>	Florida Memorial University (Master of Business Administr.)
<b>Nelson Cantada</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Nelson Cantada</b>	New York University (Bachelor of Science)
<b>Lindsey Carnett</b>	California Lutheran University (Bachelor of Arts)
<b>Philip Chidel</b>	University of Michigan (Bachelor of Arts)
<b>William Clarke</b>	17+ yrs. of experience in creative design
<b>Tria Connell</b>	University of Cincinnati (Bachelor of Arts)
<b>Briana Corcoran</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Christine Crook</b>	University of California, San Diego (Master of Fine Arts)
<b>Kim Data</b>	18+ yrs. exp. as a designer, consultant, design instructor and an AA from FIDM

<b>Daniel Davis</b>	Istituto Marangoni Milano (Master of Fine Arts)
<b>Sarah Dean</b>	17+ yrs experience as a makeup artist and hair stylist
<b>Gajanan Dhapodkar</b>	Nottingham Trent University (Master of Arts)
<b>Dale Dombrowski</b>	Fashion Institute Technology (Bachelor of Arts)
<b>Diane Dorrans Saeks</b>	Canterbury University (Bachelor of Arts)
<b>Hao Fang</b>	Savannah College of Art and Design (Master of Arts)
<b>Hao Fang</b>	Communication University of China (Master of Fine Arts)
<b>Jayne Foster</b>	Royal College of Art (Master's Other)
<b>Marcy Frank</b>	University of North Carolina (Bachelor of Fine Arts)
<b>Robert Friederich</b>	San Francisco State University (Bachelor of Science)
<b>Limin Fu</b>	18+ yrs of exp in product development, costume design, and production
<b>Yana Galbshtein</b>	Academy of Art University (Bachelor of Arts)
<b>Jaime Galli</b>	University of Oregon (Master of Science)
<b>Jianguo (Kevin) Gao</b>	33+ yrs. experience in fashion and an AA from Shandong Inst. of Young Admin.
<b>Ivanka Georgieva</b>	Academy of Art University (Master of Arts)
<b>Mokshini Godamunne</b>	Auckland University of Technology (Master of Arts)
<b>Linda Greiff</b>	Queens College, The City University of New York (Bachelor of Arts)
<b>Linda Greiff</b>	City University of New York (Bachelor of Arts)
<b>Namrita Gupta</b>	University of Mysore (Bachelor of Science)
<b>Andrew Hagenbuch</b>	Ithaca College (Bachelor of Fine Arts)
<b>Karen Hook</b>	San Francisco State University (Bachelor of Arts)
<b>Linda Horn</b>	The Art Institute of California (Bachelor of Fine Arts)
<b>Yoko Ichikawa</b>	New School University (Master of Arts)
<b>Catherine Janky</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Cassandra Jenkins</b>	Academy of Art University (Master of Fine Arts)
<b>Arijana Kajdic</b>	Academy of Art University (Master of Fine Arts)
<b>Olga Kedik</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Samantha Kidd</b>	University of Texas at Austin (Bachelor of Science)
<b>Leesa Klotz</b>	26+ years of experience in Design and Visual Merchandising
<b>Margaret Koenig</b>	University of South Carolina (Bachelor of Science)
<b>Erica Laba</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Mung Lar Lam</b>	California College of the Arts (Master of Fine Arts)
<b>Jean Lamprell</b>	44+ yrs. experience in costume design
<b>Kari Lantin</b>	California State University, Chico (Bachelor of Arts)
<b>Lia Larrea</b>	San Francisco Art Institute (Bachelor of Fine Arts)
<b>Cynthia Leavitt</b>	Indiana University (Bachelor of Arts)
<b>Renata Lindroos</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Jennifer London</b>	Savannah College of Art and Design (Bachelor of Fine Arts)
<b>Diana McCulloch</b>	21+ yrs experience in marketing and an AA in Fashion from Fashion Inst. Design & Merchan.
<b>David McGrane</b>	28+ yrs. experience in Advertising/Marketing.
<b>Emily Melville</b>	Academy of Art University (Master of Fine Arts)
<b>Dina Meoli</b>	North Carolina State University (Master of Science)
<b>Heather Miller</b>	University of California, Davis (Bachelor of Science)
<b>Tanja Milutinovic</b>	Academy of Art University (Master of Fine Arts)
<b>Sharon Murphy</b>	Ohio State University (Bachelor of Arts)
<b>Uduak Oduok</b>	University of California, Hastings College of Law (Juris Doctor)
<b>Kristine Osgood</b>	University of Minnesota Morris (Bachelor of Arts)
<b>Sandra Parenti</b>	Temple University (Bachelor of Arts)
<b>Kelliane Parker</b>	20+ yrs of exp in sales and marketing management in Japan and U.S.
<b>Janet Pedersen</b>	University of California, Santa Cruz (Bachelor of Arts)

<b>Janet Pedersen</b>	Art Center College Design (Bachelor of Fine Arts)
<b>Christine Peregrin</b>	University of Kansas (Bachelor of Arts)
<b>Jacqueline Phelan</b>	Fashion Institute Technology (Master of Arts)
<b>Elena Pitts</b>	American Intercontinental University (Bachelor of Fine Arts)
<b>Karen Potesta</b>	Michigan State University (Bachelor of Science)
<b>Marie Potesta</b>	Academy of Art University (Master of Fine Arts)
<b>Banu Reynolds</b>	State University of New York (Bachelor of Arts)
<b>Jackson Riker</b>	California State University, Los Angeles (Master of Fine Arts)
<b>Matthew Robinson</b>	San Francisco State University (Bachelor of Science)
<b>Kathrine Rusanovskaya</b>	Parsons School of Design (Bachelor of Fine Arts)
<b>Katie Sabo</b>	Fashion Institute Technology (Master of Arts)
<b>Sara Shepherd</b>	Academy of Art University (Bachelor of Arts)
<b>Jill Siefert</b>	Fashion Institute Technology (Bachelor of Science)
<b>Jodey Simmonds</b>	Kingston University (Bachelor of Arts)
<b>Ricardo Sison</b>	San Francisco State University (Master of Arts)
<b>Elena Slivnyak</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Dariya Smailova</b>	Lincoln University (Master of Business Administr.)
<b>Stephanie St. Croix</b>	Academy of Art University (Bachelor of Fine Arts)
<b>John Sun</b>	University of California, Los Angeles (Bachelor of Arts)
<b>John Sun</b>	Parsons School of Design (Bachelor of Fine Arts)
<b>Tricia Theodosia</b>	University of San Francisco (Bachelor of Science)
<b>David Trautz</b>	Maryland Institute College of Art (Bachelor of Fine Arts)
<b>Emma Trewartha</b>	University of Copenhagen (Bachelor of Arts)
<b>Margot Urbanowicz</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Josh Walker</b>	London College Fashion (Bachelor of Arts)
<b>Danielle Wallis</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Graham Wetzberger</b>	Pratt Institute (Bachelor of Fine Arts)
<b>Margaret Whitaker</b>	University of California, San Diego (Master of Fine Arts)
<b>Amy Wicks</b>	University of Washington (Bachelor of Arts)
<b>Lindie Wilhelm</b>	42+ yrs exp fashion design and merchandising and an AA in fashion design from Parson's
<b>Keith Wilson</b>	California Institute of Integral Studies (Doctor of Philosophy)
<b>Christine Wong</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Arlene Zacarias</b>	17+ years of experience in fashion design as a design consultant and designer

#### **SCHOOL OF FINE ARTS**

<b>Joo Hee Bae</b>	Ewha Womans University (Master of Fine Arts)
<b>Jenny Balisle</b>	University of Wisconsin, Madison (Bachelor of Arts)
<b>Ben Belknap</b>	California College of the Arts (Bachelor of Fine Arts)
<b>Benjamin Boothby</b>	Academy of Art University (Master of Fine Arts)
<b>Mark Jason Bowen</b>	American University (Master of Fine Arts)
<b>Sean Connor</b>	New York Academy of Art (Master of Fine Arts)
<b>Cheryl Coon</b>	San Francisco Art Institute (Master of Fine Arts)
<b>Suzanne D'Arcy</b>	University of California, Davis (Bachelor of Arts)
<b>Jacob Dhein</b>	Academy of Art University (Master of Fine Arts)
<b>David Duskin</b>	Academy of Art University (Master of Fine Arts)
<b>Barry Ebner</b>	California College of the Arts (Master of Fine Arts)
<b>Sandy Frank</b>	Academy of Art University (Bachelor of Arts)
<b>Gregory Gandy</b>	Academy of Art University (Master of Fine Arts)
<b>Rebecca Gates</b>	22+ yrs. exp. in art and an AA in Liberal General Art from Moorpark College
<b>Michele Goodwin</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Paul Graf</b>	California College of the Arts (Bachelor of Fine Arts)



<b>Sheldon Greenberg</b>	San Jose State University (Bachelor of Science)
<b>Edmund He</b>	Academy of Art University (Master of Fine Arts)
<b>Courtney Jacobs</b>	Academy of Art University (Master of Fine Arts)
<b>Dean Larson</b>	Towson State University (Master of Education)
<b>Kristan Le</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Ho Jun Lee</b>	Academy of Art University (Master of Fine Arts)
<b>Karen Leoni</b>	Emory University (Bachelor of Arts)
<b>Cathy Locke</b>	Academy of Art University (Master of Fine Arts)
<b>Holly Mathews</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Romanoos Mattonen</b>	Academy of Art University (Master of Fine Arts)
<b>Erin McAdams</b>	Santa Barbara City College (Bachelor of Science)
<b>Maria Medua</b>	San Francisco State University (Master of Arts)
<b>John Neary</b>	Pratt Institute (Bachelor of Fine Arts)
<b>Lynne Osgood</b>	Northwestern State University (Master of Arts)
<b>Stephen Perkins</b>	19+ yrs. experience sculptor, painter and draughtsman
<b>John Poon</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Drew Price</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Claudia Rilling</b>	Academy of Art University (Master of Fine Arts)
<b>David Sekoll</b>	Academy of Art University (Master of Fine Arts)
<b>Anne Stryke</b>	Academy of Art University (Master of Fine Arts)
<b>Wesley Wright</b>	San Jose State University (Master of Fine Arts)
<b>Kevin Wueste</b>	McDaniel College (Bachelor of Arts)
<b>James Yamasaki</b>	University of California, Berkeley (Bachelor of Arts)
<b>Joevic Yeban</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Zachary Zdrale</b>	Academy of Art University (Master of Fine Arts)

#### **SCHOOL OF GAME DEVELOPMENT**

<b>Dustin Aber</b>	Cogswell Polytechnic College (Bachelor of Arts)
<b>Jonathan Aguillon</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Billy Burger</b>	Argosy University (Master of Education)
<b>Kalen Chock</b>	The Art Institute of California, Orange County (Bachelor of Arts)
<b>Mark Girouard</b>	Academy of Art University (Bachelor of Fine Arts)
<b>William Graban</b>	Full Sail University (Bachelor of Science)
<b>Matthew Greene</b>	10+ yrs exp in prod. mngmt and quality assur. and an AA in Multimedia from Ohlone College
<b>Yu Gu</b>	Beijing Film Academy (Bachelor of Fine Arts)
<b>Kevin Harkness</b>	Columbus College of Art & Design (Bachelor of Fine Arts)
<b>Patrick Hillstead</b>	Ex'pression Center for New Media (Bachelor of Applied Science)
<b>Lloyd Hoshide</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Lori Hyrup</b>	San Diego State University (Bachelor of Science)
<b>Jacqueline Jocson</b>	University of Southern California (Master of Fine Arts)
<b>Tae Jun Jung</b>	Academy of Art University (Master of Fine Arts)
<b>Thomas Jung</b>	Art Center College Design (Bachelor of Science)
<b>Mary Krefting</b>	University of California, Berkeley (Bachelor of Arts)
<b>Filip Krstevski</b>	Ryerson University (Bachelor of Science)
<b>Brandon Luyen</b>	Academy of Art University (Bachelor of Arts)
<b>Lawrence Mangum</b>	Academy of Art University (Bachelor of Fine Arts)
<b>David Markowitz</b>	Brown University (Bachelor of Arts)
<b>Christopher Middleton</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Marius Millar</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Brendan Milos</b>	Academy of Art University (Bachelor of Fine Arts)
<b>James Moore</b>	Ringling College of Art & Design (Bachelor of Fine Arts)
<b>Joshua Morton</b>	California State University, Northridge (Bachelor of Science)

<b>William Oglesby</b>	Columbus College of Art & Design (Bachelor of Fine Arts)
<b>Graham Pezzuti</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Graham Pezzuti</b>	Academy of Art University (Bachelor of Fine Arts)
<b>John Ransom</b>	The Art Institute of California (Bachelor of Science)
<b>Jonathan Sakamoto</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Nathan Shorts</b>	Academy of Art University (Bachelor of Fine Arts)
<b>William Todd</b>	Boston University (Bachelor of Science)
<b>Jonathan Usiak</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Patrick Wagner</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Henry Yamada</b>	Art Institute of Fort Lauderdale (Bachelor of Science)
<b>Salim Zayat</b>	Carnegie Mellon University (Master of Science)

## **SCHOOL OF GRAPHIC DESIGN**

<b>Troy Alders</b>	California Institute of the Arts (Bachelor of Fine Arts)
<b>Patrice Anderson</b>	Jacksonville State University (Master of Fine Arts)
<b>Amalia Broadbent</b>	Maryknoll College (Bachelor of Arts)
<b>Amalia Broadbent</b>	University Santo Tomas (Bachelor of Fine Arts)
<b>Jane Brown</b>	Cranbrook Academy of Art (Master of Fine Arts)
<b>Nadine Brown</b>	California College of Arts and Crafts (Bachelor of Arts)
<b>Andrew Cambouris</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Erin Kristine Canoy</b>	Academy of Art University (Master of Fine Arts)
<b>Hannah Coward</b>	Academy of Art University (Master of Fine Arts)
<b>William Culpepper</b>	Montana State University (Bachelor of Fine Arts)
<b>Nancy Cutler</b>	SUNY College at Buffalo (Bachelor of Science)
<b>Carolina de Bartolo</b>	Carnegie Mellon University (Bachelor of Fine Arts)
<b>Christine George</b>	Art Center College Design (Bachelor of Fine Arts)
<b>Ariel Grey</b>	Art Center College Design (Bachelor of Fine Arts)
<b>David Hake</b>	Kunstgewerbeschule (Master of Arts)
<b>Barbara Hughes</b>	Art Center College Design (Bachelor of Fine Arts)
<b>Sandra Isla</b>	Academy of Art University (Master of Fine Arts)
<b>Timothy Jones</b>	New School for Social Research (Bachelor of Fine Arts)
<b>Joohye Jubilo</b>	Art Institute of Southern California (Bachelor of Science)
<b>Wioleta Kaminska</b>	University of Warsaw (Master of Arts)
<b>Wioleta Kaminska</b>	California College of the Arts (Master of Fine Arts)
<b>Megumi Kiyama</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Andrew Loesel</b>	New York University (Master of Arts)
<b>Andrew Loesel</b>	Pratt Institute (Master of Science)
<b>Laurie Makela</b>	Cranbrook Academy of Art (Master of Fine Arts)
<b>Tracy Merchant</b>	University of South Australia (Bachelor of Fine Arts)
<b>Lloyd Mitchell</b>	Argosy University (Master of Arts)
<b>Kathryn Morgan</b>	Saint Mary's College (Master of Business Admin)
<b>Christopher Morlan</b>	Academy of Art University (Bachelor of Fine Arts)
<b>John Nettleton</b>	Virginia Commonwealth University (Master of Fine Arts)
<b>Anitra Nottingham</b>	Monash University (Bachelor of Arts)
<b>Anthony Palmer</b>	Monash University (Bachelor of Arts)
<b>Jessica Peltz</b>	Savannah College of Art and Design (Master of Arts)
<b>Shel Perkins</b>	University of California, Santa Cruz (Bachelor of Arts)
<b>Shel Perkins</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Jacques Rossouw</b>	Stellenbosch Academy of Design and Photography (Bachelor of Arts)
<b>Janine Ryle</b>	University of San Francisco (Master of Arts)
<b>Becky Sehenuk Waite</b>	Academy of Art University (Master of Fine Arts)
<b>Tom Sieu</b>	California Polytechnic University (Bachelor of Science)

<b>Bob Slote</b>	School of the Art Institute of Chicago (Master of Fine Arts)
<b>Stanley Zienka</b>	Auburn University (Bachelor of Fine Arts)

## **SCHOOL OF ILLUSTRATION**

<b>Christine Apostolou</b>	Lewis Clark College (Master of Arts)
<b>David Ball</b>	Massachusetts College of Art and Design (Bachelor of Fine Arts)
<b>Diana Belenky</b>	New York Academy of Art (Master of Fine Arts)
<b>Christopher Canga</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Joseph Cavalieri</b>	School of Visual Arts (Bachelor of Fine Arts)
<b>Warren Chang</b>	Art Center College Design (Bachelor of Fine Arts)
<b>Danielle Colman</b>	Colorado Film School (Bachelor of Arts)
<b>Thomas Denmark</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Angela Dominguez</b>	Academy of Art University (Master of Fine Arts)
<b>Julie Downing</b>	Rhode Island School of Design (Bachelor of Fine Arts)
<b>Michael Dubisch</b>	School of Visual Arts (Bachelor of Fine Arts)
<b>Marc Ericksen</b>	Art Center College Design (Bachelor of Fine Arts)
<b>Tanya Ericson</b>	Art Center College Design (Bachelor of Fine Arts)
<b>Jarett Fajardo</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Theresa Fleming</b>	Academy of Art University (Master of Fine Arts)
<b>Robert Florczak</b>	The Cooper Union (Bachelor of Fine Arts)
<b>Thomas Gianni</b>	North Eastern Illinois University (Bachelor of Arts)
<b>Alexandria Gold</b>	San Francisco State University (Bachelor of Arts)
<b>Mick Gray</b>	34+ yrs exp. in Drafting and Illustration and an AS in Illustration from Mission College
<b>Aaron Gregory</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Phillip Hua</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Eda Kaban</b>	Istanbul Technical University (Master of Arts)
<b>Xiao Liu</b>	Academy of Art University (Master of Fine Arts)
<b>Lourdes Livingston</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Marc Lopez</b>	Academy of Art University (Bachelor of Fine Arts)
<b>David Mar</b>	Boston University (Master of Fine Arts)
<b>Christopher Marrinan</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Jorge Mascarenhas</b>	California College of the Arts (Bachelor of Fine Arts)
<b>Sara Palacios Gutierrez</b>	Academy of Art University (Master of Fine Arts)
<b>Julie Peterson-Goonan</b>	San Francisco State University (Bachelor of Fine Arts)
<b>George Pitcher</b>	Academy of Art University (Master of Fine Arts)
<b>Carl Potts</b>	State University of New York (Bachelor of Arts)
<b>Sue Rother</b>	University of California, Davis (Bachelor of Arts)
<b>Christopher Schenck</b>	University of San Francisco (Bachelor of Arts)
<b>Mark Simmons</b>	Academy of Art University (Bachelor of Arts)
<b>Christopher Sloan</b>	30+ years as an Art Director
<b>Sandra Speidel</b>	Ohio University (Master of Science)
<b>Victoria Vebell</b>	Art Institute of Boston (Master of Fine Arts)
<b>Shari Warren</b>	San Francisco State University (Bachelor of Arts)
<b>Gary Weiss</b>	Georgia State University (Bachelor of Arts)
<b>Gary Weiss</b>	Art Center College Design (Bachelor of Fine Arts)

## **SCHOOL OF INDUSTRIAL DESIGN**

<b>Shafiq Ahmadi</b>	Cornish College of the Arts (Bachelor of Fine Arts)
<b>John Armour</b>	Dayton Art Institute (Bachelor of Fine Arts)
<b>Thomas Balaguer</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Lewis Bangham</b>	Art Center College Design (Bachelor of Science)

<b>John Bavaresco</b>	15+ yrs. experience in VFX and in the 3d industry.
<b>Scott Bergan</b>	34+ yrs. experience as a master automobile craftsman
<b>York Bleyer</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Daniel Bohman</b>	College for Creative Studies (Bachelor of Fine Arts)
<b>Zachary Calev</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Michael Campbell</b>	University of Arizona (Master of Fine Arts)
<b>Won Seok Choi</b>	University of California, San Diego (Bachelor of Arts)
<b>Won Seok Choi</b>	Art Center College Design (Bachelor of Science)
<b>David Curiel</b>	The Art Institute of Fort Lauderdale (Bachelor of Science)
<b>Robert Devlin</b>	58+ yrs. exp. as racecar driver, author, and automobile concours judge
<b>Kenneth Downes</b>	40+ years of experience in automobile upholstery
<b>Rebecca Duke</b>	Maine College of Art (Bachelor of Fine Arts)
<b>Lorenz Eisner</b>	Evergreen State College (Bachelor of Arts)
<b>Mark Garcia</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Dallas Good</b>	Art Center College Design (Bachelor of Science)
<b>John Guenther</b>	California State University, Long Beach (Bachelor of Arts)
<b>Erika Henderson</b>	Syracuse University (Bachelor of Arts)
<b>Didula Jayaratna</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Agota Jonas</b>	San Jose State University (Master of Arts)
<b>Kwan Kim</b>	Art Center College Design (Bachelor of Science)
<b>Shizunori Kobara</b>	San Jose State University (Bachelor of Science)
<b>Susan Kralovec</b>	Cranbrook Academy of Art (Master of Fine Arts)
<b>Alexander Ksoll</b>	Art Center College Design (Bachelor of Science)
<b>John Lazorack III</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Inbal Lishansky</b>	Academy of Art University (Bachelor of Fine Arts)
<b>John Marsh</b>	Art Center College Design (Bachelor of Fine Arts)
<b>Michael Mathe</b>	California College of the Arts (Bachelor of Fine Arts)
<b>David Melvin</b>	Art Institute of Pittsburgh (Bachelor of Science)
<b>Andrew Morandi</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Ronald Morse</b>	30+ Yrs. experience in auto detailing
<b>John Nirenstein</b>	University of California, Berkeley (Bachelor of Arts)
<b>Joseph Perez</b>	Art Center College Design (Bachelor of Fine Arts)
<b>Leif Petersson</b>	Art Center College Design (Bachelor of Science)
<b>Timothy Pilsbury</b>	Coventry University (Bachelor of Arts)
<b>Wallace Preston</b>	College for Creative Studies (Bachelor of Fine Arts)
<b>Theodore Renteria</b>	San Jose State University (Bachelor of Science)
<b>Theodore Renteria</b>	Art Center College Design (Bachelor of Science)
<b>Henry Riekana</b>	Tulane University (Bachelor of Science)
<b>Brice Robertson</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Manuel Rojas</b>	Art Center College Design (Bachelor of Science)
<b>James Shook</b>	San Jose State University (Bachelor of Science)
<b>Max Sims</b>	California College of the Arts (Master of Fine Arts)
<b>Shin So</b>	Pratt Institute (Master of Arts)
<b>Theodore Somogyi</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Akino Tsuchiya</b>	Rikkyo University (Bachelor of Arts)
<b>Akino Tsuchiya</b>	Art Center College Design (Bachelor of Science)
<b>Lisa Vuskovic</b>	University of California, Berkeley (Bachelor of Arts)
<b>Lisa Vuskovic</b>	Art Center College Design (Bachelor of Science)
<b>Lorris Williams</b>	Academy of Art University (Master of Fine Arts)
<b>Rodney Wong</b>	Art Center College Design (Bachelor of Science)
<b>Hanbin Youn</b>	Art Center College Design (Bachelor of Science)



## SCHOOL OF INTERIOR ARCHITECTURE & DESIGN

<b>Ryadi Adityavarman</b>	University of Texas at Austin (Master of Science)
<b>Ivan Azerbegi</b>	University of California, Berkeley (Bachelor of Arts)
<b>Danielle Baker</b>	Columbia University (Master of Science)
<b>Daniel Bohlen</b>	University of Colorado (Master of Architecture)
<b>Mark Donaldson</b>	Carnegie Mellon University (Bachelor of Fine Arts)
<b>Mary Ferroggiaro</b>	University of Oregon (Bachelor of Architecture)
<b>Jim Fong</b>	University of California, San Diego (Master of Architecture)
<b>Robert Frank</b>	Rhode Island School of Design (Bachelor of Fine Arts)
<b>James Freed</b>	Art Center College Design (Bachelor of Fine Arts)
<b>Cathleen Gouveia</b>	Rhode Island School of Design (Masters Interior Architecture)
<b>Christine Hanlon</b>	Academy of Art University (Master of Fine Arts)
<b>John Hoffpauir</b>	Louisiana State University (Bachelor of Architecture)
<b>Edwin Jordan</b>	Arizona State University (Bachelor of Science)
<b>David Jozaites</b>	26+ yrs. experience design, fabrication and modeling
<b>Mohammad Kadivar</b>	Swiss Federal Inst Tech, Zurich (Master of Architecture)
<b>Mohammad Kadivar</b>	Chalmers University of Technology (Master of Science)
<b>Robert Kelly</b>	Parsons School of Design (Bachelor of Fine Arts)
<b>Robert Kelly</b>	Art Institute of Atlanta (Bachelor of Fine Arts)
<b>Lindsey King</b>	University of Manchester (Master of Arts)
<b>Scott Kress</b>	San Francisco State University (Bachelor of Arts)
<b>Tuan Louv</b>	San Jose State University (Bachelor of Fine Arts)
<b>Ernest Mariotto</b>	43+ yrs. experience in interior design
<b>Ricardo Marmolejo</b>	Tecnologico de Monterrey (Master of Science)
<b>Ricardo Marmolejo</b>	Monterrey Institute Technology (Master of Science)
<b>Jemy Massie</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Jemy Massie</b>	University Santo Tomas (Bachelor of Fine Arts)
<b>Mark Miller</b>	Academy of Art University (Master of Fine Arts)
<b>Nicole Naillon</b>	Jones International University (Master of Business Admin)
<b>Molly Ness</b>	University of Wisconsin, Madison (Bachelor of Science)
<b>Marten Pesen</b>	Florida International University (Master of Architecture)
<b>Wafaa Sabil</b>	Georgia Institute of Technology (Master of Architecture)
<b>Corinne Sadowsky</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Michael Sammet</b>	Stanford University (Master of Arts)
<b>Stephanie Smith</b>	Academy of Art University (Master of Fine Arts)
<b>Susan Sutton</b>	Graduate Theological Union (Doctor of Philosophy)
<b>Suzan Swabacker</b>	Stanford University (Master of Arts)
<b>Leonarda Tamayo</b>	3+ yrs. experience in graphic design
<b>Chamindri Wijemanne</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Archibald Woo</b>	University of Nebraska (Master of Architecture)
<b>Timberly Yeagle</b>	Florida International University (Bachelor of Science)
<b>Serena Zanello</b>	Polytechnic University of Turin (Bachelor of Architecture)
<b>Olga Zhovreboff</b>	San Jose State University (Bachelor of Science)

## SCHOOL OF JEWELRY & METAL ARTS

<b>Sydney Brown</b>	Academy of Art University (Bachelor of Fine Arts)
<b>David Casella</b>	Maine College of Art (Bachelor of Fine Arts)
<b>Lindsey Eason</b>	Academy of Art University (Master of Fine Arts)
<b>Killeen Evans</b>	Academy of Art University (Master of Fine Arts)
<b>Nils Krueger</b>	Academy of Art University (Master of Fine Arts)
<b>Francesca Mackie</b>	Academy of Art University (Master of Fine Arts)
<b>Emma Mankin-Morris</b>	John F Kennedy University (Master of Fine Arts)
<b>Wendy McDermott</b>	San Jose State University (Master of Fine Arts)

<b>Alexis Pavlantos</b>	University of New Mexico (Bachelor of Fine Arts)
<b>Jonathan Russell</b>	Massachusetts College of Art and Design (Bachelor of Fine Arts)
<b>Chrystal Sunshine</b>	Academy of Art University (Bachelor of Fine Arts)

#### **SCHOOL OF LANDSCAPE ARCHITECTURE**

<b>Toni Bava</b>	University of California, Berkeley (Master's Other)
<b>Megan Esopenko</b>	University of Toronto (Master's Other)
<b>Peter Frankel</b>	University of California, Berkeley (Master's Other)
<b>Philip Frankl</b>	Harvard University (Master's Other)
<b>Nicholas Gotthardt</b>	Ohio State University (Master's Other)
<b>Sarah Gronquist</b>	University of Massachusetts, Amherst (Master's Other)
<b>Harold Harrison</b>	North Carolina State University (Bachelor of Architecture)
<b>Mihai Hogman</b>	Academy of Art University (Master of Architecture)
<b>Sergio Lima</b>	University of Palermo (Master of Architecture)
<b>Brett Marsengill</b>	Arizona State University (Master of Architecture)
<b>Ayaka Matthews</b>	West Virginia University (Master Liberal Arts)
<b>Ayaka Matthews</b>	Kyoto University Of Art & Design (Master of Arts)
<b>Matthew Perotto</b>	University of Toronto (Masters Landscape Architecture)
<b>Charu Sharma</b>	School of Planning and Architecture (Master's Other)
<b>Lee Toney</b>	University of California, Berkeley (Bachelor of Arts)

#### **SCHOOL OF MOTION PICTURES & TELEVISION**

<b>Cari-Esta Albert</b>	Williams College (Bachelor of Arts)
<b>Michael Axinn</b>	California College of the Arts (Master of Fine Arts)
<b>Tim Boxell</b>	University of Minnesota Twin Cities (Bachelor of Arts)
<b>Austin Briggs</b>	Academy of Art University (Master of Fine Arts)
<b>Douglas Campbell</b>	California Institute of the Arts (Bachelor of Fine Arts)
<b>Michael Carroll</b>	American Conservatory Theatre (Master of Fine Arts)
<b>Richard Cascio</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Anne Chamberlain</b>	Southern Illinois University (Master of Fine Arts)
<b>Paul Cope</b>	University of California, Santa Cruz (Bachelor of Arts)
<b>Jonathan Crosby</b>	University of California, Santa Cruz (Bachelor of Arts)
<b>Bob Degus</b>	20+ years as director, writer, and producer
<b>Charles Dougherty</b>	40+ years as an actor
<b>David Drum</b>	Stanford University (Bachelor of Arts)
<b>Patrick Egan</b>	13+ years' experience in unmanned aircraft technology
<b>Janice Engel</b>	University of Southern California (Bachelor of Arts)
<b>Kenneth Estin</b>	University of California, Davis (Bachelor of Arts)
<b>Bruce Finn</b>	25+ years experience in cinematography
<b>Nana Greenwald</b>	30+ yrs exp in Film Production
<b>Jeff Hammer</b>	University of Southern California (Master of Fine Arts)
<b>Dan Harris</b>	University of California, Los Angeles (Master of Fine Arts)
<b>David Hauslein</b>	Temple University (Bachelor of Arts)
<b>Peter Heller</b>	Columbia University (Master of Business Administr.)
<b>Jeryl Jagoda</b>	Ithaca College (Bachelor of Fine Arts)
<b>Michael Jones</b>	16+ yrs exp as a producer and production manager
<b>Erin King</b>	New York University (Master of Fine Arts)
<b>Richard Kizu-Blair</b>	San Francisco Art Institute (Bachelor of Fine Arts)
<b>Mark Kohr</b>	San Francisco State University (Bachelor of Arts)
<b>Donna Laemmlen</b>	California State University, Fresno (Master of Arts)
<b>Donna Laemmlen</b>	University of San Francisco (Master of Fine Arts)
<b>Roy Langbord</b>	New York University (Juris Doctor)
<b>Randall Love</b>	University of California, Berkeley (Bachelor of Arts)

<b>Robert Martin</b>	San Francisco State University (Bachelor of Arts)
<b>Margaret McClellan</b>	Michigan State University (Bachelor of Fine Arts)
<b>Vonti McRae</b>	Academy of Art University (Master of Fine Arts)
<b>Michael Meltzer</b>	University of Southern California (Bachelor of Science)
<b>Philip Messina</b>	New York University (Master of Fine Arts)
<b>David Burton Morris</b>	University of California, Los Angeles (Master of Fine Arts)
<b>Gerald Olson</b>	San Francisco State University (Bachelor of Arts)
<b>Julie Oxendale</b>	Dartington College of Arts (Bachelor of Arts)
<b>Timothy Palmer</b>	University of California, Berkeley (Bachelor of Arts)
<b>Amanda Prendergast</b>	Saint Patrick's College (Bachelor of Arts)
<b>Lee Redmond</b>	Art Center College Design (Bachelor of Fine Arts)
<b>Jeremy Stuart</b>	20+ years as an editor and producer
<b>Ellen Sumter</b>	Howard University (Master of Fine Arts)
<b>Melissa Sydeman</b>	University of Oxford (Doctor of Philosophy)
<b>David Taylor</b>	School of Visual Arts (Bachelor of Fine Arts)
<b>Paul Theren</b>	University of California, Berkeley (Bachelor of Arts)
<b>Andrew Trott</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Ian Valentine</b>	University of California, Los Angeles (Master of Fine Arts)
<b>Tracy Ward</b>	University of California, Los Angeles (Master of Fine Arts)
<b>Doug Williams</b>	Mills College (Master of Fine Arts)
<b>Noemi Zeigler</b>	American Film Institute (Master of Fine Arts)

#### **SCHOOL OF MUSIC PRODUCTION & SOUND DESIGN FOR VISUAL MEDIA**

<b>Sahba Aminikia</b>	San Francisco Conservatory of Music (Master's Other)
<b>Lincoln Andrews</b>	Expression College Digital Arts (Bachelor of Science)
<b>Eric Bikales</b>	Belmont University (Bachelor of Music)
<b>Matthew Campagna</b>	San Francisco State University (Bachelor of Arts)
<b>Conn Cianci-McGraw</b>	15+ years experience in audio production and audio engineering.
<b>Mark Cofer</b>	Academy of Art University (Master of Fine Arts)
<b>Fabrizio Dal Bello</b>	University of Maryland (Bachelor of Arts)
<b>Fabrizio Dal Bello</b>	Technical Institute in Varese (Bachelor of Science)
<b>Patrizio Deidda</b>	Film Academy Baden-Wurtemberg (Bachelor of Fine Arts)
<b>Miik Dinko</b>	11+ yrs. experience as Sound Editor, Designer and Mixer
<b>Gunnard Doboze</b>	Berklee College Music (Bachelor of Arts)
<b>Dirk Epperson</b>	Yale University (Master of Fine Arts)
<b>Kenneth French</b>	University of Puget Sound (Bachelor of Arts)
<b>Harry Gold</b>	California Jazz Conservatory (Bachelor of Music)
<b>Craig Kupka</b>	University of California, Los Angeles (Master of Arts)
<b>Jeremy Liu</b>	Stanford University (Master of Arts)
<b>Jim Lively</b>	25+ years experience in recording, editing and mixing. A total of 40+ years experience as a professional musician and composer.
<b>Scott Looney</b>	California Institute of the Arts (Master of Fine Arts)
<b>Carla Lucero</b>	California Institute of the Arts (Bachelor of Fine Arts)
<b>Jason Martineau</b>	Manhattan School of Music (Doctor of Music)
<b>Sonia Mokhtari</b>	University Lumiere Lyon II (Master of Music)
<b>David Moschler</b>	University of California, Davis (Master of Arts)
<b>Barnaby Palmer</b>	University of Michigan (Master of Music)
<b>Bruno Pelletier-Bacquaert</b>	38+ yrs experience as musician and composer
<b>Raju Ramayya</b>	University of Saskatchewan (Bachelor of Fine Arts)
<b>Baxter Robertson</b>	University of California, Los Angeles (Bachelor of Arts)
<b>Christopher Ruscoe</b>	20+ yrs. experience in music performance and theory instruction
<b>Lauren Sharkey</b>	California State University, Chico (Master of Arts)
<b>David Sonnenschein</b>	University of Southern California (Master of Fine Arts)

Turner Van Ryn	Academy of Art University (Master of Fine Arts)
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## SCHOOL OF PHOTOGRAPHY

Timothy Archibald	Pennsylvania State University (Bachelor of Arts)
David Arnold	San Francisco State University (Master of Arts)
David Arnold	Academy of Art University (Master of Fine Arts)
Shannon Ayres	Academy of Art University (Master of Fine Arts)
Connie Begg	Mills College (Master of Fine Arts)
Alyson Belcher	San Francisco State University (Master of Fine Arts)
David Bowman	University of Wisconsin, Madison (Bachelor of Arts)
Edward Caldwell	Brooks Institute (Bachelor of Arts)
Diane Choplin	The University of North Carolina at Chapel Hill (Master of Fine Arts)
Nicholas Clements	Academy of Art University (Master of Fine Arts)
Kristin Davidson	Brooks Institute (Master of Science)
Maureen Delaney	Academy of Art University (Master of Fine Arts)
Michael Erdman	Art Center College Design (Bachelor of Fine Arts)
James Goins	University of Missouri, St. Louis (Bachelor of Fine Arts)
Nicolas Gutierrez Vargas	Academy of Art University (Master of Fine Arts)
Chris Hardy	38+ yrs. experience in photography
Bryan Hewitt	San Francisco Art Institute (Master of Fine Arts)
Luca Iannuzzi	Nottingham Trent University (Bachelor of Arts)
Dawn Johnsen	Academy of Art University (Master of Fine Arts)
Gregory Koch	San Jose State University (Master of Fine Arts)
Laura Kurtenbach	Academy of Art University (Master of Fine Arts)
Kristopher Lattimore	Academy of Art University (Master of Fine Arts)
Joseph Lavine	Savannah College of Art and Design (Master of Arts)
Lisa Levine	City University of New York (Master of Fine Arts)
Kent Marshall	University of the Pacific (Bachelor of Arts)
Kent Marshall	Art Center College Design (Bachelor of Fine Arts)
Tim Mena	San Jose State University (Bachelor of Fine Arts)
Steven Moeder	Art Center College Design (Bachelor of Fine Arts)
Mark Murrmann	University of California, Berkeley (Master of Arts)
Emmanuelle Namont Kouznetsov	San Francisco Art Institute (Master of Fine Arts)
Tracy Nichols	Academy of Art University (Master of Fine Arts)
Michael Nieland	Carroll College (Bachelor of Science)
William Purcell	Stockton University (Bachelor of Arts)
James (Jim) Sienkiewicz	Academy of Art University (Master of Fine Arts)
Marc Simon	37+ yrs. of experience in photography
Cecelia (Cissy) Spindler	31+ yrs. experience in photography
David Spindler	Mannes College The New School for Music (Bachelor of Fine Arts)
Peter Tonningsen	San Jose State University (Master of Fine Arts)
Edwin Vargas	Universtiy of Art Ganexa, Panama (Bachelor of Fine Arts)
Chris Wahlberg	42+ yrs. experience photography
David Wasserman	Colorado State University (Master of Science)
Martin Welch	University of Nevada (Bachelor of Arts)
Jeffrey Weston	San Francisco State University (Bachelor of Arts)
Elena Zhukova	California State University, East Bay (Bachelor of Science)

## SCHOOL OF VISUAL DEVELOPMENT

Vincenzo Barkasy	Academy of Art University (Bachelor of Fine Arts)
Ryan Calloway	11+ yrs exp Grphic Dsgn/Modlr/Txtre Pnt & Cert in Film & CG frm Gnomon Schl of Visl Effects



<b>Steve Galgas</b>	Columbus College of Art & Design (Bachelor of Fine Arts)
<b>Aaron Guadamuz</b>	25+ yr exp in art & animation & a certificate in animation frm Vancouver Schl of Media Art
<b>Michael Judge</b>	San Francisco State University (Bachelor of Arts)
<b>Glenn Kim</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Po-Chen Ko</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Marco Kunardi</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Marco Kunardi</b>	Universitas Katolik Parahyangan (Bachelor of Science)
<b>Wilbur Liang</b>	San Jose State University (Bachelor of Fine Arts)
<b>Eunju Newhouse</b>	Ewha Womans University (Master of Fine Arts)
<b>Eunju Newhouse</b>	Academy of Art University (Master of Fine Arts)
<b>Sean Pando</b>	Brigham Young University (Bachelor of Fine Arts)
<b>Brandon Pike</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Juan Porras</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Julie Speyer</b>	Academy of Art University (Master of Fine Arts)
<b>Chad Weatherford</b>	Academy of Art University (Master of Fine Arts)
<b>Aletta Wenas</b>	San Jose State University (Bachelor of Fine Arts)

#### **SCHOOL OF WEB DESIGN & NEW MEDIA**

<b>Johnny Ahmad</b>	Arizona State University (Bachelor of Science)
<b>Matthew Bennett</b>	Swinburne University of Technology (Bachelor of Arts)
<b>Sarah Birdwell</b>	California College of the Arts (Bachelor of Fine Arts)
<b>Amy Carr</b>	University of California, Santa Barbara (Bachelor of Arts)
<b>Wei-Hsin Chen</b>	Academy of Art University (Master of Fine Arts)
<b>Claudia Dallendorfer</b>	Berlin University of the Arts (Master of Fine Arts)
<b>Michelle Downes</b>	Academy of Art University (Master of Fine Arts)
<b>Dan Eriksson</b>	44+ yrs. experience in graphic design
<b>Taylor Feliz</b>	University of Denver (Master of Science)
<b>Dean Gustafson</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Erik Hartley</b>	Western Michigan University (Bachelor of Fine Arts)
<b>Mark Hellar</b>	New College California (Bachelor of Arts)
<b>Celia Jaber</b>	University of Wales, Domus Academy (Master of Arts)
<b>Dale Jones</b>	California State University, Northridge (Master of Science)
<b>Dayvid Jones</b>	San Francisco State University (Bachelor of Arts)
<b>Ryan Jones</b>	Academy of Art University (Bachelor of Arts)
<b>Gabriel Lamb</b>	Academy of Art University (Master of Fine Arts)
<b>Aaron Lawrence</b>	10+ years experience working as a visual designer and an UX designer.
<b>Michael Lee</b>	University of California, Berkeley (Bachelor of Arts)
<b>Vicente Llopis</b>	Florida International University (Bachelor of Arts)
<b>Nikolai Lokteff</b>	San Jose State University (Bachelor of Science)
<b>Micheal Lopez</b>	16+ years experience as a visual designer.
<b>Donal Magner</b>	University of Illinois (Master of Education)
<b>Ryan Medeiros</b>	University of California, Santa Cruz (Bachelor of Arts)
<b>Heather Norvall</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Aries Nunez</b>	San Francisco State University (Bachelor of Arts)
<b>Joseph O'Donnell</b>	Webster University (Master of Arts)
<b>Joseph O'Donnell</b>	Academy of Art University (Master of Fine Arts)
<b>Maria Pentkovski</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Michael Ritchie</b>	Virginia Commonwealth University (Bachelor of Fine Arts)
<b>Clarke Robinson</b>	San Jose State University (Bachelor of Fine Arts)
<b>Jesus Rocha Guerrero</b>	San Jose State University (Master of Science)
<b>Kevin Smit</b>	DeVry University (Bachelor of Science)
<b>Ke Yi Terng</b>	San Francisco State University (Bachelor of Arts)

<b>Milos Vlaski</b>	Academy of Art University (Master of Fine Arts)
<b>George Walter</b>	California College of the Arts (Bachelor of Fine Arts)
<b>Joseph Weaver</b>	14+ years of experience in web development

#### **SUPPORT DEPARTMENT: ACADEMIC RESOURCE CENTER**

<b>Stephen Abney</b>	University of California, Santa Barbara (Bachelor of Arts)
<b>Judith Barr</b>	University of California, Berkeley (Bachelor of Arts)
<b>Eric Bauer</b>	University of Kansas (Bachelor of Arts)
<b>Anita Browning</b>	Portland State University (Master of Arts)
<b>Kim Burke</b>	San Francisco State University (Master of Fine Arts)
<b>Chris Correale</b>	San Francisco State University (Master of Arts)
<b>Scot Crisp</b>	San Francisco State University (Master of Arts)
<b>Alisa De Palma</b>	University of California, Santa Barbara (Bachelor of Arts)
<b>Justin DeCristofaro</b>	Hiram College (Bachelor of Arts)
<b>Dustin Delaney</b>	University of Montana (Bachelor of Arts)
<b>Jacob Eastman</b>	Luther College Iowa (Bachelor of Arts)
<b>Darien Eckberg</b>	San Francisco State University (Master of Arts)
<b>Donna Ernst</b>	San Francisco State University (Master of Arts)
<b>Lynda Espana</b>	Marietta College (Bachelor of Arts)
<b>Chantelle Ferguson</b>	California State University, East Bay (Master of Arts)
<b>Siobhan Fleming</b>	Monterey Institute of International Studies (Master of Arts)
<b>Katherine Folk</b>	University of San Francisco (Master of Fine Arts)
<b>Victoria Garcia</b>	San Francisco State University (Master of Arts)
<b>Heyward Gignilliat</b>	School for International Training (Master of Arts)
<b>Karl Graham</b>	University of Oregon (Master of Arts)
<b>Steve Grant</b>	San Francisco State University (Master of Arts)
<b>Miriam Bird Greenberg</b>	University Pittsburgh (Master of Fine Arts)
<b>Kate Griffeath</b>	Columbia University (Master of Arts)
<b>Shayla Griffin</b>	California State University (Bachelor of Arts)
<b>Kimberly Grogan-Donner</b>	California State University, East Bay (Master of Arts)
<b>Paul Hallaman</b>	Northwestern University (Bachelor of Science)
<b>Michele Hament</b>	School of the Museum of Fine Arts (Bachelor of Fine Arts)
<b>Penelope Hondrogen</b>	San Francisco State University (Master of Arts)
<b>Maris Kaplan</b>	Arizona State University (Master of Arts)
<b>Osa Kauffman</b>	San Francisco State University (Master of Arts)
<b>Lena Kelly</b>	San Francisco State University (Master of Arts)
<b>Blaire Kilbey</b>	School for International Training (Master of Arts)
<b>Alexandra Lacey</b>	San Francisco State University (Master of Fine Arts)
<b>Jenny Lemper</b>	University of San Francisco (Master of Arts)
<b>Mara Luning</b>	San Francisco State University (Master of Arts)
<b>Anita Mamoun</b>	Emmanuel College (Master of Arts)
<b>David Masterson</b>	Indiana University (Master of Arts)
<b>Robert McDonald</b>	San Francisco State University (Master of Arts)
<b>Colleen McKee</b>	University of Missouri, St. Louis (Master of Fine Arts)
<b>Wynn Newberry</b>	San Francisco State University (Master of Arts)
<b>Thy Nguyen</b>	University of Massachusetts, Amherst (Master of Arts)
<b>James O'Hara</b>	University of California, Berkeley (Master of Arts)
<b>Sarah O'Hara</b>	California State University, Sacramento (Bachelor of Arts)
<b>Wendi Olson</b>	San Francisco State University (Master of Arts)
<b>Susan Pasley</b>	University of San Francisco (Master of Arts)
<b>Robb Putnam</b>	Mills College (Master of Fine Arts)
<b>Janelle Quintin</b>	Chapman University (Master of Arts)
<b>Angelika Rappe</b>	San Francisco State University (Master of Arts)

<b>Romalyn Schmaltz</b>	University of Minnesota Morris (Bachelor of Arts)
<b>Amy Amirah"" Schwartz</b>	San Francisco State University (Master of Arts)
<b>Alissa Sears</b>	Temple University (Master of Arts)
<b>Mona Shaath</b>	New York University (Master of Arts)
<b>Renee Snyder</b>	Utah State University (Doctor of Philosophy)
<b>Tessa Steffens</b>	San Francisco State University (Bachelor of Arts)
<b>Roger Swee</b>	University of Canberra (Master of Arts)
<b>Jamie Terhune</b>	San Francisco State University (Master of Arts)
<b>Samuel Tomfohr</b>	Columbia University (Master of Fine Arts)
<b>Alexander Troy</b>	Academy of Art University (Master of Fine Arts)
<b>Rebecca VanDeVoort</b>	Mills College (Master of Fine Arts)
<b>Sandra Wiggins</b>	San Francisco State University (Master of Arts)
<b>Margaret Wooliever</b>	San Francisco State University (Master of Arts)
<b>Stephen Zannis</b>	Dominican University (Master of Arts)

#### **SUPPORT DEPARTMENT: FOUNDATIONS**

<b>Lee Ballard</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Alison Bereuter</b>	Kansas City Art Institute (Bachelor of Fine Arts)
<b>Jerry Boxley</b>	School of Visual Arts (Bachelor of Fine Arts)
<b>Todd Casey</b>	Massachusetts College of Art and Design (Bachelor of Fine Arts)
<b>Baoping Chen</b>	Academy of Art University (Master of Fine Arts)
<b>Jane Cozart</b>	Academy of Art University (Master of Fine Arts)
<b>Carla Crawford</b>	University of California, Davis (Bachelor of Fine Arts)
<b>Christopher Dorosz</b>	Nova Scotia College of Art (Master of Fine Arts)
<b>Justin Howard</b>	7+ yrs. experience as an artist
<b>Li Mei Huang</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Kristina Komsthoef</b>	University of California, Santa Cruz (Bachelor of Arts)
<b>Kristina Komsthoef</b>	University of California, Santa Cruz (Bachelor of Fine Arts)
<b>Thomas Marsh</b>	California State University, Long Beach (Master of Fine Arts)
<b>Rachel Moseley</b>	Academy of Art University (Master of Fine Arts)
<b>Deborah Samia</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Thomas Starnes</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Yelena Uger</b>	New York Academy of Art (Master of Fine Arts)
<b>Chenoa Warner</b>	Academy of Art University (Bachelor of Fine Arts)
<b>David Yeung</b>	Academy of Art University (Bachelor of Fine Arts)

#### **SUPPORT DEPARTMENT: LIBERAL ARTS**

<b>Maya Akpinar</b>	University of California, Berkeley (Master of Arts)
<b>Laine Ballard</b>	New College California (Master of Fine Arts)
<b>Cheryl Barton</b>	San Francisco State University (Master of Arts)
<b>Christopher Braun</b>	University of Wales Trinity Saint David (Master of Arts)
<b>Lucia Brown</b>	Portland State University (Master of Arts)
<b>Robert Cash</b>	Portland State University (Master of Arts)
<b>Cristen Cassell</b>	University of California, Santa Barbara (Bachelor of Arts)
<b>Cristen Cassell</b>	Boston University (Bachelor of Fine Arts)
<b>David Chernick</b>	Academy of Art University (Master of Fine Arts)
<b>Maria Nichole Clark</b>	Sonoma State University (Master of Arts)
<b>Rhea DeRose-Weiss</b>	New College California (Master of Fine Arts)
<b>John Dobson</b>	San Francisco State University (Master of Arts)
<b>Roxanne Farrar</b>	Florida State University (Doctor of Philosophy)
<b>Lisa Feder</b>	Cornell University (Doctor of Philosophy)
<b>Chris Frederick</b>	Regent University (Master of Arts)
<b>Eric Frederick</b>	Westminster Theological Seminary (Master of Divinity)

<b>Anna Glaze</b>	University of California, Davis (Master of Arts)
<b>Teddy Goldsworthy-hanner</b>	Saint Mary's University (Master of Business Admin)
<b>Teddy Goldsworthy-hanner</b>	Academy of Art University (Master of Fine Arts)
<b>Craig Griffearth</b>	Dominican College (Master of Arts)
<b>Margaret Hayden</b>	Columbia University (Master of Arts)
<b>Elizabeth Hille</b>	Bennington College (Master of Fine Arts)
<b>Caroline Hood</b>	Southern Methodist University (Master of Arts)
<b>Andrea Jost</b>	Goethe University Frankfurt (Master of Arts)
<b>Nancy Juliber</b>	San Francisco State University (Master of Arts)
<b>Ludmila Kisseleva</b>	Herzen State Pedagogical University of Russia (Doctor of Philosophy)
<b>Rick Kitagawa</b>	University of California, Berkeley (Bachelor of Arts)
<b>Rick Kitagawa</b>	Academy of Art University (Bachelor of Fine Arts)
<b>Helen Klonaris</b>	New College California (Master of Fine Arts)
<b>Stamatina Kousidi</b>	Sapienza - Universita di Roma (Doctor of Philosophy)
<b>Suzanne L'Heureux</b>	American University (Master of Arts)
<b>Heather Lindsay</b>	Brigham Young University (Master of Science)
<b>Andrea Maison</b>	University of California, Santa Barbara (Master of Arts)
<b>Adam Marsh</b>	San Francisco State University (Master of Fine Arts)
<b>Trista Martin</b>	University of New Mexico (Master of Arts)
<b>Laura Maschietto</b>	Instituto De Ensenanza Superior (Master of Arts)
<b>Maria Matthies</b>	Academy of Art University (Master of Arts)
<b>Chloe Meynier</b>	Universite de Poitiers (Doctor of Philosophy)
<b>Benjamin Mirov</b>	New School (Master of Fine Arts)
<b>Anne Ochampaugh</b>	San Francisco State University (Master of Arts)
<b>Brennan Pelosi</b>	New York University (Master of Arts)
<b>Matthew Pevey</b>	California State University, East Bay (Master of Arts)
<b>Crucita Polizzi</b>	Keiser University (Master of Science)
<b>Kimberly Reid-Schafer</b>	California State University, East Bay (Bachelor of Arts)
<b>Mary Roberts</b>	New College California (Master of Arts)
<b>Michael Routery</b>	New College California (Master of Arts)
<b>Michael Routery</b>	New College California (Master of Fine Arts)
<b>Georgia Sang-Baffoe</b>	Howard University (Master of Science)
<b>Ellen Sondag</b>	University of Illinois (Master of Arts)
<b>Jennifer Taylor</b>	University of California, Santa Barbara (Master of Arts)
<b>Robert Tindall</b>	San Francisco State University (Master of Arts)
<b>Samuel Tsitrin</b>	University of California, Berkeley (Bachelor of Arts)
<b>Erica Valponi</b>	University of London (Master of Arts)
<b>Sandy Zhang</b>	University of California, Davis (Master of Science)